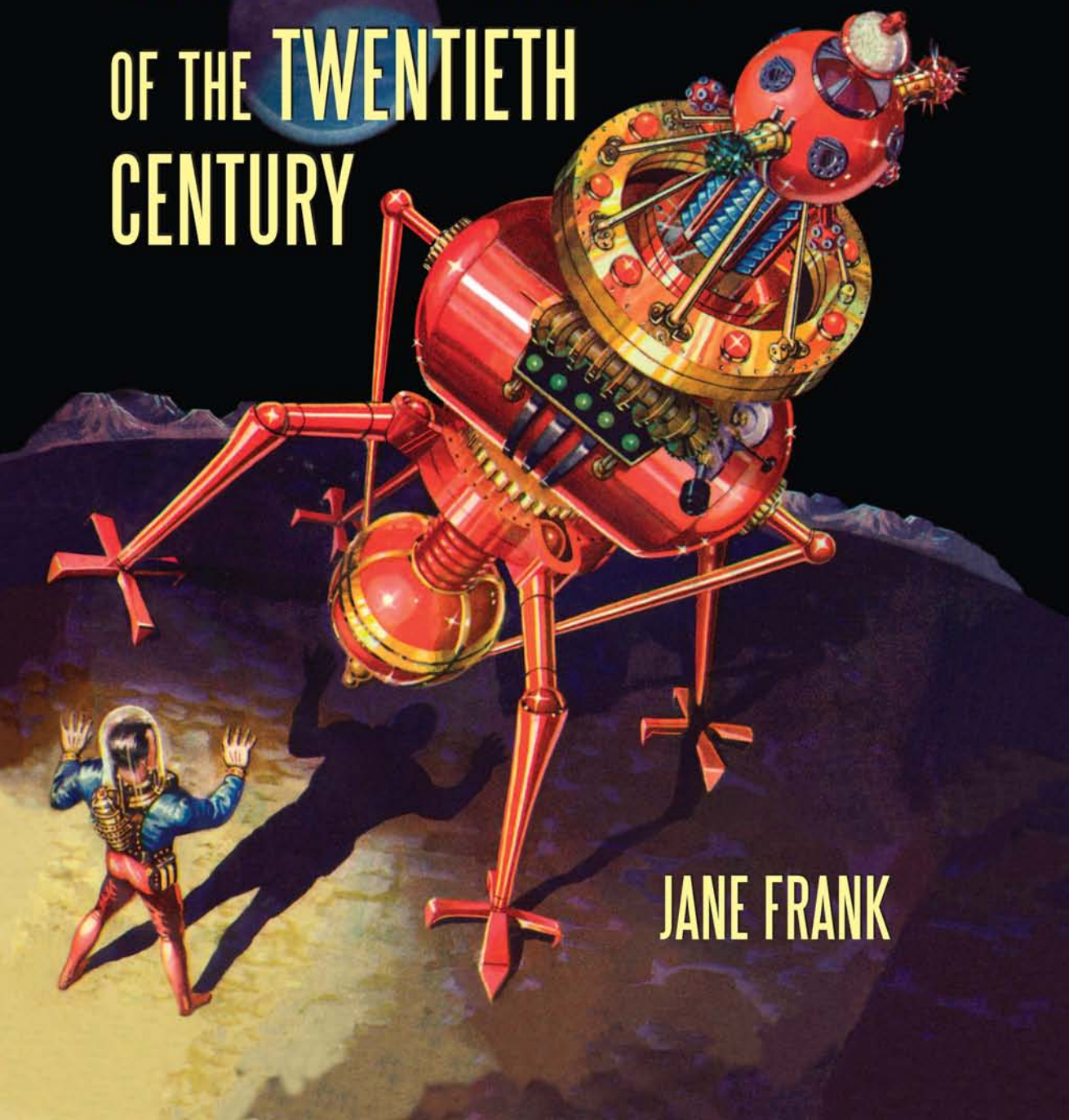
VISIT…

A BIOGRAPHICAL DICTIONARY

# SCIENCE FICTION AND FANTASY ARTISTS OF THE TWENTIETH CENTURY



JANE FRANK

# Science Fiction and Fantasy Artists of the Twentieth Century

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# Science Fiction and Fantasy Artists of the Twentieth Century

## *A Biographical Dictionary*

Jane Frank

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For Howard,
my loving partner in passion for the genre,
and for all the other enthusiasts
and collectors of science fiction and fantasy art
who came before me and will surely follow after.

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# *Table of Contents*


*Preface* 1

*How to Use This Book* 5

*Abbreviations* 9

PART I. A CENTURY OF SCIENCE FICTION ART 11

Historical Overview, to About 1975
(by Robert Weinberg) 13

Historical Overview, from the 1970s to 2000
(by Jane Frank) 35

PART II. THE BIOGRAPHIES 69

PART III. APPENDICES: ART AWARDS 497

*1. The Hugo Awards* 499

*2. The World Fantasy Awards* 501

*3. The Chesleys* 502

*4. The British Science Fiction Association Awards* 506

*5. The British Fantasy Awards* 507

*Index* 509

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# *Preface*

This book had an excellent predecessor in Robert Weinberg's pioneering *Biographical Dictionary of Science Fiction and Fantasy Artists*, published in 1988. Weinberg is a world authority on classic science fiction, fantasy and horror, a rare art and book dealer and collector, and author of fiction and nonfiction books in the genre. His keen sense of history, knowledgeability, and love of the field brought needed attention to a long neglected area of scholarship. Yet by the turn of the millennium it had already become clear there would not only need to be another edition, but a different one. Why?

"The twentieth century was the Science Fiction Century," to quote Charles N. Brown, publisher. "Science fiction affected everything, and we now live in a science fiction world," he wrote in *Locus* in 2002. "It won't be quite the same in the 21st century. Science fiction will be just as important, but things will probably be different." Brown, and others, when speaking of such things, are speaking in terms of book publishing and the ways ideas are disseminated. In their view, the last century was, for authors and editors, science fiction's period of greatest growth. This is just as true for science fiction art and artists, who have been inextricably associated with illustrating all things literary. The last quarter of the twentieth century brought explosive growth and opportunity to artists in the field, as well as bringing massive changes and dislocation, to such an extent that we can say of the genre "[Art] won't be quite the same in the twenty-first century. Science fiction art and artists will be just as important, but things will certainly be different." Weinberg's seminal book thus provided the inspiration and model, but it was time and retrospection that triggered the need to refine and expand his good work: a challenge this writer could not refuse.

No book of this nature can ever be complete; nevertheless best efforts were made to include all the major American and British artists of the twentieth century, as well as many international and lesser known artists. Size and time limitations made it impossible to include every artist who has ever done any work in science fiction. Further, the global popularity of science fiction literature and imagery in the last quarter of the century guarantees that a number of deserving artists may have been inadvertently omitted. For the purposes of this book, artists considered to be belong more properly to the nineteenth century were dropped. The same considerations were brought to bear when judging whether to include artists entering the field close to the end of the twentieth century; those artists whose contributions could not yet be honestly assessed, or whose styles or art careers suggested they would more properly belong to the twenty-first century, were similarly excluded. It is hoped this dictionary will serve as the catalyst for future separate projects dealing with those, and possibly other, historical time frames.

The basic criteria used to select artists were "importance to the field, influence in the field, amount of work done in the field, and historical importance." To confirm the validity of choices made, a working list of artists was prepared and circulated among several respected science fiction historians, artists and collectors.

The basic list consisted of all those twentieth century artists appearing in Weinberg's volume plus those to be added. After further research and feedback the list was refined and revised, with a view towards being as inclusive as space would allow. By and large, mainstream illustrators who worked in a fantastic vein but had not ever illustrated science fiction were not included. The same judgment also applies to children's illustration and fantasy artists working in the twentieth century whose names are primarily associated with children's literature, such as Arthur Rackham. No artist was granted an entry based on his own statements of worthiness, nor was any artist left out simply because he claimed not to be a "science fiction artist," or did not want to be classified as such, but whose work has appeared in the field.

While bibliographic listings are in the main confined to genre–specific publications, artists' entries include pulp artists, whose works were not published in science fiction or fantasy magazines (but who created as much if not more science fiction art than many of the people normally included in such histories), movie designers, role-playing and video game artists, sculptors, and some important comic and cartoon artists, if the basic criteria were met. Given that so little information has been available in the past on early science fiction artists, this writer felt it was important to honor Weinberg's bias by including lesser artists who worked between 1930 and 1960, even if it meant leaving out prolific, rapidly rising young artists in high-growth segments of the field (e.g., role-playing and video gaming). I hope that a revised volume some time in the future will correct such omissions, and welcome suggestions and corrections to this one.

A project of this scope is necessarily a labor-intensive one, taking years of work and much research. Fortunately, and thanks to Weinberg's generosity in giving me permission to build upon his labors, I had access to all his source materials, including his notes, documents, letters and correspondence. In some cases, Weinberg's information was sufficient for an illustrator who was working in an earlier period; but in others additional information was required. From missing or incorrect birth or death dates, or both, to misspellings of artists' names, wherever feasible, entries have been corrected. All artists' entries were checked for factual accuracy and then revised and expanded, as needed, to bring them up to date.

Living artists or their official websites or both, were used as primary sources for biographic and bibliographic information. In lieu of that, their families, relatives, friends, agents, or estates were contacted. Several online databases were also accessed to augment, or serve as secondary sources of artists' bibliographic information: these include (but were not limited to): The Locus Index to Science Fiction by Charles N. Brown and William G. Contento; The Internet Speculative Fiction Database (hosted by The Cushing Library Science Fiction and Fantasy Research Collection and Institute for Scientific Computation at Texas A&M University); The Visual Index of Science Fiction Cover art (VISCO) created and maintained by Terry Gibbons (U.K.); Phil Stephensen-Payne, Galactic Central Publications; AddALL book search engine for rare and out of print books; and, last but not least, the invaluable genealogical resource, ancestry.com. Additionally, to examine trends and changes to the industry affecting artists in the last decades of the twentieth century, dozens of well-known science fiction and fantasy artists were asked to participate in an anonymous "state of the industry" survey undertaken in 2003, and carried out via mailed questionnaire. The survey focused on markets, fees, volume and type of assignments, income, relationships with clients, career changes and so on, of 1983, 1993, 2003.

No project such as this can be accomplished without the help of particular individuals who stepped up and contributed special expertise or information. The author is especially indebted to those artists, artists' agents, writers, book dealers, publishers, art collectors and even artists' childhood friends, who provided biographical details and contact infor-

mation for artists' families and estates. Among the many I would like to single out, in the United States: Vincent Di Fate, Doug Ellis, Arnie Fenner, Logan Kaufman, Jerry Weist, Pat Wilshire; in the United Kingdom: Alison Eldred, Philip Harbottle, Mike Ashley, Rog Peyton, Andy Sawyer, Dave Langford. Sincere thanks also to the author's family, especially her husband, Howard, friends, and clients, who deserve special awards for their patience, tolerance, and expressions of interest through those years when it seemed impossible that the project would ever be completed.

Lastly, I must thank the numerous artists who, despite busy professional lives, responded to my requests for information, from those who were delighted to hear from me, to those who agonized over their bibliographies, to those who — like artist Jack Coggins — thought well enough of the project to dictate his thoughts to his caregiver a short time before his death. Without the artists' enthusiasm and cooperation this book would have been much less complete.

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# *How to Use This Book*

This volume is divided into three parts. The first part is a brief overview of twentieth century science fiction art, concentrating on the economic, social and cultural history of the science fiction and fantasy field and how these events shaped the growth of illustration art in that genre over the past century. Major trends and important figures are noted as well as specific turning points in publishing that affected the art field. The historical overview written by Robert Weinberg, which comprised the first part of his pioneering *Biographical Dictionary of Science Fiction and Fantasy Artists* (1988), with his kind permission, is duplicated here. There seemed no point to any attempt to improve upon his scholarship and memory, and so with only minor revisions provided by Weinberg, it is his observations and discussion of the field that will take you through the twentieth century until approximately 1975 to 1980. Then follows a continuation of the discussion, with a new section treating the concluding decades of the century, with some consideration of how late twentieth century trends and issues may affect science fiction art in the twenty-first century. The overview section is meant to supplement the biographical entries in this volume by providing an historical framework for understanding the artistic contributions of artists in the field, as well as additional information about the field in general, that would not be covered in specific biographies.

The second part contains biographical sketches of more than 350 science fiction and fantasy artists, arranged in alphabetical order by artist. Each entry begins with the artist's name, last name first. Thus Rowena Morrill, who signs her art "Rowena," and who is referred to professionally in the field by her first name, is listed under *Morrill.* However, in this case and similar situations, cross-references are entered from the first name or pseudonym as needed to aid identification. An asterisk (*) next to an artist's name is used in the entries to signal that the artist so marked also has a biographical entry in the Dictionary. If known, the artist's birth (and if deceased, death) date is given; the notation *?* signifies that the date specified is in question. If no information on any date is available, a single question mark *(?)* is given. Following the date, the artist's nationality is listed. Next, a biographical sketch is presented, using, whenever possible, information provided directly or indirectly (via official website) by the artist, or the artist's family, relatives, or estate.

Following the biography, sources of the information are provided. Where Weinberg is cited as a source, the content of the biography is based in some measure on his writing and information, both that found in the versions published in the 1988 volume as well as material coming from his personal files of notes, correspondence and publications. In some cases Weinberg's information is sufficient for an illustrator who was working in the previous period, while in others additional information was required to bring the biography up to date or to correct factual inaccuracies. Where material is quoted directly, and represents undocumented information collected personally by Weinberg, attribution is made clear, as appropriate. Entries

written in whole, or in substantial part, by other contributors are credited under "sources" at the end of the biography; all other entries are my own. As relevant, other primary or secondary sources are also cited, whether they are general/encyclopedic in nature or derived from a specific informant. If pertinent, the category "Collections and Anthologies (various contributing artists)" appears, to document and credit the publication of single or multiple artist compendium art books, portfolios, retrospectives, anthologies, and the like.

Accompanying each entry is a bibliographical listing of the artist's work in the science fiction and fantasy field. Artwork not relating to adult science fiction or fantasy is not listed. Categories of publications under "Published Work" will vary depending on the artist's life and career; entries may list books written and illustrated; books illustrated (literary and game-related illustrations); magazines illustrated; and miscellaneous publications. Although magazine entries are fairly complete through the turn of the century, the book listings and related publications, by necessity, are not. To make listings manageable in number, yet not eliminate a useful guide for comparing artists' relative contributions, book and game titles were each limited to two hundred per artist. In cases where an artist's work is prolific, a judicious sampling of titles across periods brought the number down. Otherwise, efforts were made to be inclusive but not exhaustive. Living artists, agents, relatives or estates were asked to provide bibliographical information, and whenever supplied, this information was used. Where such sources were unavailable, and to augment incomplete artist records, other creditable sources were accessed. Among the most useful of these were artists' art books and digitally available databases such as: the Internet Speculative Fiction Database (www.isfdb.org); the online Locus Indexes to Science Fiction (see www.locusmag.com/index, various indexes and checklists by Charles N. Brown, William G. Contento, and Stephen T. Miller); Terry Gibbons' "The Visual Index of Science Fiction Cover art, usually referred to as Visco (www.sf-covers.net); Phil Stephensen-Payne's "Galactic Central List of Magazine Indexes" (www.philsp.com). Also invaluable for the purpose was the online book search service AddALL (www.addall.com), for books out of print and, for books in print, Amazon.com.

In the bibliographies, entries are listed first for book appearances (no distinction is made between hardcover or softcover/paperback formats for publications); game-related illustrations (fantasy or science fiction role-playing game, computer or video game, or trading card game); magazine appearances (each listed by magazine title); and miscellaneous (to include, but not limited to, such publications as calendars, collector card sets, record album covers, and so on that are relevant by virtue of historical interest, or cultural importance). Books are listed alphabetically by title, followed by publisher and publication date of the relevant edition. In certain cases, when reissues or reprints of books might be confusing, further publication information is supplied.

Magazine listings are for an appearance in the magazine, either a cover or interior illustration. Months are abbreviated by numbers (i.e., 6 = June, 9 = September). Bimonthly publications are listed by the first month's number (i.e., 1 = January/February). Where magazines have inconsistent publication schedules within a year, bimonthly issues are differentiated by maintaining the split-month system. Quarterly magazines are listed by season. When magazines appeared as numbered as well as dated, issues, in the interest of clarity an attempt was made to convert every issue number to the monthly system. In cases where magazines appeared solely as numbered, undated issues an attempt was also made to list them in this manner, or at the least, distinguish between the years of publication. Professional, nationally distributed magazines in English, serving the science fiction and fantasy market, comprise the preponderance of magazines sourced for published illustrations, augmented by a small number of specialty and semiprofessional mag-

azines which have provided substantial markets for science fiction and fantasy artists. A full listing of abbreviations for magazine titles used in the bibliographies is found in the following section. Researchers interested in the publication histories of the magazines are referred to the numerous detailed surveys and indexes of the science fiction and fantasy field published in the past few years (see above), many of which have supplanted earlier printed publications, such as *Science Fiction, Fantasy, and Weird Fiction Magazines*, edited by Marshall B. Tymn and Mike Ashley (Greenwood Press, 1985).

Lastly, following the artist biographies, there is an appendix which contains a chronological listing of the award winners for the longest running and most important of the awards bestowed upon artists by professional and fan-based societies in the science fiction field in the United States and United Kingdom: the Hugo, World Fantasy Award, and Chesley for Best Artist, and the British Science Fiction Award and British Fantasy Award for Best Artist. Due to their sheer number, awards based in countries other than the United States and United Kingdom are not included, nor are winners of specific or named awards such as the New England Science Fiction Association's Jack Gaughan Award for Best Emerging Artist, or the Illustrators of the Future Contest.

Throughout the book, unless otherwise stated or attributed, the information stems from my own research.

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# *Abbreviations*

The following *periodical* abbreviations are used in the lists of published work for each artist.

| | |
|---|---|
| 2CSAB | *Two Complete Science Adventure Books* |
| ABO | *Aboriginal Science Fiction* |
| ABM | *Absolute Magnitude* |
| AA | *Amazing Stories Annual* |
| AKS | *Arkham Sampler* |
| AMF | *A. Merritt Fantasy* |
| AMZ | *Amazing Stories* |
| AQ | *Amazing Quarterly* |
| ASF | *Astounding* (later *Analog*) |
| ASF&FR | *Avon Science Fiction and Fantasy Reader* |
| ASFR | *Avon Science Fiction Reader* |
| ASH | *Astonishing* |
| AUTH | *Authentic Science Fiction* |
| AW | *Air Wonder Stories* |
| BEY | *Beyond* |
| CF | *Captain Future* |
| CEM | *Cemetery Dance* |
| COM | *Comet Stories* |
| COS | *Cosmic Stories* |
| CSF | *Cosmos Science Fiction* |
| DEST | *Destinies* |
| DRA | *Dragon Magazine* |
| DW | *Dream World* |
| DUN | *Dungeon Magazine* |
| DYN | *Dynamic Science Fiction* |
| EXT | *Extro* |
| F&SF | *Magazine of Fantasy and Science Fiction* |
| FA | *Fantastic Adventures* |
| FANTASY (BR) | *Fantasy* (British) |
| FB | *Fantasy Book* |
| FF | *Fantasy Magazine* |
| FT | *Fantasy Tales* (British) |
| FFM | *Famous Fantastic Mysteries* |
| FgF | *Forgotten Fantasy* |
| FN | *Fantastic Novels* |
| FMSF | *Famous Science Fiction* |
| FSQ | *Fantastic Story Quarterly* (later *Magazine*) |
| FTC | *Fantastic* |
| FU | *Fantastic Universe* |
| FTSP | *Footsteps* |
| FUT | *Future* |
| FUTL | *Future Life* |
| FUTSS | *Futuristic Science Stories* |
| GAL | *Galileo* |
| GAM | *Gamma* |
| GXY | *Galaxy Science Fiction* |
| GXYN | *Galaxy Science Fiction Novels* |
| HM | *Heavy Metal* |
| HPLMH | *H.P. Lovecraft's Magazine of Horror* |
| IASFA | *Isaac Asimov's Science Fiction Adventure Magazine* |
| IASFM | *Isaac Asimov's Science Fiction Magazine* |
| If | *If* |
| IMG | *Imagination* |
| IMGT | *Imaginative Tales* |
| IMP | *Impulse* |
| INF | *Infinity* |
| INQ | *Inquest/Inquest Gamer* |
| INT | *Interzone* (British) |
| MIR | *Miracle Science Stories* |
| MOH | *Magazine of Horror* |
| MSS | *Marvel Science Stories* |
| MZB | *Marion Zimmer Bradley's Fantasy Magazine* |
| NC | *Night Cry* |
| NEB | *Nebula* |
| NW | *New Worlds* |
| NWU.S. | *New Worlds* (U.S. edition) |
| OMNI | *Omni* |
| ONS | *On Spec* |
| ORB | *Orbit Science Fiction* |
| OTW | *Out of This World* (British) |
| OTWA | *Out of This World Adventures* |
| OW | *Other Worlds* |
| PS | *Planet Stories* |
| PFS | *Pulphouse Fiction Spotlight* |
| ROF | *Realms of Fantasy* |
| RS | *Rocket Stories* |

| | |
|---|---|
| SAT | *Satellite Science Fiction* |
| ScF | *Science Fantasy* |
| SFA | *Science Fiction Adventures* |
| SFA (BR) | *Science Fiction Adventures* (British) |
| SFAge | *Science Fiction Age* |
| SFD | *Science Fiction Digest* |
| SFM | *Science Fiction Monthly* (British) |
| SFQ | *Science Fiction Quarterly* |
| SF+ | *Science Fiction* + |
| SFS | *Science Fiction Stories* |
| SFYBK | *Science Fiction Yearbook* |
| ScS | *Science Stories* |
| SILW | *The Silver Web* |
| SMS | *Startling Mystery Story* |
| SpS | *Space Stories* |
| SpSF | *Space Science Fiction* |
| SpTr | *Space Travel* |
| S&T | *Space and Time* |
| SPWY | *Spaceway* |
| SRN | *Saturn* |
| SS | *Startling Stories* |
| SSF | *Super Science Fiction* |
| SSS | *Super Science Stories* |
| SUPS | *Supernatural Stories* |
| ST | *Strange Tales* |
| STAR | *Star Science Fiction Magazine* |
| STI | *Stirring Science Stories* |
| StrS | *Strange Stories* |
| SW | *Science Wonder Stories* |
| SWQ | *Science Wonder Quarterly* |
| TofT | *Tales of Tomorrow* |
| TofW | *Tales of Wonder* |
| TOM | *Tomorrow* |
| TOPS | *Tops in Science Fiction* |
| TRE | *Treasury of Great Science Fiction* |
| TSF | *10 Story Fantasy* |
| TWS | *Thrilling Wonder Stories* |
| TZ | *Twilight Zone* |
| UNC | *Uncanny* |
| U.K. | *Unknown* (later *Unknown Worlds*) |
| UNI | *Universe* |
| VAN | *Vanguard Science Fiction* |
| VEN | *Venture Science Fiction* |
| VER | *Vertex* |
| VoT | *Vision of Tomorrow* |
| VOR | *Vortex Science Fiction* |
| VORTX | *Vortex* (British) |
| WB | *Worlds Beyond* |
| WD | *White Dwarf* |
| WOF | *Worlds of Fantasy* (British) |
| WFH | *Worlds of Fantasy & Horror* (formerly *Weird Tales*) |
| WC&S | *Witchcraft and Sorcery* |
| WOT | *Worlds of Tomorrow* |
| WQ | *Wonder Stories Quarterly* |
| WS | *Wonder Stories* |
| WSA | *Wonder Stories Annual* |
| WON | *Wonders of the Spaceways* |
| WT | *Weird Tales* |

# Part I

# A Century of Science Fiction Art

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# *Historical Overview, to About 1975*

## by Robert Weinberg

Science fiction and fantasy, by the very nature of the material presented, is a visual medium. Illustration has always accompanied text from the earliest novels recognized as science fiction until the present. Unfortunately, although art has remained a common denominator in the field, it often has been considered almost unnecessary to the text. The fortunes of science fiction illustration have risen and fallen within the broader history of science fiction. Rarely, though, have the artists working in the field been given the credit they deserve.

Although science fiction is generally considered to be primarily of American (or British) origin, the earliest artists of note in the field were French. The most famous of these artists was Albert Robida, whose work in the late 1800s is considered the first modern science fiction illustration. Robida produced a long saga of the mid-twentieth century, *Voyages tres extraordinaires de Saturnin Farandoul*, which he wrote as well as illustrated. These stories first appeared in magazine form and then were reprinted in book form. Robida was particularly noted for his huge buildings, ironclad ships, submarines, and even flying machines. He was the first artist actively to predict the future of war in illustrated form.

At the same time, the fiction of Jules Verne was extremely important in the development of French science fiction art. Verne's long novels originally appeared as serials in leading French magazines, and all of the stories were published with numerous illustrations by leading French illustrators. Many of these artists would be forgotten if not for their work for Verne, which was reprinted in hardcover volumes published throughout the world. The best of these artists included Georges Roux, Alphonse Marie de Neuville, Leon Benett, Henri de Montaut, and Edouard Riou. The art done by these men, especially for the Hetzel editions of the Verne novels, endured until modern times. De Montaut's illustrations of the interior of the projectile used in *From the Earth to the Moon* are among the most famous in all science fiction. Jules Ferat's studies of the Nautilus are equally famous. Emile Bayard produced famous illustrations for *From the Earth to the Moon … and a Trip Around It*, including an oft-reprinted weightlessness engraving, a survey of the moon illustration, and a famous splashdown piece.

Modern students of science fiction history often fail to realize the popularity and influence of Verne's novels. One can grasp some measure of his importance by looking at the care given to the production of his books. Leon Benett was commissioned by Hetzel, Verne's publisher, for nearly two thousand engravings and illustrations for *Voyages extraordinaires*, and although he was the most prolific of all Verne illustrators, many other artists contributed work to the series as well. It was not unusual for one of Verne's books to contain more than a hundred illustrations.

Whereas Verne was the most popular and important science fiction author in Europe,

H.G. Wells soon occupied that same position in England. Unfortunately, although most of Wells's early novels and stories appeared in magazine form, they were not as extensively illustrated as those by Verne. Much of Wells's work was printed in the *Strand*, and the illustrations by artists such as Alfred Pearse, Claude Shepperson, Edmund Sullivan, and Paul Hardy were less than spectacular. However, Henri Lanos produced eighteen very fine illustrations for *When the Sleeper Wakes* which appeared in the *Graphic Magazine*. These plates have been reproduced many times since their original appearance, usually without indication of the artist's name.

The most important and famous of all Wells's illustrators was Warwick Goble. A prolific artist who contributed to most of the English monthly magazines, he did sixty-six illustrations for the 1897 serialization of *The War of the Worlds* in *Pearson's Magazine*. His depictions of the Martian war machines were among the most famous science fiction illustrations ever to appear in print. Like many science fiction artists who followed him, Goble later abandoned the field for the more lucrative fine-arts market.

Another important science fiction artist working in England at that time was Fred T. Jane. One of the major science fiction writers of that period, Jane was also an excellent illustrator who did work for both popular magazines and hardcover books. He illustrated a number of his own novels as well as George Griffith's best-selling epics, *The Angel of the Revolution* and *Olga Romanoff*.

However, after the flurry of activity at the turn of the century, science fiction illustration in England disappeared for nearly thirty years. Novels continued to be published, but due to rising costs and changing interests, lavishly illustrated science fiction hardcovers vanished.

In the United States early science fiction appeared in various newspapers and quality magazines. Often, these early stories, including reprints of British novels as well as new works, were published with attractive illustrations by technically competent artists. However, none of the art was particularly notable, and most of it was executed by staff artists who treated the work as just another assignment. No one specialized in science fiction or fantasy art.

However, popular publishing in America took a step in another direction in the late 1880s. Frank A. Munsey, publisher of *The Golden Argosy*, a fiction magazine aimed at children, came up with the concept of an inexpensive magazine aimed at mass readership. Until then, magazines were printed on glossy paper, featured lots of illustrations and cost more than most blue-collar workers could afford. Instead, the common people were left with dime novels, which were adventure and detective novels usually featuring continuing series characters like Buffalo Bill or Nick Carter, printed in large-size newspaper-like format on the least expensive paper available. Munsey combined the two concepts. He used the least expensive paper available and stayed away from expensive reproduction of illustrations, using plain, heavy-stock covers. But he offered the magazine format, with a number of stories, including serialized novels, instead of one long juvenile adventure. He could keep the price per issue low because of the inexpensive paper. His renamed *Argosy* magazine became a tremendous success. This new-style magazine, dubbed "pulp" because of the inexpensive wood paper it used, revolutionized publishing in the United States. Within a few years, dozens of other pulp magazines were being published, and by the late 1920s hundreds of titles filled the newsstand racks.

The pulps, at first, rarely featured any artwork and used plain, unobtrusive covers. But as competition increased, the importance of a catchy cover illustration became obvious. At first, most pulp magazines featured covers designed to appeal to women, who were recognized as the largest group of buyers of such fiction magazines. However, as the magazines grew more specialized and adventure and action stories dominated the contents more and more, the covers changed to match the contents.

The arrival of Edgar Rice Burroughs helped change the pulp-art field even more. Burroughs' Tarzan and Mars novels were so popular that all of the major fiction publications soon started publishing material by Burroughs or by authors writing in a similar vein. These fast-paced scientific romances needed cover art that proclaimed their unusual nature to an eager buying market. As more and more covers in this vein were needed, certain staff artists working for the pulps became noted as specialists in such work. These men were specifically assigned covers based on their expertise. Thus the first true science fiction artists in the United States were born. Among these earliest pioneers in the field were P.J. Monahan, Clinton Peetee, Herbert Morton Stoops, and J. Allen St. John.

Hardcover publishing of science fiction and fantasy continued, but the books rarely matched the lavishly illustrated volumes of the late nineteenth century. A few artists became famous for their work in the fantastic fiction field, but in most cases they transcended the label of genre artist. These men included Frank Pape and Mahlon Blaine in America and Sidney Sime and Harry Clarke in England. But they were the exceptions, and most genre illustration was ignored by all but the readers.

Science fiction was not yet thought to be a distinct branch of modern fiction, and from time to time, novels in the field were published as original works in hardcover or reprinted from the pulp magazines. Often, when a serial was reprinted from *Argosy* (or its companion magazine, *All-Story*), the original cover illustration used for the serialization was also used for the book jacket.

In the case of Edgar Rice Burroughs, his work continued to gain in popularity throughout the teens and twenties, and nearly all of his novels appeared first as magazine serials and then as hardcover volumes. The first editions of the Burroughs novels often were illustrated with a number of interior plates commissioned especially for the volume. A number of artists worked on the Burroughs novels, but without a doubt, the most popular, prolific, and influential was J. Allen St. John. To this day, St. John is still considered the definitive Burroughs illustrator.

Because of the inexpensive paper used for the pulp magazines, interior illustrations rarely reproduced well. At first small story headings were all that appeared in the magazine to break the continual roll of print. However, as the battle to win readership continued, magazines strived for improvement, and interior art became a feature in many of the better pulps. *Bluebook* magazine used a slightly better quality of pulp paper and began running numerous illustrations in each issue. Halftones were impractical on pulp stock, but well-delineated line work reproduced fairly well if care was taken with the printing.

Many of the top pulp illustrators came from the newspapers, put out of a job when improvements in printing techniques made it possible for the daily papers to use photographs instead of line sketches of major news events. Newspaper artists, trained at producing accurate, crisp illustrations for reproduction on inexpensive paper, fit in perfectly with the requirements of the pulps. Probably the most famous artist for the pulps to emerge from the ranks of newspaper artists was Joseph Clement Coll. His fine line illustrations attracted enough attention so that often his art for serials was reprinted in hardcover editions of the works. Coll's art influenced a new generation of pulp-magazine illustrators.

Magazines grew more specialized as the reading market grew ever larger. In 1919 there appeared *The Thrill Book*, a magazine devoted entirely to "different" stories. Although not actually a science fiction or weird-fiction magazine in content, it published a significant amount of both genres in its limited run. Due to limited distribution and a vague editorial policy, the magazine lasted for only sixteen issues.

Shortly after that, in 1923, *Weird Tales* appeared. A magazine devoted exactly to what the title proclaimed, it featured fantasy, horror, supernatural, and science fiction stories. Despite

poor management decisions during its first year, the pulp continued publication and became a mainstay of the fantasy-fiction field. Unfortunately, to keep costs down, the earliest artists who worked for *Weird Tales* were mostly hack illustrators chosen not for their talent but for their willingness to work for little money. Among these artists were Andrew Brosnatch, Joseph Doolin, and Curtis C. Senf. It was not until the arrival of Hugh Rankin in the late 1920s that a fairly competent artist began working for *Weird Tales*.

Science fiction continued to be popular in the major pulp-fiction magazines. *Argosy All-Story* featured numerous science fiction serials by top name writers, including A. Merritt, Ralph Milne Farley, and Edgar Rice Burroughs. Novels by these men always received the cover illustration, usually done by Paul Stahr or Robert Graef. Although forgotten today, Stahr and Graef were probably the most talented all-around science fiction illustrators working in the early days of magazine publishing.

*Amazing Stories*, the first magazine featuring only science fiction stories, appeared in April 1926. It was the creation of Hugo Gernsback, who had been publishing a number of other magazines on science and electronics for years. Gernsback ventured into the science fiction market encouraged by the popularity of similar stories he had been printing for years in his magazine *Science and Invention*. From that publication, Gernsback brought the artist who had been handling most of the fantastic illustrations, Frank R. Paul.

Born in Austria, Paul worked as a cartoonist for the *Jersey Journal* and did his science fiction illustrating as a sideline. Trained in architecture, he brought with him a strong feeling for huge buildings and complex machinery that perfectly fit the strongly scientific slant of the first all-science fiction magazine. *Amazing Stories* was published as a large eight-by-eleven-inch magazine, so the covers gave Paul plenty of room for work. His people were less than believable, but they were dwarfed by an array of bizarre machines, alien landscapes, and astonishing inventions. Paul handled the interior illustrations for the magazine as well.

Although Paul was not as artistic as Robert Graef or Paul Stahr, his often crudely done covers possessed a unique charm and flavor not shared by the slicker paintings. The term *sense of wonder* was used years later to describe the stories published in the early years of pulp science fiction, stories that thrilled and excited the imaginations of the readers. That same term applied equally well to Paul's covers. They may not have been art, but they worked, conveying the mystery and excitement of the stories they illustrated.

As an experiment, Gernsback had Paul paint a cover for the December 1926 *Amazing Stories* that did not illustrate any story. The artist came up with an unusual painting that showed a group of strange aliens on another world observing a spaceship transporting a modern ocean liner in some sort of force field. Gernsback invited his readers to base a story on the cover, offering a $250 prize for the best story. Astonishingly, more than 360 manuscripts were submitted, emphasizing the importance of cover art on science fiction readers.

In 1927, flushed with the success of *Amazing Stories*, Gernsback published the *Amazing Stories Annual*, a thick magazine featuring a complete novel and short stories, all illustrated by Paul. The annual sold out immediately and prompted Gernsback to publish *Amazing Stories Quarterly* beginning in 1928. Again, Paul did all of the art for this magazine. In the meantime, he continued to produce art for *Science and Invention*. Not only was Paul the first major star of science fiction magazine art, he was the busiest.

Major changes occurred in the science fiction field in 1929 and therefore in the science fiction art field. Gernsback lost control of *Amazing Stories* through an unusual bankruptcy suit pushed through by Bernarr MacFadden. Almost immediately, Gernsback began two new science fiction magazines, *Science Wonder Stories* and *Air Wonder Stories*. Within a short time, he began *Science Wonder Quarterly*. Again, the

magazines were large size and featured covers and interior art by Paul.

*Amazing*, under its new publisher, Radio-Science Publications (later Teck Publications), found itself without a steady artist. Several magazine illustrators were used, most notably H.W. Wessolowski (Wesso), but after a short while the art assignment was given to Leo Morey. Although his paintings were not as colorful or imaginative as Paul's, Morey handled the cover and interior art for *Amazing* reasonably well. The magazine was produced at lower cost under the new publisher, and brightly colored covers were no longer used. A lesser grade of paper inside meant that the art reproduced poorly, and Morey never equalled Paul's intricately detailed black-and-white illustrations.

Paul's art for the Wonder group (as Gernsback's new magazines were called) equalled and often topped his earlier work for *Amazing Stories*. Again, machinery and giant spaceships dominated his paintings, and the people appearing in the art had a crude, stiff look. Bright colors dominated the art.

At the end of 1929 yet another science fiction magazine appeared on the newsstands. This was *Astounding Stories of Super Science*, a member of the Clayton chain of magazines and the first all-science fiction magazine to be published in pulp format. Instead of the larger sized magazines that had appeared until then, the Clayton magazine was standard pulp size, approximately seven by ten inches, and was printed on very inexpensive pulp paper. Cover art was handled by Wesso and consisted of bright, imaginative pieces painted in watercolors. Clayton specialized in magazines that featured fast-paced adventure stories, and *Astounding Stories* was the first attempt to publish a science fiction magazine in that category. Wesso was able to paint people much better than Paul or Morey, and his covers featured lots of action. The first cover for the new magazine depicted aviators fighting giant bugs. Future covers followed in the same vein, with conflict between man and monster the primary theme. Interiors were well done by Wesso and by several artists from outside the field, including John Fleming Gould. Even Paul did some interesting interior artwork for the new magazine.

In late 1931 the Clayton chain added another magazine, *Strange Tales*. Aimed at the same weird-fiction market that was served only by *Weird Tales*, the new pulp featured excellent paintings by Wesso for the covers. Most of the interior art was handled by Wesso, along with other artists who worked for *Weird Tales* as well as the non-fantasy pulps of the time.

Farnsworth Wright, the editor of *Weird Tales*, realized that he had to fight back. Not only was he hurt by *Strange Tales*, but the science fiction magazines also cut into his sales. When *Amazing Stories* first began, it probably boosted the sales of *Weird Tales*. Fans looking for more science fiction could find it only in the general adventure magazines like *Argosy* or in *Weird Tales*. Wright ran science fiction very similar to the stories published in the early *Amazing Stories*, and for a while he even advertised his magazine in the back pages of the other pulps. However, with the appearance of *Astounding*, *Strange Tales*, and *Wonder Stories* (a combined version of the two earlier Wonder titles), Wright faced much greater competition. No longer did fans have to search for science fiction. There were three magazines totally devoted to the subject, as well as several quarterlies.

The Depression saw a huge rise in the number of pulp magazines published. Printers were eager to keep printing, and credit was easy to obtain. Magazines were floated on little if any real cash. Titles often ran for only a few issues; if they did not catch on with the reading public, they were dropped. Long-running magazines found themselves fighting for space at crowded newsstands. Covers became increasingly garish as each publisher tried to attract new readers.

For years Wright had been using hack artists for interior and cover work on his magazine. They worked for little money but rarely were worth even the small sums they earned. Wright abandoned this policy in 1932 and

began paying higher prices for cover art, experimenting with the work of two artists. He obtained several paintings by J. Allen St. John, who lived and taught art in Chicago where *Weird Tales* was edited. St. John, who had gained fame as illustrator for many novels by Edgar Rice Burroughs, was looking for work since Burroughs had begun using new artists to illustrate his books. At the same time, Wright tried several covers by fashion designer Margaret Brundage, who had brought her portfolio of illustrations to his office some months earlier. St. John's paintings were fine pieces of fantasy art, but Brundage caught the readers' attention with voluptuous women clad in scanty garments. She was unable to paint a truly weird scene, but Brundage's near nude and totally nude women were a complete change from anything previously seen on a science fiction or fantasy magazine. She quickly became the premier cover artist for *Weird Tales*.

The Clayton chain went bankrupt in 1933. *Astounding Stories* and several other titles were bought by the Street & Smith publishing chain. Better financed, and with a new editor, the magazine soon established itself as a leader in the field. Howard V. Brown, an established illustrator who had been working the pulps for years doing covers for a variety of magazines, was brought in as principal cover artist. Brown was an excellent artist who was capable of painting believable people, interesting monsters, and the usual fantastic machinery that populated science fiction stories of the time.

Elliott Dold dominated the interiors. Dold had done some science fiction art for the only two issues of *Miracle Stories* in 1931 and soon became one of the most popular interior artists in the field. Brown also did a fair amount of interior work for *Astounding* and produced a number of interesting pieces.

Science fiction and fantasy spread beyond the genre magazines in 1933. Street & Smith began publication of *Doc Savage* as a monthly companion to its already popular magazine *The Shadow*. The *Doc Savage* pulp featured a complete novel about a superhero-style adventurer and his exploits around the world. Although it was basically an adventure magazine, the novels frequently drifted into science fiction. Cover art was well handled by Walter Baumhofer. The great success of these two Street & Smith "character pulps" spawned a vast number of imitations. Soon the newsstands were filled with magazines such as *The Spider, G-8 and His Battle Aces, Operator 5*, and *The Mysterious Wu Fang*. Most featured some pseudoscience as part of the story line, and many used cover and interior art that ventured into the science fiction field.

In the fantasy genre, Popular Publications scored big with three magazines that featured fast-paced action stories with seemingly supernatural menaces that invariably turned out to be hoaxes or mad schemes. These "weird menace" pulps rose in only a few months to the ranks of the best-selling pulp magazines on the strength of their bizarre stories and the superlative covers that illustrated them. *Horror Stories, Terror Tales*, and *Dime Mystery Magazine* all featured unbelievably gruesome covers by John Newton Howitt. A well-known landscape and portrait painter, Howitt had been forced by the Depression into magazine cover art. He did numerous covers for the pulps. Although he was never closely associated with the science fiction or fantasy fields, his covers for the "weird-menace pulps" were among the finest masterpieces of horror art published during the entire pulp era. Interior art for the magazines was capably handled by Amos Sewell and John Fleming Gould.

Changes in magazine publishing philosophy took place in the 1930s. Originally, when a novel was serialized in a magazine, the cover painting normally illustrated some episode in the section of the novel appearing in that particular issue. Readers complained if the cover illustration revealed some detail of the novel that took place in a section of the story not immediately available. However, as serials became longer and covers more garish, publishers began ignoring this complaint. A cover painting illustrated a dramatic scene from the novel, not necessarily from a chapter appearing in that issue.

As most serial novels were illustrated on the cover for the first issue of that serialization, and the most exciting parts usually were near the end, the cover often provided readers with clues to the most dramatic scenes to come.

Symbolic covers were featured on pulp magazines throughout their history. If an artist could not find a suitable scene for a cover (or if it might reveal too much about the story), he instead painted a cover capturing the feel of the novel instead of one particular scene. In the science fiction field, this soon became common, with contents-page listings stating "Cover illustration suggested by" instead of implying that the art dramatized one particular event. This trend was accentuated in the 1930s.

Popular Publications magazines were among the first to feature covers with no tie-in to the stories in the issue. Many of the Howitt covers for *Horror Stories* and *Terror Tales* were symbolic of the contents of the magazines in general. Art became independent of the actual contents of the magazine, heralding even more unusual changes to come in the later part of that era.

In 1935 an important newcomer began illustrating for *Weird Tales*. Virgil Finlay was the first important artist of what might be termed the "second wave" of science fiction illustrators. When science fiction magazines began publication in 1926, artists were recruited from other magazines and pulps. Although a number of them had, some previous experience with science fiction or fantasy, they were pulp illustrators first and science fiction illustrators second. They were the "first wave" of illustrators of the science fiction magazines. The "second wave" of illustrators were artists who emerged from the growing ranks of science fiction readers. They were fans of the magazines who believed they could do a better job of illustrating the stories than the men who were working for the pulps. Finlay was a reader of the science fiction magazines and *Weird Tales* and knew his art was better than anything appearing in that magazine. He was right, and within a short time, he became the sensation of the fantasy and science fiction field. For a change, an artist entered the field not as a general pulp artist but as a specialist in science fiction art. Since the mid–1930s, the science fiction field has remained a mix of the two waves — artists who begin as illustrators and then enter science fiction, and artists who aim their work specifically at the science fiction field and have little interest in illustration outside the genre.

Finlay brought a new excitement to science fiction and fantasy art. Frank R. Paul was popular with fans of science fiction, but his forte was giant cities and unusual spaceships. His people were crude and sticklike, and his aliens misshapen and grotesque. Finlay could not match Paul's vast scenarios, but he filled his art with beautiful women and heroic men. His monsters were suitably monstrous and yet had a bizarre sense of beauty. Finlay drew sensuous, desirable nudes and wonderfully menacing vampires and werewolves. Although he began his career in *Weird Tales*, it was not long before he was doing art for nearly all the major science fiction magazines. Paul was the most popular artist of the 1920s. Finlay dominated the late 1930s and 1940s.

In the 1930s and early 1940s the magazine field *was* science fiction, and thus magazine art was science fiction art. A few hardcover books appeared from time to time, but they were rare exceptions and were not packaged as science fiction novels, which were considered juvenile pulp literature. So changes in the magazine field had an immediate effect on the science fiction art field.

Originally, the science fiction magazine industry was little more than a "ma-and-pa" operation. The Gernsback *Amazing Stories* and later *Wonder Stories* group were controlled by a small publisher with limited funds. When *Amazing Stories* was taken over by Teck Publications, nothing much changed. However, little by little, the small publishers in the pulps found themselves pushed out by competition from the large chains. Well financed and well distributed, the chains dominated sales. Science fiction buyers, while consisting of a strong core

of loyal fans, were not a very profitable market when compared to that for mysteries, love stories, or general adventure.

In 1936, bowing to the pressures of decreasing sales and lack of distribution, Gernsback sold *Wonder Stories* to the Standard Magazine chain. In 1938 *Amazing Stories* was bought by Ziff-Davis. *Astounding* was already published by the Street & Smith chain. Even *Weird Tales* was bought by the publisher of *Short Stories* and moved to New York City.

Chain ownership brought about more changes in the art field. The major publishing chains had more money and, in general, art rates went up. However, at the same time, the chains were run as one large business. Science fiction magazines received the same attention and treatment as any other pulp. Chains like Ziff-Davis had a full-time staff of artists working for their magazines. In a sense, the chains brought a return to the "first wave" of artists. Illustrators who were already working for pulp chains illustrating westerns, romances, and mysteries suddenly found themselves responsible for science fiction art as well. When Ziff-Davis first took over publication of *Amazing Stories*, the first few issues featured photographic covers, until their house artists could start producing paintings.

Fortunately, most of the chain-magazine artists were strong craftsmen and handled their new assignments competently if not exceptionally. Some of the many artists who entered the science fiction field in this manner included H.W. Scott, Rod Ruth, Rudolph Belarski, Earle Bergey, Malcolm Smith, and Graves Gladney. At the same time, several very fine artists emerged from their ranks including Edd Cartier and Hubert Rogers.

Ziff-Davis publishers produced magazines through the use of a full-time staff. A group of writers on payroll created most of the stories for the pulps. Another group of artists did all of the artwork. Very little was done by outside help. Most story illustrations were done by the staff artists based a brief summary of the story or a quick reading of the manuscript. However, sometimes artists were told to produce a painting without any story behind it. Then the art was shown to an author and a story was written around the painting. Born of the desire to keep staff artists working continually, this unusual concept of having the cover before the story is still used in today's magazine field.

An interesting sidelight of this practice was the introduction of back cover illustrations to the science fiction field. Artists at Ziff-Davis were given free rein to paint a series of science fiction illustrations on a particular subject. These paintings were featured for a period of months on the back cover of the magazine, and a short article was printed inside the magazine, giving some background to what the cover represented. These paintings were published without any printing other than the title of the art and were an attractive addition to the magazine. Series on the back covers included "Men from Other Planets" and "Stories of the Stars" by Frank R. Paul, "Warriors of Other Worlds" by Malcolm Smith, and "Impossible but True" by James B. Settles. Some of the best art for the Ziff-Davis science fiction pulps appeared on their back covers. This practice was dropped in the late 1940s, probably due to the extra cost.

In the meantime, science fiction overseas remained barely alive. In the 1930s a weekly boys newspaper in England featuring science fiction stories. *Scoops* ran for twenty-one issues before dying, and its illustrations could best be termed "forgettable." In 1937 Worlds Work Ltd. launched a new magazine, *Tales of Wonder*. This well-produced magazine featured some excellent covers during its sixteen-issue run. Unfortunately, wartime economics killed the publication. Science fiction publishing in Britain remained in a fairly dormant stage until 1946.

## A Time of Growth

The war in Europe brought new prosperity to America, and in 1939 there was an explosion in the number of pulp magazines being published. Every major chain increased its line, and many new publishers entered the market-

place. In a few short months, the science fiction field suddenly went from only a few titles to nearly two dozen publications.

Street & Smith brought out *Unknown*. Standard Magazines issued *Startling Stories, Strange Stories*, and *Captain Future*. A companion magazine to *Amazing Stories*, titled *Fantastic Adventures*, was launched by Ziff-Davis. Red Star Publications, an offshoot of the original Munsey chain, entered the field with *Famous Fantastic Mysteries* and *Fantastic Novels*, two reprint magazines that used new artwork. Other magazines included *Super Science Stories, Astonishing, Cosmic, Comet, Future, Science Fiction Stories, Planet Stories, Marvel Stories*, and *Dynamic Science Stories*. Suddenly, a market existed for science fiction art.

Both new and veteran artists found work. Frank R. Paul, Leo Morey, Alex Schomburg, and a number of other artists from the 1930s found their work more in demand than ever before. Paul, hardly visible since the collapse of Gernsback's *Wonder Stories* in 1936, suddenly found himself in demand by a number of publishers, all looking for an artist whose name the fans would immediately recognize. Virgil Finlay, long a mainstay of *Weird Tales*, abandoned that magazine when a new publisher dropped the art rates. Other magazines wanted his art and were willing to pay competitive prices for it. Finlay soon became a fixture in *Famous Fantastic Mysteries* and branched out to produce art for nearly all the major magazines in the field.

Finlay's replacement at *Weird Tales* was Hannes Bok. Samples of Bok's work were shown to Farnsworth Wright in 1939 by a young Ray Bradbury, who was attending the first World Science Fiction Convention in New York. Wright liked what he saw and began using Bok's work. The artist soon moved to New York and, within a short time, was doing work for most of the New York-based science fiction pulps.

Bok did not have the control and clarity of Finlay. However, his work was much more stylized and had a unique, distinct flair all its own. He soon became a favorite with many fans for his bizarre aliens and unusual people. Bok improved with each illustration, and his work grew more and more polished throughout the 1940s. Finlay brought beauty to science fiction. Bok brought style.

One other artist rivaled Bok and Finlay as the most popular craftsman for the science fiction pulps. Edd Cartier was a staff artist working for Street & Smith as one of the interior artists for *The Shadow* single-character pulp magazine. However, as was the custom with the chain publishers, Cartier was also given some assignments for their other magazines, including *Astounding Stories*. Cartier showed a flair for science fiction, and when the publisher began a new magazine featuring fantasy fiction, *Unknown*, Cartier was given a number of assignments.

It was a perfect match. Cartier possessed a clear, sharp line style that reproduced extremely well in the pulps. He had a fine eye for detail, but, more important, he could capture expressions as no other artist working in the pulp field could do. The faces of his characters often conveyed more emotion and feeling in a few lines than the writers put in their work. Cartier was especially skilled at humorous illustration and was unsurpassed at drawing funny characters. His work was not cartoonish but actually funny. His illustrations were filled with whimsy and good humor and were unlike anything else being published in the pulp field. Along with Finlay's beauty and Bok's style, Cartier added humor to the science fiction art field of the early 1940s.

The boom in science fiction magazine publishing did not spread to book form. Henry Holt Publishers experimented with reprinting several excellent fantasy novels from *Unknown* magazine in hardcover in the early 1940s, with a notable lack of success. Other science fiction and fantasy novels published during the war years were packaged as general fiction. The pulp field remained science fiction's ghetto. Unfortunately, editorial attitudes of many of the editors and publishers shaped the art as well as the story content of the magazines.

Many of the decision makers involved in the pulp field thought that science fiction appealed primarily to adolescents and slanted their magazines to that audience. This was particularly true of the Ziff-Davis chain, the Standard Magazine chain, and *Planet Stories*. Since the magazines were aimed at a youthful, mostly male readership, covers were commissioned to appeal to the taste of such an audience.

Farnsworth Wright had instructed Margaret Brundage to use provocative nudes on the covers of *Weird Tales* in the 1930s to attract attention to his magazine. However, the covers did not accurately reflect the fairly high quality of fiction inside that pulp. In the 1940s, although covers were somewhat more subdued, they much more accurately mirrored the contents of the magazines.

Street & Smith maintained a certain dignity about their pulps. Even the most action oriented publications did not feature the wild action scenes used on most other pulp magazines. At *Astounding Stories*, where editor John W. Campbell believed he was publishing a magazine aimed at an adult readership, art remained moderately low key. Hubert Rogers, a Canadian artist with a background in the pulps, did most of the prewar covers for *Astounding* from late 1939 on. Rogers' paintings rarely featured violent action scenes but instead focused on one or more figures or a spaceship. A number of his covers were almost portrait like in composition, the most famous of them being his painting of Kimball Kinneson, done for the serialization of "Grey Lensman." Rarely was there any major conflict on the cover. Inside illustrations were handled by Edd Cartier, the Isip Brothers, and Charles Schneeman. Again, the focus was on figures and setting, rarely on action scenes.

The early covers for *Unknown* were not overly violent, with a number of them symbolic. In an even more startling departure, in July 1940 *Unknown* switched from paintings to all print on the cover. Each issue featured a listing of the main stories in the issue along with a capsule summary (usually accompanied with a tiny illustration). It was an attempt to get away from the juvenile pulp image that was starting to haunt the science fiction genre.

The other magazine chains didn't seem bothered by the pulp label. Ziff-Davis started using the work of Robert Gibson Jones for covers for *Amazing Stories* and *Fantastic Adventures*. Jones, a particularly fine craftsman, was not noted for his subdued imagery. Women in peril and alien monsters dominated his work.

*Planet Stories*, a new magazine published by the Fiction House chain, experimented with a number of cover artists, including Paul and Finlay. However, the publisher finally settled on art by H. W. Ward and Parkhurst, two veteran pulp artists from outside the science fiction field. Both men contributed attractive but generic-style science fiction illustrations. Again, every issue usually featured a woman in peril, usually being attacked by a horde of alien monsters, with a heroic spaceman in the background. Later, comic artist Allen Anderson took over the cover responsibilities for *Planet* and maintained the same traditions. Anderson was another chain artist who produced art for western, adventure, and romance pulps for Fiction House as well as for its science fiction titles.

Earle Bergey, working steadily for *Startling Stories* and *Thrilling Wonder Stories*, produced carbon-copy cover paintings, each one featuring a threatened beautiful woman, clad in an impractical outfit including a cast-iron bra right out of Wagnerian opera. An accomplished artist, Bergey soon became so associated with this "girl-in-peril" style of cover that many fans later thought he was to blame for the juvenile approach to art that the magazines favored. It was the usual case of blaming the messenger for bad news. Bergey was only one of a number of artists who painted what the art directors wanted.

Entry of the United States into the Second World War changed the face of science fiction. The boom of 1939 and 1940 was already coming to an end. There were too many magazines, with most of them being published on extremely limited budgets. With rare exceptions,

the stories matched their finances. Pulps began to die with increasing frequency. At the same time, the war mobilization forced cutbacks on paper. Chains were forced to reduce their numbers of magazines and frequency of publication. In 1940 and 1941 thirty-seven issues of science fiction magazines appeared on the stands. By 1944 fifteen were available, and by 1945, only twelve.

Other changes came about as well. Finlay and Cartier were both drafted, and Rogers stopped working on American magazines. A number of other artists also found themselves in the service.

*Astounding* was hit the hardest in the art department. Working as Rogers's replacement, William Timmins did covers and most interiors for the magazine. Timmins produced uninspired art that rarely caused a stir. *Astounding's* art sank into mediocrity. In late 1943, trying to escape the pulp stigma and bowing to paper requirements, *Astounding* shrunk from pulp size to five-by-eight-inch size, which became known as "digest-magazine" format. At the same time, *Unknown Worlds* (earlier *Unknown*) was quietly dropped.

*Famous Fantastic Mysteries* found itself without the services of Virgil Finlay. With full-page illustrations an integral part of the reprint magazine's format, the editors at Popular Publications quickly sought a replacement. They found him in Lawrence Sterne Stevens, an older artist on their staff, who had been trained as a newspaper artist. Stevens, who worked under the name "Lawrence," was an exceptionally fast artist who could produce detailed line illustrations in a style similar to Finlay's, although by no means a copy of it. Stevens soon was doing nearly all of the art for *Famous Fantastic Mysteries*. Although not as popular as Finlay, he was better than most of the artists working in the field at the time.

Covers for the other remaining pulps, including *Planet Stories, Amazing, Fantastic Adventures, Thrilling Wonder*, and *Startling Stories*, remained bright and colorful. However, interior art on all of the magazines suffered dramatically, with a horde of unknown artists dominating the inside pages.

The end of the war signalled the beginning of a new era for science fiction art. Ever since the publication of *Amazing Stories*, science fiction had been trapped in a ghetto of its own making. Artists interested in working in the SF field were bound by the narrow constraints and limited size of the pulp field. This all changed in the late 1940s. New markets opened for science fiction and thus for science fiction art. A rapidly expanding economy brought about rapid changes in the fiction marketplace, and science fiction sales were dramatically altered.

A thriving SF small-press movement started in 1946. In 1939 August Derleth and Donald Wandrei had begun Arkham House Publishers, in an effort to publish all of H.P. Lovecraft's fiction in book form. The two authors did so after most major publishers expressed no interest in such a project. Arkham House was successful enough with its first few ventures that in time it became a small but steady publisher of quality fantasy and weird fiction books. Virgil Finlay provided the art for the first Arkham House book, *The Outsider*, and later art was done by Ronald Clyne, Hannes Bok, and other well-known science fantasy illustrators. Unfortunately, Arkham had a very limited budget and modest illustration schedule. It never offered SF artists much in the way of a market.

However, the success of Arkham House was not unnoticed in the science fiction field. After the war, several groups of fans launched their own publishing ventures, modelled at least in part on Arkham House. Major publishing houses had ignored the pulps, so these new presses — Fantasy Press, New Collectors Group, Shasta Books, and Prime Press, among others — found themselves with a vast array of excellent material to draw upon. Teenagers who had grown up with the pulps were now adults with money to spend on hardcover editions of their favorite novels. The books reflected the tastes of the organizers of the presses, which, in turn, reflected the general taste of science fiction fans

of the period. E.E. Smith, A.E. Van Vogt, Jack Williamson, and other very popular authors of the time were soon appearing in hardcover editions that sold extremely well. The small presses flourished.

Although organized to make money, the small presses also worked hard to give their customers the full worth for their dollar. Not only did they publish the best available material from the magazines in book form, the small presses issued them in attractive, illustrated format. Art always played an important role in all of the small-press editions. Early Fantasy Press hardcovers featured the jackets in one or two colors but also contained four or more full-page interiors, often done on coated stock. Later editions sometimes were published with illustrated endpapers, and many had full color jackets.

Hannes Bok became a favorite artist of many of the small presses because of his adaptability to their needs. To help the publishers save money, Bok often did several renderings of his paintings, each in one particular color scheme, so that the printer did not have to do color separations. Working for Shasta Books, Bok produced some of the finest jacket art ever done in the field. Perhaps his greatest cover was for the novel *Kinsmen of the Dragon*, but his paintings for *Slaves of Sleep* and *The Wheels of If* were also exceptional.

Although the small presses tried hard to give the fans more, they usually worked on a limited budget. Color jackets were impressive but cost more money for separations and reproduction. As mentioned, Bok did multiple paintings to cut out the cost of separations. At Gnome Press, artists including Edd Cartier and Kelly Freas often did paintings in monochrome and provided the printers with color guides for the work. The extra color was added by the printer according to the artist's directions, producing a color cover from a monochrome painting. For *Travelers of Space*, a Gnome Press hardcover that featured sixteen pages of slick color illustrations, Cartier did the art as black-and-white illustrations and again the printer added basic colors. A color calendar was done by Gnome in the same manner.

Although Cartier did a great deal of work for Gnome Press, he also worked for Fantasy Press. Like Bok, he was extremely popular with the small publishers. Several new artists, including Ric Binkley and Mel Hunter, did outstanding work for the small-press field. Surprisingly, the most popular of all science fiction artists at the time, Virgil Finlay, did very little work for the small-press field. Finlay was capable of doing exceptional jacket work but was never called upon by the fan publishers. Some years later, he did a series of very good jackets for the Andre Norton young adult science fiction novels published by World Publishing Co.

It was in part the success of the small-press hardcovers that motivated trade publishers to enter the science fiction hardcover field in the early 1950s. That occurrence, although a major step forward for the field, badly hurt the science fiction art market.

Another new area of growth for science fiction was in the paperback field. Paperback publishing started as an experiment by Pocket Books in 1939 and soon mushroomed into the biggest boom of the 1940s. The early paperback lines rarely published any science fiction other than an occasional H.G. Wells reprint. In 1944 Donald Wollheim edited the first science fiction paperback, *The Pocket Book of Science Fiction*, for Pocket Books. It was just a matter of time before science fiction became part of the paperback marketplace.

Wollheim became editor of Avon Books in the late 1940s and immediately started a science fiction line, reprinting old novels with pulp-style paperback art. Paintings were done by staff artists for the company, although at least one cover, for *The Lurking Fear*, was done by a *Weird Tales* magazine veteran, A.R. Tilburne.

Still, it was not until the early 1950s that science fiction became a major force in paperback publishing. Avon remained alone as the only regular publisher of fantasy material in the 1940s.

The pulp magazine market literally erupted after the end of the war. With paper restrictions eased, magazines switched from quarterly to bimonthly to monthly schedules in a year or less. Better paper became available, providing better reproduction for interior as well as cover art. New magazines appeared. In 1948 Popular Publications revived *Fantastic Novels*, and in 1949, *Super Science Stories*. Their resurrection was merely a signal of the huge boom to follow.

Finlay was back, working for many of the science fiction pulps. Rogers returned to *Astounding*, as did Edd Cartier. Interior art improved noticeably in all of the science fiction magazines.

In England several fans and professionals banded together to start *New Worlds* and, later, *Science Fantasy*. The new magazines provided a small but steady market for English science fiction artists. It was a boom period for all of science fiction fandom.

## A Futher Expansion

The science fiction market experienced its second major boom at the end of the 1940s. Public interest in the field blossomed, and suddenly science fiction stories were appearing everywhere. In 1947 Robert Heinlein sold "The Green Hills of Earth" to the *Saturday Evening Post*. Other science fiction stories had appeared earlier in high-quality magazines (generally referred to as "the slicks" because of their slick coated paper, as opposed to the wood-pulp paper of the pulps) but were usually packaged as novelty items or borderline espionage-style fiction. There was no attempt at disguise this time. It was science fiction. Heinlein continued to sell to the slicks, as did Ray Bradbury, opening the way for a number of other authors. The field was gaining some measure of respect.

Hardcover anthologies appeared. Random House published a huge collection of science fiction, *Adventures in Time and Space*, edited by Healy and McComas. Crown Books soon followed with an entire series of thick anthologies edited by Groff Conklin. The books sold well, especially to libraries.

The pulp field continued to expand. New magazines included *Future, SF Quarterly, Marvel Stories, Space Stories*, *A. Merritt's Fantasy, Dynamic Science Fiction*, and *Two Complete Science Adventure Books*.

At the same time, new digest magazines appeared. *Astounding* had been the first and only science fiction magazine in digest format until 1947, when Avon Books published the *Avon Fantasy Reader* edited by Donald Wollheim. Digests took up less space on the newsstand and were easier to handle. While the pulps continued to flourish, digests emerged as a new force in the science fiction field.

In late 1949 *The Magazine of Fantasy* (shortly changed to *The Magazine of Fantasy & Science Fiction*) and *Other Worlds* appeared as digests. In 1950 there appeared *Galaxy Science Fiction, Imagination*, and *Worlds Beyond*. In 1951 and 1952, *If, Space, Galaxy Science Fiction Novels, Science Fiction Adventures*, and *Fantastic* came into being. The boom was on in both pulp and digest format.

In the paperback field, a number of companies began publishing science fiction. Bantam, Pocket Books, Dell, and Signet all started issuing paperback science fiction novels and collections. New companies were entering the paperback marketplace continually, and most were experimenting with a few science fiction novels as part of their lineup.

Science fiction art flourished as never before. Finlay and Bok were in constant demand and found themselves with more work than they could handle. Cartier continued to do a great deal of work for *Astounding* while branching out into the small-press field as well as to other magazines. Even Frank R. Paul returned for a short while in the pulps. Vincent Napoli, who had worked for *Weird Tales* in the 1930s, became a pulp regular, while Lawrence Sterne Stevens, Paul Orban, Earle Bergey, Allen Anderson, and Alex Schomburg continued to produce excellent work.

The pulps were not a closed market for

new artists. They did not pay very high rates, but fresh faces and talent were always welcome. The slicks paid much better but wanted polished art and often employed staff artists who had been working at the publication for years. Breaking in with the major magazines was nearly impossible. The pulps served as a springboard for many artists just beginning their professional careers. Many went on to bigger and better things, but an equal number remained for years in the science fiction field. Advertising and commercial art offered more money, but the science fiction field offered greater freedom.

Ed Emsh, Frank Kelly Freas, and Ed Valigursky began working for the science fiction magazines in the early 1950s. All of them were exceptionally prolific, and their art attracted immediate fan attention. Each man was adept at both interior art and cover illustration. Within a few years, their work dominated the science fiction magazine scene.

Science fiction art split into two directions in the early 1950s. This was the direct result of the field itself experiencing growing pains. Ever since 1926 the genre had been labeled "pulp literature." Safe within this classification, the field had managed to evolve and grow as a distinct classification of fiction, like mysteries and westerns. However, in the early 1950s many writers and readers thought that the pulp label no longer fit. Science fiction was growing up. Not every story was juvenile pulp adventure. If SF was to be accepted as literature, it had to be packaged and presented in a new, more adult manner. Wild covers of women in metallic bras threatened by huge bug-eyed monsters no longer served any purpose. If anything, they served as a positive reminder of all that was wrong with the field. A new style of art was needed to match the more serious science fiction being written.

For years *Astounding Science Fiction* had been featuring much more dignified covers than any other magazine in the field. However, the art still remained firmly grounded in the pulp tradition. It was the *Magazine of Fantasy & Science Fiction* that broke the grip of action-oriented magazine art in 1949. *F&SF* was published by the Mercury Press, the publisher of *American Mercury* and *Ellery Queen's Mystery Magazine*. The new SF magazine was patterned after *Queen's* magazine, which had been appearing as a digest since 1943. It featured both new stories and reprints, all of high literary quality and not the least bit in the action-pulp tradition. Covers matched the contents. The first issue featured an attractive photo by Bill Stone. For the next few years, covers featured unusual surrealistic scenes by noted book designer George Salter, who served as the magazine's art director. From time to time, *F&SF* featured interplanetary landscapes by Chesley Bonestell.

Doubleday Books, Simon and Schuster, and several other major hardcover publishers entered the SF marketplace in the early 1950s. Genre hardcovers sold well to libraries, and the expanding science fiction field offered a new area of growth. However, librarians refused to buy books with garish, pulp-style covers. Gnome Press, one of the more aggressive small-press publishers, had discovered this when several Gnome Books were rejected by libraries because of their cover art. New, less pulplike covers were done for the books and only then did the books sell. The major houses knew how to package their books from many years of experience. They bypassed popular science fiction artists and instead went with artists new to the field who could produce dignified, conservative covers without a trace of pulp influence.

Leading this group was the most influential science fiction artist of the 1950s, Richard Powers. Powers, more than any other artist, changed the perception of science fiction from space opera to real literature. He ranks as the most influential illustrator in science fiction in terms of setting a standard and style that many other artists, such as Vincent Di Fate, Paul Lehr, and Jack Gaughan, continued.

Although never honored by science fiction fandom with awards, Powers changed the face of science fiction art. He was one of the earliest of what can be considered a "third wave" of science fiction artists. Powers did not come

from the pulp magazines into science fiction. He had no contact with pulp art and was not influenced by it. Nor was he a science fiction fan who moved into the SF art field. Instead, his influences were classical painters as well as Matta, Miró, Tanguy, and other European surrealists. Thus his work was entirely his own. It was surrealistic and symbolic, done in one or two colors due to the demands of the publishers.

Powers studied art at the School for Illustrators, run by Dan Content. Afterwards, he attended the New School, where he studied painting, and then worked with artist Jake Conoway in New England, studying landscape and marine painting. His earliest science fiction work came from Doubleday as part of a general assignment doing dust jackets for that company. Those paintings attracted the attention of Horace Gold, editor of *Galaxy* magazine, who was looking for new artists. Magazine assignments followed and then more jacket art. Powers found himself being offered science fiction assignments more frequently. Hardcover publishers did not want jacket art that reflected the pulps. They needed more respectable covers. Powers's art was much more commercial and practical. He soon became one of the most widely used artists in the fast-growing science fiction book field.

Often Powers was not even given the manuscript to read but was just given a title and the author's name. Art had little to do with the story but tried to catch the essence of the mood of science fiction. Powers's work was totally different from the usual straightforward illustrations that had been appearing until then in hardcover books and paperbacks. It set off science fiction from other works and yet did not give the books a garish, pulp appearance.

When Ian Ballantine began Ballantine Books, Powers was approached by an agent who promised that he could get the artist a great deal of work if he let the agent represent him. Powers agreed and soon was handling all of the covers for the important Ballantine SF series. Again, Powers got the assignment because there were few artists working in the paperback field who wanted to do science fiction covers all of the time. Powers himself stated in an interview published in *Algol* magazine: "If the number of good artists who are painting good SF now were working in the early '50s when Ballantine approached me to do the work, he might not have approached me. He might have approached somebody else and the competition would have been a hell of a lot stronger than it was."

Powers earliest pieces for Ballantine featured spacemen and spaceships done in the style of Chesley Bonestell but without the near photographic clarity of that artist's work. Instead, Powers combined his own surrealistic use of colors with the stock images of space travel. The covers were popular, and Ian Ballantine permitted Powers to experiment with more abstract pieces. His work for *Childhood's End* was much more symbolic and abstract but still was popular. After a while Powers was left on his own to create covers in his own style. Ballantine science fiction and Powers's covers became an accepted standard in the science fiction field.

The combination was extremely important. Ballantine's line stressed important, innovative works of science fiction. The emphasis was on modern, thoughtful literature instead of pulp action stories. The books were aimed at a more adult reading audience, and the Powers' covers were an integral part of that package. More importantly, the art set science fiction off from other pulp-type literature as the realm of imagination. Although Powers's covers rarely reflected the actual contents of the books, they made it clear that they were works of imagination and the mind. It is impossible to conceive of a surrealist paperback western cover, but through Powers's influence, the combination of surrealism and science fiction seems natural.

At the same time, Signet Books began a short-lived but very influential science fiction paperback line. Among the books published were important works by Heinlein, Asimov, and A.E. Van Vogt. Again, the art director at Signet stayed away from pulp-style covers. Instead, covers were commissioned by Robert

Schulz, Stanley Meltzoff, and Jack Farragaso, among others. All were artists new to the science fiction field, and again, all were members of this new "third wave" of science fiction artists — illustrators from outside the pulp or science fiction field who entered the field without any preconceived notions about style or substance of their paintings. Meltzoff was especially important because he taught at Pratt Institute, where he instructed both Paul Lehr and John Schoenherr. Covers done by Meltzoff for books by Robert Heinlein included *The Puppet Masters, The Green Hills of Earth*, and *Tomorrow the Stars*. Schulz and Faragasso both taught at the Art Students League, and although not as influential as Meltzoff, they also worked with a number of students who later went on to careers in the science fiction art field.

Paul Lehr, following Meltzoff's lead, became noted as a specialist in science fiction book illustration and has remained a prolific contributor to the field since the early 1960s. His earliest work, for *The Door into Summer, No Place on Earth*, and *The Deep Range*, shows the strong influence of Meltzoff's Signet paintings.

Signet published only a few books a year into the 1960s, but the books were widely distributed and presented an image of science fiction much different from mere pulp entertainment. The packaging of the books, primarily the cover art, strongly reinforced this image.

Pulp art was not dead, however. Ace Books maintained a strong science fiction line throughout the 1950s. Under the ownership of A.A. Wynn, once publisher of the Ace pulp line, and the editorial guidance of Donald Wollheim, Ace Books featured pulp-style fantasy with pulp-style covers. A number of artists from the pulps, including Paul Orban and Norman Saunders, did early covers for the Ace science fiction line. However, by the mid–1950s Ed Emsh and Ed Valigursky had taken over as the cover artists for the monthly books. Both illustrators were particularly good at producing polished art fast and painted literally hundreds of covers for both the paperback and magazine market.

The boom in science fiction came to an abrupt end in the mid–1950s. There was no clear explanation why it happened; the field just began to shrink. Magazines died one after another, with the pulps going fast. Paperback lines were cut back or dropped entirely by publishers. The small presses, always run on a small margin of profit, could not compete with the large publishers and faded away. Then the major publishers cut back their lines, aiming what little science fiction they published for libraries. Many artists abandoned the shrinking field: Edd Cartier went into commercial art, and Hannes Bok pursued other interests. By the late 1950s science fiction was at a low ebb, causing one well-known fan to publish a survey entitled "Who Killed Science Fiction?"

## A Down Time

The late 1950s and early 1960s were a dismal time for science fiction. The small presses had come and gone. Magazine publishing was down to only a few regulars. *Analog* (a name change for *Astounding*) led the pack, with *Galaxy* and *The Magazine of Fantasy & SF* close behind. Further back were *If, Amazing, Fantastic*, and *Fantastic Universe*. During the time, a number of other short-lived magazines came and went, victims of a flat market.

Art was handled by relatively few illustrators. In the late 1950s Kelly Freas and Henry Van Dongen were the mainstays for *Astounding*. In 1958 John Schoenherr began working for the magazine as an interior artist. He rose to prominence in the early 1960s when his work appeared on the cover of *Analog*. Another artist who came from outside the science fiction field, Schoenherr also painted a number of excellent covers for paperbacks, doing most of his work for Ace Books and Pyramid Books. His artwork for the serialization of Frank Herbert's epic *Dune* novels further enhanced his reputation in the science fiction community. Schoenherr left the SF field at the height of his popu-

larity to concentrate on his nature paintings and rose to new heights of success in that speciality.

At *Galaxy* and *If* (both owned by the same publisher), art was handled by a number of artists including Ed Emsh, Virgil Finlay, Mel Hunter, and Jack Coggins. Covers rarely illustrated a particular story. They were often spaceship studies or humorous scenes. Emsh was the master of such "fun" art, and his series of Christmas paintings for Galaxy featuring a four-armed Santa Claus became one of the trademarks of the magazine. In the astronomical vein, Coggins, Dember, and John Pederson, Jr., produced the best work. On the inside, Wally Wood and Jack Gaughan were the two most prolific artists. As the 1960s began, Gaughan started to dominate the interiors of both magazines.

*The Magazine of Fantasy & SF* did not use any interior artwork. Covers were done primarily by Emsh and Hunter. From time to time, Chesley Bonestell paintings scheduled for book appearance were used as covers as well.

The Ziff-Davis magazines *Amazing* and *Fantastic* featured covers by Ed Valigursky. Alex Schomburg took on some of the cover responsibilities in 1960, sharing the duties with several other artists. Interiors were primarily handled by Leo Summers and Virgil Finlay.

In England, science fiction in paperback was nearly nonexistent. *New Worlds* and *Science Fantasy* were steady publishers of good science fiction, along with *Nebula* and *Science Fiction Adventures*. Art was not up to the level of American publications but was fairly well handled by Brian Lewis and Gerard Quinn.

In America most of the other magazines of the period, including *Infinity, Satellite, Science Fiction Stories*, and *Super Science Fiction* relied on Ed Emsh and Kelly Freas for most of their art. Both men were so talented and worked so fast that they were able to produce huge amounts of high-quality art for nearly every publication in the science fiction field.

Virgil Finlay was only one of many artists whose career went into a sharp decline with the fading fortunes of science fiction. Finlay's style was not suited for paperback book covers, nor was there any room for him as a hardcover jacket artist. Magazine rates were low, and Finlay normally took many hours to complete one illustration. The artist was forced to change with the times. He refined and revised his techniques, losing much of the fine detail for which he was famous, so that he could produce finished pieces at a faster rate. During the 1950s and 1960s Finlay did work for the Ziff-Davis magazines as well as for *Galaxy* and *If*. However, his most lucrative assignment was a series of covers for *Fantastic Universe* that appeared in the late 1950s. Unfortunately, the magazine folded in 1960. Finlay continued to work in the SF field but, like many other artists, looked for work elsewhere. He soon found a better paying market in the astrology magazine field.

Only a few artists were able to make a decent living as science fiction artists. Ed Emsh, Kelly Freas, and Ed Valigursky worked for both the magazine and paperback fields. Richard Powers continued to dominate much of the paperback and hardcover market. Mel Hunter produced work for both magazines and hardcovers. Most artists worked in other areas of illustration outside the science fiction genre. No one got rich as a science fiction artist.

The early 1960s brought more changes to the fantasy art world. Kelly Freas left science fiction illustration in 1960 and did not return until nearly five years later. Valigursky also left the field about this time, turning to the more profitable area of aviation illustration. Emsh retired from painting in 1964 to devote all of his time to experimental filmmaking. In a few short years, the most prolific trio of artists of the 1950s were gone.

Other artists quickly filled the vacuum created by their departure. Most prolific was Jack Gaughan. Working in the surrealistic style of Richard Powers, Gaughan took over much of the cover work for Ace paperbacks, the leading SF publisher of the time. Alex Schomburg also did a number of fine covers for Ace. John Schoenherr, already popular at *Analog*, became a prolific paperback cover artist. Other artists,

including Ralph Brillhart and Gray Morrow, produced creditable work.

It was a slow and steady period for science fiction. Magazine sales were stable while paperbacks sold to a fairly unchanging audience. Lancer Books, a new softcover publisher, started a science fiction line featuring attractive, colorful covers. Ace and Ballantine were still the major SF paperback lines, with the other major publishers maintaining small SF lists. Science fiction was genre literature and not considered a major market. Hardcover science fiction was aimed primarily at libraries. Science fiction art remained a dead end proposition for most artists.

However, in 1962 the entire field changed. Several years passed before the true impact was felt, but from a quiet beginning, a revolution in science fiction publishing and science fiction art took place. In an odd quirk of fate, copyright law played a major role in revitalizing the entire field and changing the face of science fiction illustration.

An employee working for the Edgar Rice Burroughs estate forgot to renew copyrights on several of Burrough's fantastic adventure novels. It seemed that the stories were in the public domain. Dover Books, a reprint house specializing in publishing public domain books, discovered the oversight and quickly issued trade paperbound reprints of the novels. Most of Burroughs work had never appeared in paperback, and all but a few of the Tarzan novels had been out of print for decades.

At Ace Books, Donald Wollheim saw the tremendous sales potential in the novels. Burroughs had been one of the most popular pulp authors of all time. His work had always appealed to teenagers and young adults looking for exciting fantasy adventure. The baby-boom generation fit right into that age group. It was perfect timing. The novels were available, and a huge audience existed for them. Ace started reprinting public-domain Burroughs novels in paperback.

To do the cover art, Wollheim selected Roy G. Krenkel, whose work he had seen in the fanzine *Amra*. Krenkel had been a Burroughs fan most of his life and produced cover paintings in the tradition of J. Allen St. John. His first cover, for *At the Earth's Core*, reproduced in color the same scene done by St. John as one of the lead illustrations for the first edition of the novel in hardcover many years earlier. Krenkel also did covers for *The Moon Maid* and *Pellucidar*. At the same time, Wollheim had Emsh paint one Burroughs cover for *The Moon Men*. Fan response favored Krenkel, and Wollheim wanted to maintain a St. John image on the covers. Ace continued using Krenkel for its reprint covers.

However, Krenkel was primarily a pen-and-ink illustrator. He did not have confidence in his own work and often found himself at a loss as to how to finish a piece. Krenkel soon asked his friend comic artist Frank Frazetta for some help. Frazetta, who had been ghosting the *Lil Abner* daily comic for nine years, had just left the strip and wanted to make his mark in the book field. Krenkel suggested to Donald Wollheim that Ace would be better served on the covers by Frazetta, a fast worker who captured all of the spirit of the Burroughs novels.

At first Wollheim was leary of using Frazetta's work because he was a "comics" artist. His first cover for Ace was for *Tarzan and the Lost Empire*. Krenkel and Frazetta continued to alternate on the covers and often worked together, with Frazetta finishing paintings Krenkel had started. Within a short time, fan reaction convinced Wollheim that Frazetta was attracting a large following and that he was much more than a mere comic-book illustrator.

The Burroughs paperbacks were tremendous sellers. A muddled copyright situation led Ace Books to settle out of court with Edgar Rice Burroughs, Inc., on the earlier reprints and to buy the rights to many more Burroughs books. Ballantine Books also signed contracts with the Burroughs estate and issued its own Tarzan and Mars reprints. All of the paperbacks sold extremely well. For several years the Burroughs books dominated softcover sales.

Frazetta continued to do covers for the Ace series. However, there was only a limited number of Burroughs books available for reprinting. By late 1964 Ace was at its limit on the Burroughs novels. But there were plenty of other old fantasy novels in a similar vein, and other authors could write Burroughs-style novels to feed the market. Ace soon began an ambitious line of other books in the Burroughs tradition. To help promote the books as Burroughs-style works, covers were by Frazetta. Early titles in this new series included *Warrier of Llarn* by Gardner Fox, *Gulliver of Mars* by E.L. Arnold, and *Swordsmen in the Sky*, an anthology edited by Wollheim. All of the books featured Frazetta covers. After a while, it became apparent that the books were selling not only because they were Burroughs imitations but also because they featured Frazetta artwork.

Frazetta was never happy with Ace. He thought they had little respect for his art and paid him low rates because of his background from the comics. Lancer Books, noting Frazetta's popularity, hired him at a better rate to do covers for its line. His first work for the smaller company was *The Reign of Wizardry* by Jack Williamson published in late 1964. The cover, one of Frazetta's finest, attracted a great deal of attention. However, Lancer offered Frazetta little work until 1966. He continued to do paperback covers for a number of other companies, as his reputation as an artist whose paintings sold books continued to grow.

In late 1966 Lancer called on him again. His first new assignment was for *Phoenix Prime* by Ted White. A science fiction adventure novel with swords-and-sorcery trappings, the book did exceptionally well, at least in part due to the Frazetta cover. His next book had a much greater impact. Again, Frazetta was the right choice for the right series of books at the right time.

For years the Conan books by Robert E. Howard had been tied up in an involved copyright lawsuit. Lancer Books finally obtained rights to the novels in 1966. *Conan the Adventurer* was published late that year, with a superb cover by Frazetta. It was followed shortly in 1967 by *Conan the Warrior, Conan the Conqueror, Conan the Usurper*, and *Conan*. All of the books had spectacular sales. Each featured a tremendous Frazetta cover. Although Howard's writing obviously had something to do with the books' great reception, the cover art played a major part in selling the paperbacks. The Conan novels helped thrust Lancer into the limelight as one of the leading publishers of fantasy and science fiction paperbacks in the late 1960s. The success of the Howard books brought forth a flood of imitations. Science fiction entered a swords-and-sorcery boom.

Already, Frazetta commanded top dollar for his work. It was obvious to everyone in the field that a painting by Frazetta, if not guaranteeing success for a book, definitely helped its chances a great deal. When Lancer refused to pay a higher price for his work and used another artist on several Conan paperbacks, cries of outrage from the fans greeted the move. Frazetta was brought back despite his cost. But even for more money, Frazetta could produce only so many paintings. Other artists quickly entered the field, working in the "Frazetta style." Most popular was Jeffrey Jones, whose early paintings were very much in the Frazetta tradition, with their heroic muscular heroes and beautiful, near-naked heroines. Over a period of years, Jones developed much more of his own look, and now his paintings are uniquely his own.

Boris Vallejo was another artist whose work was strongly influenced by Frazetta. and his earlier art was often compared with Frazetta's. The same was true of Ken Kelly. As with Jones, both artists have since their earliest days forged their own claim to fame, though often the Frazetta influence still shows in some of their paintings.

The world of science fiction was expanding and changing, and so was the science fiction art marketplace. The huge Edgar Rice Burroughs and swords-and-sorcery explosions had created ripples that spread among all of the major publishers. At the same time, other

books created big waves in a somewhat different area.

The infamous baby-boomer generation was just entering college in the 1960s. Here was a vast buying market that had been raised in a world where the advances of science were not looked upon with the same amazement as was the case twenty or thirty years before. It was a market ripe for science fiction. However, even more so, it was a restless group of young adults that embraced values and ideas different from those of the past. The counterculture movement of the 1960s provided a huge boost to science fiction and fantasy. Fueling the interest in science fiction as an alternative to "safe" reading was Robert A. Heinlein's novel *Stranger in a Strange Land.* The controversial story was embraced by the hippie movement and became a campus best-seller.

At the same time, Ace Books discovered that Tolkien's *Lord of the Rings* trilogy was in public domain in the United States due to a copyright slip by the publisher. Both Ace and Ballantine brought out editions of the novels. Ace did the books without permission of Tolkien, while Ballantine published authorized versions. Both sets did very well, with the Ballantine books becoming huge best-sellers. The success of Tolkien led Ballantine to experiment with other novels in the same adult-oriented fantasy market. The books also sold well, and Ballantine shortly began its Adult Fantasy Series.

Science fiction in paperback experienced a flurry of activity. Every major publisher had a line of science fiction or fantasy novels. Emsh, Valigursky, and Freas no longer dominated the market. Powers was still working, but even he could not keep up with all of the books being issued. In the late 1960s John Schoenherr all but left the market, leaving another gap to be filled. Attracted by the freedom of expression and the openness of the market, a number of new artists entered the field.

Book covers split into two main categories. As mentioned, swords-and-sorcery and high-adventure SF novels had a distinct Frank Frazetta flavor. Beautiful unclad women and extremely muscular heroes dominated the paintings, with one or more monsters in the background.

At the same time, the surrealist movement strongly entered the science fiction art field. The "third wave" of artists — men who were not originally science fiction fans and thus worked without any preconceived notions of what science fiction art should be — brought unusual and exciting new imagery to the field. Artists like Powers, Paul Lehr, and John Schoenherr had cleared the way for symbolic, surrealistic paintings. In science fiction writing, there was a new emphasis on character development over plot. Many writers explored subjects and notions rarely considered in traditional, conservative science fiction. Since this "new wave" sweeping through the field was aimed at a much more sophisticated reading audience, books were packaged to appeal to that audience. Pulp-style science fiction illustration was out. Swords-and-sorcery art did not work on books by Harlan Ellison or Michael Moorcock.

Foremost among the artists who emerged as leaders in the SF illustration field were Don Ivan Punchatz, Leo and Diane Dillon, Robert Lo Grippo, Gervasio Gallardo, Gene Szafran, and Robert Pepper. For several years, this new wave of surrealism held sway over the science fiction paperback marketplace. Then reality intruded.

Science fiction entered a recession of sorts, and a number of publishers dropped or cut back their science fiction lines. Although the new wave of SF writing might have been controversial and more adult in approach, it didn't sell very well. Surrealistic art, strongly linked with the new wave style of writing, shared the blame when the books stopped selling. Whether valid or not, the perception existed that the covers had turned away buyers. Many of the artists who had entered the field during the brief fling at surrealism left it soon after.

At the same time, in England, Christopher Foss broke into the science fiction paperback art market with a remarkable series of paint-

ings. Foss's work was obviously strongly influenced by the 1968 film *2001: A Space Odyssey*. His paintings featured huge spaceships that were complex, bizarre creations unlike any seen before in the field. The paintings were done in near photographic detail and featured numerous tiny portholes and lettering that emphasized the immense size of the machinery. Foss was equally adept at painting huge buildings, alien landscapes, and gigantic machines, giving them all a clarity and size that was never before realized in science fiction artwork. Other science fiction artists, from Paul to Bonestell, had done space scenes featuring spaceships, but none had painted ships that totally dominated the landscape in the way that Foss's creations did. The slick, metallic look of airbrush art immediately took over the covers of British paperback science fiction. Covers for science fiction books were done either by Foss or by artists painting in the "Foss style." In many ways, Chris Foss became the Frank Frazetta of the early 1970s.

The same wave of "heavy-metal" hardware art soon reached America. Spaceships no longer looked as if they were new, perfectly made vehicles. Instead, they were battered and beaten, showing all of the details of years in service. John Berkey rose to prominence as the American master of science fiction hardware art. Fortunately, most American artists kept away from the absolute totality of giant ships that filled Foss's work and instead produced excellent space scenes. Among the notable artists who began work during this period were Dean Ellis, Vincent di Fate, and Rick Sternbach.

Science fiction publishing ebbed and flowed in the 1970s, with a number of new markets opening. Donald Wollheim left Ace Books and formed his own publishing house, DAW Books, printing four science fiction titles a month. Ballantine Books, noting the success of the DAW imprint, created Del Rey Books, with Lester and Judy-Lynn Del Rey in charge of a large science fiction and fantasy line. Ace continued to publish a large number of paperbacks, and the programs at Berkley, Dell, and several other publishers remained competitive.

While the magazines faded quietly into the background, Stephen Fabian, a fan artist who made the transition from fan to professional without the benefit of formal art training, became a popular black-and-white as well as cover artist. A number of other new interior artists entered the field, as the low rates paid by most magazines attracted only talent willing to work for little money to gain exposure.

Hardcover publishing in science fiction remained constant, with most books still aimed at the library market. Cover art did improve as publishers used the same artists who did most paperback art.

## The Next Change

Change came to the science fiction art field almost unnoticed. Hardware science fiction art lost its appeal in the middle 1970s, and traditional illustration again returned to most covers. Laser Books was born, an extension of Harlequin Romances, featuring fast-action science fiction novels. In an unusual move, Laser commissioned Kelly Freas, always popular and dependable for good cover art, to do all of its cover art. The paintings were done by strict guidelines, giving the paperbacks a uniform look. Unfortunately, the packaging made the books look too similar, and the novels themselves reflected the low payment rates paid by the publisher. Laser did not last.

DAW Books continued to publish entertaining science fiction featuring covers by almost every artist working in the field. Gaughan and Freas were prominent among artists working for the company, but Wollheim was not hesitant about using new artists. Michael Whelan, who began his career at Ace Books, soon became a regular at DAW.

The 1976 World Science Fiction Convention in Kansas City was a watershed in modern science fiction art history. At that convention, Laser Books mounted a huge display of its books and the matching Freas covers. There was a *Star Wars* display, heralding the new movie that brought life and believability to

Chris Foss's art. George Barr, a popular fan artist who had become an equally popular professional, was the art guest of honor. Michael Whelan and his wife, Audrey, set up the first major display of his work at a world convention.

The Freas art was well regarded, but the interest in Laser Books was negligible, foreshadowing the failure of the series with science fiction readers. The *Star Wars* exhibit and slide show generated some excitement, but no one suspected the impact that the movie would have on science fiction. One of George Barr's paintings sold for $450 at the art auction, a near record price and an indication of the intense fan interest in science fiction art. Whelan's art was the hit of the show, attracting widespread attention from both publishers and fans. Within a short time, Whelan's career was on a swift rise to the top of the field.

Whelan was the first of a new group of science fiction artists to emerge in the late 1970's. Their art had a polished, slick look rarely seen before on covers. Whelan combined all of the best features of preceding science fiction art. His people were larger than life but did not have the exaggerated muscles and barbarian features of the typical Frazetta painting. At the same time, Whelan's faces had all of the character of the best of Kelly Freas's work. Detail was not neglected. Machinery was done with the same technical skill of Chris Foss and others of the heavy-metal science fiction school. More importantly, Whelan worked hard on every detail of his background. The main figures were technically brilliant, and the surroundings in which they interacted were equally detailed. There was no skimping on detail.

An excellent science fiction illustrator, Whelan also excelled at fantasy art or science fiction art with a fantastic element. His covers for DAW reissues of the Elric novels by Michael Moorcock in late 1976 were immediately hailed as the definitive version of that tragic hero. His paintings done for the Dragonriders of Pern series by Anne McCaffrey received the same praise. His cover paintings for the Little Fuzzy Books by H. Beam Piper were hailed by critics and fans alike as perfectly capturing the spirit of the novels.

As if spurred on by Whelan's success, a new wave of artists flooded the science fiction field. The only problem with such an influx of talent was that there were not enough books being published for each artist to be fully appreciated. Rowena Morrill became a fixture at Timescape Books. Darrell Sweet took over much of the work at Del Ray paperbacks. Don Maitz did a great deal of work for Popular Library, as did Carl Lundgren.

In England, Jim Burns rose to the top of the field with covers that showed the Foss influence but were not slavish imitations. Burns' distinctive style featured stylish humans and spectacular spaceships. Like most of the British artists, he was a master at a hard, finished look. Equally good, with work again featuring a polished, almost metallic look, was Peter Andrew Jones. In the swords-and-sorcery market, Chris Achilleos painted a number of fine pieces featuring larger-than-life heroes and heroines but with more style and less photographic realism than his American counterparts.

The impact of these artists was immense. Important talents such as Whelan, Rowena, Boris Vallejo, Don Maitz, and Carl Lundgren served not only as artistic influences but as role models for new artists. The artists of the late 1970s and early 1980s proved that cover art could be challenging and rewarding for those willing to work at perfecting their craft.

# *Historical Overview, from the 1970s to 2000*

## by Jane Frank

The 1970s was a critical decade in the history of science fiction art. As Robert Weinberg observed, there was the perception that the field had expanded to accommodate non-traditional styles of illustration, and many new talented artists were drawn to the field. At the same time, and beyond the discontinuities of book and magazine publishing, there were several emerging social and cultural trends that many established artists and fans ignored at the time. In a span of less than 20 years, these events would transform the industry, and cause Charles Brown to solemnly proclaim in the 50th anniversary edition of *Locus* magazine that "The twentieth century was the SF century" (September 2002).

After about fifty years of determined effort to set themselves apart as a fan base unlike any other, it is no surprise that (to quote Weinberg) "change came to the science fiction art field almost unnoticed" in the 1970s. Science fiction "as we knew it" had to be resistant to change, in order to survive as a thing unto itself. But *change was in the air*, and quite apart from the rise and fall of publishing houses, or the artistic freedoms being offered artists during one decade — and denied them in the next — new technologies would have critical impact on how we defined art in the genre. For perhaps the first time, science and fantasy artists who had never had difficulty in defining themselves as such would within a decade find themselves chafing under the constraints of the label and seeking opportunities to gain exposure, recognition, and credit for their role in the commercial success of products and ideas.

The ebb and flow in science fiction publishing that marked the 1970s, noted by Weinberg, was brought on by several factors that would have far-reaching impact. These included the rising domestic costs of paper and printing, changing methods and channels of distribution, and the diversification and fragmentation in consumer tastes. Just as in previous decades, slumps in genre art markets drove illustrators to seek other ways to pay the bills, whether it was comic art or advertising. But those ebbs and flows also primed the parochial and insular science fiction art field to exploit wider cultural changes. Seeds sown in the 1970s would bring new life to flagging markets in the 1980s, and draw new fans with hybrid tastes. The huge appeal of movies like *2001: A Space Odyssey* (1968) and *Stars Wars* (1977), tell only part of the story of this expansion. Other inventions in the 1970s would come to generate equally intense fan interest and bring tremendous opportunities, as well as unprecedented stress, to illustrators by the end of the century.

The burgeoning of new, data based technologies, made possible by the home computer, by the 1980s had already begun to impact the way commercial art was commissioned, created, delivered, printed, and used for marketing pur-

poses. The invention of VHS and Betamax led to new markets for cover art, and then to packaging art for all sorts of related products like video games and CDs. Synergies created by these advances in technology, in combination with the explosive growth in entertainment media and "collectible" artifacts of popular culture by the early 1990s, were powerful enough to alter forever the world of science fiction. For twentieth century enthusiasts raised on pulps, fanzines, SF conventions, digest magazines and paperbacks, painted or drawn illustrations had been an inextricable part of the science fiction experience. The idea that in the twenty-first century "Books will still be important, but will probably be a smaller part of the field," as Donald Wollheim speculated (*Locus*, 2002), was hard to swallow. Hard to swallow, because concurrent with an explosion of new writing talent in the 1980s, there had also emerged a new generation of science fiction artists, ones who would come to dominate the mainstream of genre art through the 1980s and 1990s, producing a new "golden age" in science fiction book and magazine art. And now, just as Michael Whelan and Frank Frazetta and Chesley Bonestell and Virgil Finlay and Frank R. Paul are beginning to get their due, we are told that it was "the end of an era."

How illustrators navigated a playing field in large part dominated by non-literary media by the end of the century and earned a living in spite of forces driving the field farther and farther away from its literary roots forms the core of the story of science fiction and fantasy art in the last quarter of the century.

## Highlights of the 1970s

Until the 1970s, science fiction and fantasy artists' fortunes largely rose and fell based on publishing industry "booms" and "busts"—well documented by Weinberg in the previous section. The genre was defined by its associations with printed, published, literary forms of science fiction and fantasy. And artists—although not always seeing the benefits in that association—had defined themselves that way, as well. A dedicated and enthusiastic core of fans and collectors of genre material retrieved and preserved and exhibited those artworks which otherwise would have been discarded, destroyed, or abused beyond restoration. Indeed, well through the 1960s, few publishers were returning the art to artists, nor were artists expecting it to be returned. In the 1970s the fortunes of artists changed for the better. By the end of this important decade the genre's borders had greatly expanded, freeing the artists from the tyranny of verbal contracts and non-return of the art. Frank Frazetta is said to have led the way in terms of demanding that he get his artwork returned, but other artists also were beginning to fight back. Almost all the artists were now signing their art, figuring out clever ways to keep their signatures from being cropped out of the printed image, and demanding that they be credited for the cover art by name on the copyright page. Almost all publishers by the end of the 1970s were giving them that credit. The artwork, and artists' names, started to become recognizable to fans, as distinct from the books they appeared on. Increased socializing among fans and artists also increased exposure of the art.

A new literary genre became popular in the 1970s, the horror genre. Early best-sellers were *The Exorcist* by William Peter Blatty in 1971 and the sensational *Amityville Horror* by Jay Anson in 1977. In 1979, Stephen King first made the fiction top ten with *The Dead Zone*, and from there horror grew into a hugely popular and profitable area of fiction in the 1980s. Its appeal to mainstream readers was such that stories about vampires, werewolves and ghosts filled the shelves of bookstores while at the same time providing huge amounts of freedom to the artists who depicted supernatural and horrific themes. The Swiss artist Hans Rudi Giger followed in the tradition of big screen slasher movies such as the *Texas Chainsaw Massacre* (1974), unseen monsters in *Jaws* (1975), satanic rock groups such as Black Sabbath (1970), and campy theatrical events such as *The Rocky Hor-*

*ror Show* (1973). Giger's "Necronomicon I" exhibition in Europe attracted much attention for the quality of its horrific and macabre content, and led to his particularly successful role in the concept design for the film *Alien* (1979). Artists were given license to scare, disturb, or somehow invoke fear in the reader at an unprecedented scale. Entire careers of artists were detoured by the success of Jim Warren's magazines such as *Creepy, Eerie, Vampirella, Spirit, Famous Monsters of Filmland*. There was a surge in dark fantasy novels, beginning with Anne Rice's *Interview with a Vampire* (1976), and while it was too soon for artists to be strongly identified with the subgenre, this would change shortly. Lee Brown Coye was still being honored at annual World Fantasy Conventions toward the end of the decade, but Arkham House cover art paled in comparison to the artwork found on Scream Press dust jackets in the 1980s.

With the recognition that readers of science fiction were also pro-technology, the magazine *Omni* came on the market in 1978. As an example of the diversification prevalent in the 1970s, *Omni* was both a science magazine and science fiction magazine, containing articles on science fact and short works of science fiction that its publisher, Bob Guccione (publisher of *Penthouse*), described as "an original if not controversial mixture of science fact, fiction, fantasy and the paranormal." The magazine was hugely successful, reportedly generating more than one million newsstand sales within a month of beginning operations. It had beautiful full color reproductions and was edited by Ben Bova from 1978 until 1981. After Bova left, *Omni* was edited by at least five people, none of whose names would be immediately identifiable to SF fans, although Ellen Datlow was fiction editor of the magazine from the time Bova stepped down in 1981 until the magazine folded in 1998. Like *Playboy* and *Penthouse*, *Omni* was open to speculative literature, and its high circulation (permitting payment for stories many times higher than that of other science fiction magazines), coupled with some outstanding fiction editors, allowed it to attract prominent SF artists — just as *Playboy* did — and bring their work to the attention of a large audience.

At the same time, artists' newly acquired confidence had limits, and those limits were being imposed by an equally powerful trend in publishing: the consolidation and merging of publishing houses and acquisition of many established publishers by large corporations and conglomerates. The power of art directors to impose their tastes on book covers eroded. In its place came committees composed of art directors, editors, marketers and buyers from major retail books chains who together decided what should go on a book's cover. The "colonization of the U.S. publishing industry by Bertelsmann," a German printing and publishing house founded in 1835, for example, could stand as the exemplar for how the publication of so many books could be controlled by so few publishing entities. Random House had purchased Alfred A. Knopf in 1960. In 1965 Random House was bought by RCA. Then in 1973 Random House bought Ballantine Books and in 1980 bought Bantam Books — the largest paperback publisher in the world at that time. In 1980, RCA sold the Random group (Knopf, Ballantine, Bantam) to Advance (run by the Newhouse family, which had global magazine interests, along with holdings in U.S. newspapers, etc). In 1982 Random expanded, and bought Fawcett Books, followed by the purchase of Times Books in 1984. Then came along Bertelsmann, which, in 1985 merged their worldwide music business with RCA. In 1986 Bertelsmann then buys Doubleday, and in 1987 Random buys the publishing houses Chatto, Virago, Bodley Head & Jonathan Cape. In 1988 Random House buys Crown Publishing Group and — finally — in 1998 Bertelsmann buys Random House from Advance, and merges it with Bantam, Doubleday, and Dell. The history of Tor Books, founded by Tom Doherty in 1980, follows a similar trajectory. Tom Doherty Associates, LLC, with imprints Tor and Forge, was sold to St. Martin's Press in 1986, and then subsequently — along with St.

Martin's Press and Henry Holt and Winston — became part of the Holtzbrinck Publishing Group, which by 1994 also owned *Scientific American* magazine, a majority interest in Farrar Straus Giroux publishers and 70 percent of Macmillan Books. By the end of the century there was a dearth of strongly independent book publishers, and an unpredictable marketplace. The market was controlled by decision makers whose interests were in profitability, shelf space and moving product.

In such way, "hardware science fiction" lost its appeal in the 1970s, and traditional art returned. In part this was due to weaker sales of New Wave "cerebral art" on book covers and a more conservative marketing approach, which favored the "safer" look of strongly narrative, fully representational cover illustrations, a pattern established by the pulps. But other markets were opening which eventually would siphon off a fair number of talented artists, and other factors were also working to affect artists' exposure and popularity. These factors had almost nothing to do with what images were selling what books for DAW, Ballantine, Tor, or Baen, or which publisher was choosing to publish them.

Typically, museum exhibitions and the coffee table books that accompany them bring art world legitimacy to a field of collecting. Science fiction and fantasy art did not yet have museum exhibitions, but thanks to Roger and Martyn Dean, who established the publishing house Dragon's Dream in 1975, and then its sister imprint, Paper Tiger in 1976, the genre for the first time was able to boast of having beautifully produced, large format art books. Originally established to publish Roger Dean's *The Album Cover Album*, a visual history of record albums, following the success of his art book *Views*— with a square format just like that of record album sleeves — the publishers soon expanded their range to include not only art connected to music, but also "the visionary, the fantastic, science fiction and radical design." (www.rogerdean.com, official website). In the same way publishers of art books have typically focused on works from the collections of individuals who might be considered tastemakers, the Deans took on the role themselves, and were singularly successful at it. By the early 1980s, Dragon's World Ltd., through their Paper Tiger imprint, had become the pre-eminent source for art books in the field, and they dominated that niche until the end of the century.

Beginning with British artists such as Patrick Woodroffe, Peter Andrew Jones, Bruce Pennington, Tim White, and Ian Miller, soon dozens of fantasy artists, British and American, became beneficiaries of their publishing venture. While their earliest choices seem to have been influenced by Roger Dean's visionary dreamscapes, or British fantasy artists who entered the field during the mid to late 1970s and seemed to share much the same palette and attraction to fantastical surrealism, this early bias did not seem to dampen the ardor of fans. By 1981 the Dean brothers left the company, and management was turned over to Hubert Schaafsma, and the book list continued to expand. Books were printed on heavyweight paper, with the color reproductions always of top quality. Apart from an unfortunate tendency of the books' pages to separate from the binding and fall out, it was a beautiful product. Regrettably, artists rarely saw any money out these projects (which triggered some court cases and the eventual ouster of Schaafsma) but what artists did get out of them was priceless: the opportunity to have their art set the standard of quality for an entire field. Among some of the artists whose work was published as solo artbooks (in no special order): Chris Achilleos, Josh Kirby, Rodney Matthews, JK Potter, Bob Eggleton, Fred Gambino, Jim Burns, John Harris, Jael, Boris Vallejo, Julie Bell, Josh Kirby, Ciruelo Cabral, David De la Mare, Danny Flynn, Wayne Anderson, Tim White, Chris Moore, Mark Harrison, Ron Walotsky, John Berkey, Richard Powers. When they weren't publishing single artist collections, Paper Tiger (Dragon's World Ltd.) invented ways to promote groups of artists at a time, via art "con-

cepts" such as *Dream Makers: Six Fantasy Artists at Work* (Melvyn Grant, Julek Heller, Chris Moore, Michael Kaluta, Berni Wrightson, Charles Vess, 1985) or *Heroic Dreams* (featuring the work of 21 artists, and heroic-fantasy themed art, 1978).

What made Dragon's World/Paper Tiger remarkable was not the fact that they published books which featured fantasy art, but that they were art books foremost with text added — as opposed to the reverse. Other publishers immediately saw the benefits of promoting commercial art this innovative way, and jumped in. In England, artists appearing on *Science Fiction Monthly* magazine, published by New English Library, were championed in *Visions of the Future* (edited by Janet Sacks, published in the U.S. by Chartwell, 1976), Brian Aldiss had found a publisher willing to memorialize notable past "greats" in his *Science Fiction Art* (Bounty, 1976), and with the assistance of New York publishers and editors and agents, Ian Summers put together the comprehensive *Tomorrow and Beyond: Masterpieces of Science Fiction Art* (Workman, 1978). Book publishers in England worked with the major agencies of the day, John Spencer's Young Artists, and Artist's Partners, to develop projects like *Alien Landscapes* (Mayflower, 1979), *Tour of the Universe* (Pierrot, 1980), and *Realms of Fantasy* (Paper Tiger, 1983). They hired professional writers like Robert Holdstock and Malcolm Edwards to write the text, or forged long-term relationships with editors well-suited to the job, like Nigel Suckling. In the U.S. the love affair with space exploration, begun with *Life* and *Collier's* magazine articles illustrated by Chesley Bonestell in the 1950s, had already begun spawning books on space art. *Eyewitness to Space* (Abrams, 1970), which showed examples of the art commissioned by NASA's Fine Arts Program, and Ron Miller's *Space Art* (1975), are two examples. A series of four compilations of fantasy art, the *Ariel* Books, edited by Thomas Durwood, were published in the late 1970s, as were collections with "themes" (historical and other) such as Ken Kesey's *Sorcerers: A Collection of Fantasy Art* (Ariel Books, 1978). In 1975, Random House published *Fantastic Science-Fiction Art 1926–1954* edited by Lester Del Rey, by then well-known for his association with SF art via Ballantine/Del Rey Books. Doubleday promoted its widely popular book club editions by promoting the cover artists with *The New Visions: A Collection of Modern Science Fiction Art*, in 1982.

These books were more than collections of reproductions of magazine covers shown to demonstrate some point in the history of science fiction as a literary genre. These were art books meant to focus attention on science fiction and fantasy art as Art (with a capital "A"). In the 1980s, games publishers like TSR Hobbies, Inc., (U.S.) and Games Workshop (England) would see the marketing advantages in publishing books devoted to the commercial artists who illustrated the games. In the 1990s this continued, with game publishers Chaosium, FASA, and even publishers of print reproductions, and calendars, such as Greenwich Workshop, Pomegranate and others going into the art book/art portfolio publishing business. Still, to the end of the century, it would be Paper Tiger Press that held sway in the genre. For some, this could seem problematic; the choices made by one publishing house tell only part of the story. It cannot provide a balanced perspective of the field. But at the same time, rarely does the cream not rise to the top when it comes to such classically non-profitable ventures as art books, no matter who is the publisher. Art books provide a historical framework, essential credentialing for artists, and necessary vetting, for collectors. Both scholars and fans could now begin to develop reference libraries of science fiction and fantasy art books, just as they did in other fields of collecting. Artists could now have validation of their "best" works. The history of late twentieth century fantasy art was radically altered by the Deans' publishing venture.

Another factor having incalculable impact on artists by the end of the century was the tremendous impetus given to science fiction and fantasy art by the rise of popular media and

the associated gift, novelty, and souvenir marketplace. Major companies like Hallmark, Spencer Gifts, and Disney Stores were already supplying specialty figurines and fantasy gift items when science fiction movies and character and theme related collecting came on the scene. The impact of the pop culture industry on artists in the SF genre cannot be overstated. In 1968 there was Kubrick's *2001: A Space Odyssey*, but nothing in the history of fandom, or the history of merchandising, could compare with the 1977 *Star Wars*. Not only did film and television provide direct job opportunities for illustrators, as concept designers, background matte painters, or character developers, but they provided indirect employment through the rampant growth of licensed products related to those entertainment properties. New markets for artists opened as the appeal of manufactured "rarities" spread, worldwide. Every major literary hero, every famous cartoon character, every popular movie, all science fiction television series, were marketing opportunities. Starting in the late 1970s, leading artists in the field were hired to produce art for toy packaging, movie posters, videocassette covers, calendars, and what later would simply be called "collectibles" (as opposed to those objects that might be "collectible"). Just like Brown & Bigelow in the 1960s, plate manufacturers started licensing the artwork of well-known artists, such as Norman Rockwell, to create new lines. Disney, Lucasfilm, and Paramount, began licensing manufacturers to produce everything from Christmas ornaments to dinnerware. In 1973 The Bradford Exchange was founded, and the company helped organize the collector's market. It even opened a trading floor for the buying and selling of collector's plates. MBI, Inc., one of the largest direct marketers of licensed collectibles, started in 1969 with a series of 21 medals commemorating the historic 1969 moon landing. Some were designed by the space and SF illustrator Paul Calle. Next came their Postal Commemorative Society, in 1970, the world's largest philatelic organization. They (and other private commemorative stamp publishers) hired fantasy and science fiction artists. But MBI's Easton Press division, publisher of specially bound editions of classic SF titles, and their Danbury Mint, publisher of collector plates, among other products, hired the largest number of illustrators.

Within twenty years, all sorts of products became vehicles for science fiction and fantasy art: *Star Wars* wall paper (Chris Moore); Collectible pocket watches and knives (Boris Vallejo); jigsaw puzzles (Dean Morrissey, Steve Crisp); collectible phone cards (Boris Vallejo, Julie Bell, Michael Whelan); three-dimensional cast sculptures of dragons, or characters like Wonder Woman, Batman, C'thulhu, Doc Savage, creatures (Michael Whelan, Joe DeVito, Ken Kelly, Dan Horne); collector plates (Darryl K. Sweet, Ken Barr, Morgan Weistling, many others); chess sets (Steve Hickman); screen savers (more than two dozen artists published through Second Nature Software alone); calendars, notecards, tee-shirts (everybody).

The independent and semi-independent book publishers upon which rising book illustrators in the 1970s were reliant by the 1980s were vying with extra-literary markets for the services of leading artists. At the same time that publishers such as Del Rey (Ballantine), Tor (Tom Doherty), Baen ( Jim Baen), Timescape (Pocket Books), Avon/Nova, Spectra (Bantam) and Aspect (Warner) and DAW (established by Donald Wollheim after leaving Ace, 1971) were the only games in town, and that specialty press publishers like Arkham and Phantasia Press were paying a pittance for illustrations, the fragmentation and diversification of the field had begun. These new markets rarely established an artist's reputation in the way book publishing did, hewing to exacting rendering standards for trademarked images was necessary, and copyright ownership — when it came to movie work, and licensed entertainment properties — was often off the table. What the best of these assignments could offer was money: fees that were higher, the potential for royalties, as opposed to simply flat fees, and at the least, a buffer

against lean times in the publishing industry. By the 1990s, it was not uncommon for artists to have more than one agent: commissioning agents to bring in jobs for book and magazine work, and licensing agents to bring in jobs for everything else.

Another influential socio-cultural development of the 1970s was the rise of fantasy gaming. Hardly any fan of science fiction and fantasy art in the latter part of the twentieth century would not recognize the initials "TSR." Standing for "Tactical Studies Rules," these three letters would almost immediately become separated from the partnership formed in 1973 between Gary Gygax and Don Kaye as a means to publish formally and sell the rules of Dungeons & Dragons, one of the first modern role-playing games. D&D, as the first commercially available role-playing game (RPG), revolutionized tabletop gaming. An RPG like D&D has a "world"—the fictional setting in which the game takes place—defined in a set of handbooks. Players define and control "characters," with whom they often identify closely. You could use lead figurines as character position markers and so on, but in the early RPGs the real interest for the players was in the scenario and the extendable rule sets. The developmental history of the game is complex, and its inception was rooted in other American socio-cultural phenomena of the time (see Renaissance Festivals and SCA, mentioned later), but what is important to know is that TSR Hobbies, Inc., which evolved into TSR, Inc., would by the end of the 1980s be established as a major employer of artists skilled in the depiction of heroic-fantasy themes. Games Workshop (GW) was the British equivalent, started in southwest London in 1975 by a group of enthusiasts, including Steve Jackson and Ian Livingstone, who were involved in wargaming as undergraduates. To publicize GW the friends began a fanzine called *Owl and Weasel*. A copy of this fell into the hands of Gary Gygax, who sent over for review a new game called Dungeons and Dragons. Jackson and Livingstone, immediately enthusiastic about D&D and other RPGs, signed an exclusive three-year European distribution agreement with TSR. TSR Hobbies brought out its own *Dragon* Magazine to cover D&D, and GW brought out *White Dwarf* magazine, featuring GW and other manufacturer's products.

TSR Hobbies promoted Dungeons & Dragons and then Advanced Dungeons & Dragons, from the start fiercely protecting its trademark, and then expanded into a series of entirely new game worlds, beginning in 1984 with Dragonlance. GW did the same. From 1978 it sold all the major RPG titles, such as *Traveller, RuneQuest, Middle Earth Roleplay*, and then in 1983 brought out *Warhammer*, a Tolkien-based fantasy RPG. *Dragon* magazine had fiction (Andre Norton was first), reviews, opinions, and cartoons and provided support for the world's most popular role-playing game. *White Dwarf* did the same. When TSR brought out a second magazine, *Dungeon*, the support doubled, with complete adventures and support for Dungeon Masters (who led and directed the role-play for players). TSR sold its products through comic and hobby shops and through gaming conventions. GW established its own chain of stores, beginning 1978, with specialists on staff to help fans learn the games and provide a "hobby" atmosphere. TSR, Inc., practically single-handedly made the concept of fantasy role-playing games part of American culture. GW did the same for players in the U.K. Gaming, in tandem with other popular culture trends, would play a major role in the careers of artists competing with established SF illustrators for assignments in the 1980s.

Increased mobility of fans and the success of fan-organized clubs and conventions also helped to set in motion major changes that would affect artists and public perceptions of their art. Commercially oriented, multimedia-supporting conventions that have become central to the science fiction social scene had their roots in game and fan run social clubs of the 1960s. The 1970s saw the establishment of conventions as central to the expansion of promotional and marketing opportunities for artists

and the development of collecting art in the genre. New types of conventions sprang up in the 1970s that would greatly affect artists' careers and the growth of interest in their work.

Renaissance Festivals (Faires), based on historical reenactment, and a love affair with King Arthur, knights, and all things medieval first came on the scene in the 1970s. With roots in the Society for Creative Anachronism (SCA), begun by like-minded fans in California in the 1960s who were also fans of tabletop wargaming, "Ren Faires" and their first cousins, war gaming conventions, encouraged visitors to enter into the spirit of things with costumes and audience participation. All tolerated, and many welcomed, fantasy elements such as wizards and elves. These events attracted a different sort of participant than might attend a local or regional science fiction convention hosted by a local club. But they gained exposure for fantasy art, especially art featuring Celtic and Norse mythology and dragons. If Ren Faires attracted families and mainstream folk out for a good time, "war gaming" and fantasy "role-playing" games were a more rigorous form of the same thing. The "re-enactments" were transformed into round-robin role-playing game competitions, and the accessories, rule books, game manuals, box covers and the like were painted by a stable of commercial artists hired by the companies to illustrate the games. Artists were peripheral but necessary to the environment at both gaming conventions and festivals, and dealt directly with the public there. The game publishers encouraged artists, as spokespersons for the product lines, to become involved in the merchandising of the games. Artists connected with RPGs in the earliest years did not become well known. Later, during what would be called the TSR glory years by fans, the house artists called the "Fab Four" came to be considered practically synonymous with the genre: Clyde Caldwell, Larry Elmore, Keith Parkinson and Jeff Easley. The commercial opportunities inherent in such events became immediately apparent because sculptors and painters had access to more buyers at one weekend at these "festivals" or gaming conventions than they would ever see in a year's worth of traditional fan-based, not-for-profit science fiction conventions.

Comic and popular culture conventions also arose in the 1970s. With the changing interests of fandom, driven by movies and other popular culture trends, subcultures grew to form and maintain their own identities. The first *Star Trek* convention was held in New York in January 1972. Through the decades many similar character or story driven conventions followed, such as *Dr. Who* (1990), and *Xena* (1997). Creation Entertainment, which started with "comic-cons" in 1971, crossed literary and comic boundaries by advertising artists in attendance such as Michael Whelan, Charles Vess, Jeff Jones, Robert Gould, Roy Krenkel, and Wendy Pini, along with comic artists such as Stan Lee. Creation was also responsible for the first *Star Trek* conventions and many media-driven cons. Also established in 1970 was Comic-Con International, commonly known as Comic-Con or the San Diego Comic-Con, an annual multigenre fan convention founded as the Golden State Comic Book Convention. Originally showcasing comic books, science fiction-fantasy and film, television and related popular arts, the convention expanded over the years to include a larger range of pop culture elements, such as horror, anime, manga, animation, toys, collectible card games, and video games. By 2000, the convention was touted as being the largest of its kind in the world. By 2007 it filled the San Diego Convention Center, with over 125,000 attendees.

Renaisssance Faires, gaming conventions and media-driven conventions continued to proliferate in the 1980s and 1990s, drawing new audiences of fans and artists who showed and sold their work there. These conventions helped to establish artists as key to the process of creating artifacts of popular culture. All of a sudden it wasn't all about the writers — artists also were celebrities. DragonCon, launched in 1987, for example, quickly came to dominate the Southeast in gaming, comics and media-related

celebrity guests, with 30,000 attendees now claimed for its annual convention in Atlanta, Georgia. To keep these numbers in perspective, as a comparison, a typical SF Worldcon would be thrilled with 6,000 attendees, and rarely has exceeded that number. Unlike fan-run cons, artists could rent tables and display space in main selling areas and sell directly to the public. Traditional science fiction conventions, which also were expanding and evolving in the 1970s, accomplished the same thing but in a more focused and less commercial way. Always referred to as simply "cons" among fans, these weekend get-togethers became premier venues for artists to show off their talent, win awards, and sell original art.

It wasn't always this way. Before the 1970s many artists were at the mercy of publishers to return their art, and most was either sold to the authors, given away by the publishers, or destroyed. The "liberation of artists from company control," as Weinberg puts it, not only meant the return of the artwork but a newfound means for artists to gain further revenue from their art through sales of the originals. Convention art shows, small affairs, grew to become major entertainment centers at conventions, and important venues for artists working in the field. Prices for the art were low, and artists had little idea of what the prices *should* be. With no secondary market, contemporary artists pegged their prices to the fees they had received for creating the art when it was originally commissioned. As an emerging field of art collecting, collectors were similarly stymied; what *should* the prices be? At that point there simply were no "comparables." There were were no art galleries specializing in the art, no public auctions, no art dealers, no price guides, no history of sales.

Bob Weinberg describes the circumstances that led to this unusual state of affairs ("What Still Exists," 1988). As he wrote, "no attempt had been made to establish what originals had made their way into private hands." It was the insular nature of the field, and the close relationships between collectors, book dealers, and artists' estates, that made Weinberg's history possible — just as it allows me to add to his histories of specific artworks now.

"It was in the pulps," Weinberg wrote, "that science fiction art first became available to the general fan and collector." Early pulp magazines bought all rights and kept the originals as well. Only under special circumstances or arrangements, and only reluctantly, did magazines return the artwork to artists; it was all considered the property of the magazine and "work for hire." As a result, if publishers did not have adequate storage space, or interest, they either threw it out, auctioned it off to fans, or gave it away to authors. At Street & Smith, for example, if the authors were not interested in taking possession of the art that went along with their stories (and they were often given that option), the art went into basement storage rooms. When the company was sold to Condé Nast in 1959, original paintings by known mainstream artists (such as N.C. Wyeth) were pulled from the inventory and the rest given away to Street & Smith employees.

Edgar Rice Burroughs was one of the first authors to express interest in obtaining all the paintings illustrating his work. He was successful in purchasing (from the publisher, not the artist) many fine paintings by J. Allen St. John. St. John also obtained some of his own works, by requesting them, although many had disappeared from the McClurg Co. offices. Most originals done for the Munsey magazines *Argosy* and *All-Story* that related to science fiction disappeared. The earliest known to have survived is "My Lady of the Nile," from 1921. A very few other original paintings for Munsey, by Otis Adelbert Kline, Paul Stahr and Robert Graef, also survived in private hands. When Munsey was bought by Popular Publications in 1942 no paintings were made part of the transaction. They had either been destroyed or given away. No artwork from *Amazing Stories* during the early days when it was published by Hugo Gernsback is known to exist.

The few surviving paintings moved from hand to hand, estate to bookshop to collector.

As for prices, Weinberg relates the story of how — at the first World Science Fiction Convention in 1939 — an attempt was made to raise money for convention expenses. An auction was held, featuring items donated by editors, and attending authors and artists. Original pieces of art by Virgil Finlay, Paul, and other major artists were sold — for a dime. Paintings went for a dollar or two. "Art was considered an interesting bit of science fiction memorabilia but nothing more," says Weinberg. Fans could visit editor Ray Palmer in his offices in Chicago, after Ziff-Davis took over the publication of *Amazing* in 1938, and get art for free. Even as recently as the mid–1990s artists were still ambivalent about getting their earlier work back. When a collector pointed out to artist Ron Walotsky that a New York gallery and auction house was offering for sale art from the 1970s that should properly have been returned to him from the publisher after its use, Walotsky was indifferent, despite the fact that the sellers would be profiting from a sale that rightly belonged to him.

Through the 1950s magazines continued to keep the art whenever possible. *Galaxy* and *If* never returned art. When Fiction House went out of business in the late 1960s, all of the original art stored in its warehouse was burned. Editor John W. Campbell, Weinberg relates, kept a Henry R. Van Dongen painting for a favorite *Astounding* cover hanging on the wall of his office for years before finally returning it to the artist. Thus, that kind of behavior was still in force circa 1999, when Jim Baen was similarly reluctant to return a favored painting by Gary Ruddell that he had been hanging over his desk for two years. Only when faced with the choice to either match the buyer's offer or give up the art did Baen acquiesce.

The small presses of of the 1940s and 1950s were only a little better than the magazines in their dealings with artists. Many artists gave publishers the art, or were perfectly willing to give up title to the originals for a nominal additional payment. Paperback publishers followed in the footsteps of digest magazines. Sooner or later, publishers had warehouses full of art they had no interest in or interest in keeping. Art moldered in dirty, damp warehouses, was eaten by bugs, and on the best of days got sold to book dealers who did the only thing they could do, and sold them "on the cheap." One such well-known sell-off involved a warehouse full of Ace covers in 1978 (with art by artists such as Emsh, Valigursky, Freas, and Gaughan), which sold for an average price of $150. Pyramid Books in the early 1980s released more than a thousand paintings in all fields to a Florida-based art dealer. Paintings included those by Emsh, Schoenherr, Engel and Jeff Jones. Inventories of art continue to show up, most recently that of Signet/New American Library (Penguin), circa 2005. Thanks to efforts by publisher and collector Robert Wiener, most of the art was able to be identified and returned to the artists or their estates. Nevertheless, the hoard comprised over a hundred cover paintings going back to the 1950s that had languished in back offices.

Fans living in and around New York, New Jersey or Connecticut or in the Chicago area — traditional centers for publishing companies — have long had opportunities for acquiring art that other fans have not. There were bookdealers like Gerry de la Ree, who collected and championed the art of Hannes Bok, Virgil Finlay, George Barr, Steve Fabian, and many others. Likewise, Stuart Schiff, Robert Weinberg, Malcolm Willits, Phil Weiss, Grover de Luca, Jerry Weist, Bob Madle, Roger Hill, Ray Walsh, Dick Wald, and dozens of others who loved the art promoted it. Out West, Forrest J Ackerman (Forry to anyone who knew him), with his "Ackermansion" tours, introduced hundreds of potential collectors to the addiction. With the rise of genre convention art shows came venues for the exhibition and sale of art that previously would have been unobtainable. As well, there now was an opportunity for artists to exhibit and sell their own work. It was an uncertain marketplace, but it provided an additional means for tracking sales. For example, the first piece of final color art to

sell for more than $100 occurred at Discon I, the 1963 Worldcon art auction. The piece was Ed Emshwiller's "Glory Road," a cover for the June 1963 issue of *Fantasy and Science Fiction* magazine, which sold (per Andrew Porter) for $110. Between 1963 and 1988 the painting's location was unknown, but it never again changed hands via a convention artshow. In 1988, book dealer and publisher Stuart Schiff sold it privately to a collector for $1,350, and that collector sold it in 2005 for $3,500. The rise between 1963 and 1988 is emblematic of the kind of attention SF illustration was getting since 1970.

Hugo Awards for Best Artist, which were not established until 1953, by the 1970s had become a popularity contest, with Kelly Freas dominating the awards. An award for best fan artist was created in 1967. Outgoing and gregarious, Freas made the idea of owning one of his impromptu sketches or caricatures something that every fan needed. Artists who formerly had discounted the value of their originals started offering them for sale, and conventions made it easy and fun through silent auctions. Fandom-originating rules and rituals made such events at times infuriating for artists and collectors, but the affair was an entertaining spectacle for everyone else. The system of written bids made public exactly who was bidding and how much. Artists who were clueless as to what prices to put on their art would put a ridiculously low amount as the starting price and then sit back and wait. In such way, fine pencil drawings by Thomas Canty would start at $25.00 and reach $500.00 within four bids. With enough written bids, pieces would go to voice auction, where excitable amateur auctioneers would attempt to drive up the bidding five cents at a time.

Founded at a science fiction convention in 1976, the Association of Science Fiction and Fantasy Artists (ASFA) allowed artists, both professional and amateur, to express their solidarity and share information. The non-profit organization was founded by Carl Lundgren and other artists to provide a focal point for artists' concerns and a means for artists and art appreciators to work together to "effect change in the way artist's livelihoods were governed by people who bought and sold their art." It was not a trade organization, and at the start had little clout when it came to setting art show standards or providing guidance for artists regarding contracts, pricing and promoting their art. It was, however, a needed start in that direction, and provided a forum for an educational exchange of ideas.

Unfortunately, convention art shows did not allow owners to resell art. It was thought that resales would provide unfair competition to artists. Once in a rare while an author, an artist, or similarly well-known person, was allowed to display art he owned with the idea of selling it. For example, a painting by Hannes Bok from Marvel #39 (November 1951) was sold at a 1976 *Star Trek* convention held at the Playboy Club in Great Gorge, New Jersey, as "from the collection of Jack Gaughan." Weinberg relates that Virgil Finlay and Hannes Bok were among the few artists who consistently asked publishers for their art. When Finlay needed money for cancer treatments, he contacted well-known book dealer and art collector Gerry de la Ree and asked him to sell the originals Finlay had accumulated. In 1969 and 1970 de la Ree sold hundreds of Finlay black-and-white illustrations as well as a number of paintings. Weinberg observes that it was probably the largest single offering of quality art ever conducted in the science fiction field (p. 313). But Bok, who during the 1950s also sold many of the originals he had painted for book and magazine covers in the previous decade, had difficulty in finding a market. Where de la Ree had access to collectors by 1970, in the 1950s science fiction fandom was a small group, and the art was considered a novelty without much value. Thus, most of Bok's originals went to close friends whom he contacted by letter. It is speculated that Gaughan came to own the art in that way, then put it up for sale in the art show at a "quick sale price" of $300. As is often the case (Bok died in 1964), the $300 was likely far beyond the amount Bok was able to obtain

when he was alive and needed the money. It sold at that price to incredulous, but joyous collectors Jane and Howard Frank (the author and her husband). Thirty years later it sold for the third time for well over one hundred times that amount to another collector. Many paintings in the hands of private collectors have similar histories.

Long term resistance to convention art shows as a venue for secondary sales helped retard the growth of the field by preventing the art from circulating beyond a small universe of collectors. As Weinberg noted, even when an author or collector died, his family usually knew enough about his or her hobby to sell the items to other collectors or bookdealers — who then offered them to clients on their "short list." Once in a while collectors might advertise their desire to sell in magazines, but for the most part it was a closed circle, and when an owner decided to sell, the art was offered to other collectors the owner knew personally, and not placed in "free play" or offered in the general art marketplace. There were no public auction houses taking on this material, and the few early attempts to establish retail galleries specializing in contemporary SF art failed: Earthlight in Boston, 1978; Pendragon Gallery in Annapolis, Maryland, early 1990s; Brandwine Gallery, in Chicago Illinois, late 1990s.

The popularity of fantasy art prompted the establishment of the World Fantasy Convention in 1975, held in Providence, Rhode Island, and held annually thereafter in various venues. Now there was not just a Hugo Award for Best Artist, but a World Fantasy Award for art. Historically, conventions that were nominally science fiction conventions such as the Worldcon were also fantasy conventions in all but name; the terms were used interchangeably. This changed with the inception of the World Fantasy Convention, which was more oriented toward writers, editors, publishers, and other professionals. Many of those who attend World Fantasy also attend Worldcon. However, the emphasis on authors and publishing meant a much higher proportion of professional artists in attendance and it quickly became known for its high caliber art show and for attracting the most serious collectors of fantasy art and literature. Interest in recognizing the artists spread to British conventions as well: The British Science Fiction Association Awards, established in 1958, made its first art award in 1979. The British Fantasy Society, begun in 1971 as the British Weird Fantasy Society, an offshoot of the British Science Fiction Association, granted its first art award in 1977. The same propensity for honoring the most popular and visible artists that marked American awards were a feature of the British awards as well. Jim Burns dominated the British SF awards in the 1990s, for example, in the same way that Michael Whelan dominated the U.S. awards.

At the same time, in America, science fiction conventions historically were primarily a phenomenon of the northeast part of the United States, fueled by strong, long existing fan clubs and the New York publishers who provided artists with most of their work. In the 1970s fandom started moving westward, southward and internationally. In the mid–1970s the Los Angeles science fiction society established their own convention, Loscon. It was held in a hotel over a weekend, with attendance of about 1000 "members."

Many activities can fill Loscon weekends, from panel discussions with professional authors, editors and artists discussing topics of interest, to opportunities for "filking" (singing fannish songs) and fantasy role-playing. Dealers set up tables in a separate space, to sell memorabilia, crafts and books, but unlike media conventions, and as an indicator of the anti-commercialism that's part of these events, fans refer to it as the Huckster Room. Artists sell their art through an art show managed by representatives of the conventions. The art show controls the sales of originals and prints, the former through silent auctions followed by voice auction, if there are sufficient numbers of bidders. The managers of the art show charge for the panel space or take a nominal commission on sales made. Cons became family affairs, with spouses becoming busi-

ness managers and even their children acting as sales assistants. Within a decade, conventions had active "print shops" where fans could buy reproductions for $15 to $25.

The new entertainment and pop culture-driven markets rising in the 1970s, reinforced by new technologies in the 1980s, had far-reaching effects. At first providing a buffer for artists in lean times, as well as opportunities for those who tired of the constraints of book cover art, these markets in time would move artists away from the isolating, competitive environment of free-lance illustration and bring them closer to the respectability denied them by the so-called "fine art" establishment. At the same time, the perception that this area of commercial illustration was amenable to inventiveness — if it could sell books — made the SF/F market an exciting, but unreliable one for artists and made artists dependent on access to new markets.

## Highlights of the 1980s

Most publishing professionals have long agreed that packaging is the second most important marketing tool next to the author's name. Established, well-known, or famous writers may be able to overcome a "bad" cover, but good cover art sells more books, and for *new* writers or products, packaging decisions are even more critical. If the 1980s can be considered a "golden age" for speculative literature, and for science fiction in all its myriad manifestations, then the "new golden age" in illustration art helped make that possible.

Talented artists drawn to the field by the rise in popularity of science fiction, good pay, and the opportunity to be recognized for their skills, quickly rose in the field, and thrived. New themes in the literature were flourishing, while classics were receiving new treatments. It was an exciting decade marked by an explosion of originality in artistic expression, backed by the degree of freedom for art directors, on a scale not seen since the "good old days." By the end of the decade, public acceptance for the art seemed right around the corner, too.

In the 1980s it really mattered whose art was on an author's book. There was tremendous competition for shelf space. Unless the reader was specifically looking for a book by a particular author, the cover became the single most important factor in convincing someone to pick up and buy the book. Publishers of science fiction, fantasy and horror were keenly aware that their audience expected their books to have that genre "look." Covers of fantasy, science fiction and horror novels had to be as instantly identifiable.

The boring covers of the 1970s, with focal points centered and the rest of the painted field largely blank, were replaced by fully painted canvases and believable imagery. While the covers were "art directed," there was a high tolerance for originality in style, and several artists were easily identifiable on the basis of their visual signature. Gary Ruddell's covers for the Ace *Thieves' World* series of fantasy novels brought a level of dynamism to covers that had not been seen before. There was an effort to involve the audience, an "immediacy" to the cover art that made it stand out on bookshelves.

Fantasy artists became known for particular strengths: kindly, bearded wizards or colorful dragons, or appealing young heroes and heroines. Whelan's swooping dragons for Anne McCaffrey's *Pern* novels helped make DAW books into bestsellers, just as Tom Kidd's and Dean Morrissey's appealing elderly wizards worked for Tor and Baen. Darrell K. Sweet developed a "look" for Ballantine Del Rey, making the Piers Anthony *Xanth* series a standout. In England, Jim Burns worked for Gollancz, and for Ballantine and Bantam in the United States, producing science fiction covers as distinctive as any American artist. There were dozens of similar examples, with artists routinely assigned to continuing series of books by new authors, so as to make the series instantly identifiable to readers. As costs rose in the publishing industry and profits margins became paramount, it became even more desirable for readers to associate artists' styles with whole categories of books. Walter Velez, for example,

applied his unique style to the long-running tongue-in-cheek *Myth* series of fantasy adventures by Robert Asprin. After a few novels, readers no longer needed to see the title or author to know that this was another "Myth-Adventure." In similar fashion, Tom Canty produced finely drawn romantic images for several fantasy series by Signet, Tor, Avon and others, and his distinctive style helped readers to predict books' contents. Trilogies appeared where formerly single books would suffice, and artists developed formats and characters that made it easy for readers to buy a book, whether or not they knew the name of the artist, or the author. It was target marketing, followed by associative purchasing, and it was a successful strategy.

Sophisticated writers who created "cross-genre" books, combining aspects of fantasy and science fiction, were being published by all the major publishing houses, Avon, Tor, Baen, Simon & Schuster, Ace. For authors in that class, such as Gene Wolfe, Orson Scott Card, Larry Niven, Ursula K. Le Guin, Michael Swanwick, J. G. Ballard, and Stephen King, there was a need for artists equally versatile in style yet able to communicate the "look" that said "this is genre fiction." The result were covers that were colorful, well-painted, and attractive, and yet clearly belonging to fantasy/science fiction. Artists like Don Maitz, James Warhola, Ron Walotsky, Michael Whelan, and Gary Ruddell in the United States, and Jim Burns, Bruce Pennington, Melvyn Grant in the United Kingdom had styles that could do justice to books by Gene Wolfe, yet still preserve the artist's distinctive style of expression.

The most influential and successful artist in science fiction cover art in the 1980s was Michael Whelan. He dominated the Hugo Awards for Best Professional Artist, winning every year from 1980 to 1989, excepting 1987. In that year, the Worldcon was held in Brighton, England, and Jim Burns — dubbed "The British Michael Whelan" because of the quality of his painting — was accorded the honor, establishing the tradition of awarding the Hugo to a British artist whenever the Worldcon was held in the U.K.. Whelan's artwork appeared not only on book covers, magazines, and music albums, but also in books published specifically to honor the best of his work: *Michael Whelan's Works of Wonder* and *The Art of Michael Whelan*. Possibly the first artist to be so honored, advertisements for hardcover and paperback novels often highlighted the fact that the cover art was by Michael Whelan, and fans collected the books for that reason. He was the cover artist most in demand by best-selling authors in the genre, who were willing to wait months for the advantage of having his art on their books. Only the most successful of illustrators had backlogs of assignments equal to Whelan's. He was known to every reader and collector of science fiction art. In time, his name would be associated with entire series of books by well-known authors, and he would win more Hugos than any other artist in the history of the award, in addition to numerous other honors.

Throughout much of the 1980s, the insular nature of science fiction-dom, combined with general low regard for illustration art by the art establishment, prevented science fiction and fantasy artists from reaching mainstream audiences through the usual means of retail galleries and museum exhibits. Science fiction conventions filled the gap, and for much of the decade were the main means for artists to connect with publishers, art directors, collectors and fans. The sixth World Fantasy Convention, held in Baltimore, Maryland, in 1980, started off the decade — and demonstrates the way the more important of these conventions worked.

World Fantasy Conventions limited the number of memberships, and attendees were science fiction professionals. Few members wore costumes, there was no gaming or masquerade, and if any films or videos were shown they were tied directly into the literature. The guest artist in 1980 was Boris Vallejo, who attracted more attention than the guest of honor, author Jack Vance. As well-known fan artist Joe Mayhew observed in his report of the convention, "it was an art show with rumors of other things going on elsewhere." Vallejo displayed ten of his original paintings and sketches, and it was

so unusual an opportunity for fans to see his art in person that sales were not considered a goal of the exhibit. Mayhew reported "sketches have gone for more than $1,000.00 each, so the fact that his pictures were NFS [not for sale] was only a formality." The idea that SF conventions might be a viable, and valuable, means for artists to sell their art was slow in coming, as his comment suggests. Science fiction conventions in general, and art shows in particular, were not designed to be centers of commercial activity. Rather, visiting the art shows was just one of many possible fan activities, with bidding on art seen as an entertaining diversion. High quality illustration art was thus seen as more like an opportunity to visit a museum exhibition, than as an opportunity to purchase fine examples of science fiction art. Art show managers encouraged that way of thinking through poor lighting, the use of inexpensive display methods and materials, and by giving as much attention and space to "fan art" (art by hobbyists) as to art by professional artists.

In time, those interested in collecting the art discovered that conventions, and especially World Fantasy Conventions and Worldcons, were the places to find it. But in the meantime, the 1980 WFC convention in Baltimore highlights the way talented artists of the day were using these venues to enhance their status. Rowena Morrill, whose first publication in the fantasy field had been in 1979, was exhibiting her art at a genre convention for the first time. Tom Canty was displaying work, as was Michael Whelan. None of these artists lived in Maryland, but had traveled from Massachusetts, Connecticut, and New York. Other artists showing work included Don Maitz (who won the Best Fantasy Artist Award), Carl Lundgren, and Alicia Austin. It was so successful an art show that it set the bar for quality for many years. The opportunity for artists to meet other artists in the same profession, enhance their reputation among fans, and exhibit art for the publishers and editors to see was a great lure. At the same time, only two-thirds of the 663 pieces of art on display, by 93 artists, were for sale, and of the 472 that were for sale, only 110 pieces sold, for a total of $6,533 — making the average price per piece of art sold only $59.00.

The exposure garnered by commercial artists through art books, genre conventions, and especially through their association with best-selling authors' continuing series of books encouraged the more entrepreneurial of them to exploit their popularity through independent merchandising activities. Artists published reproductions of well-known book cover illustrations, notecards, postcards, bookmarks, and all manner of products either on their own or through small publishers and distributors. Todd Adams and Glimmer Graphics published limited edition prints and posters by Stephen Hickman and Barry Windsor Smith. Peter Andrew Jones in England was among the earliest of artists to capitalize on public interest in their art through licensing of their images. Some artists would take booths in the dealer's rooms at conventions or share table space with book dealers. Distributors of modestly priced offset reproductions might take a corner of a dealer room and set up a display of prints, giving buyers far more many choices than could be found in the art show print shop. Michael Whelan and his wife, Audrey Price, taking a page from the Frazettas, founded Glass Onion Graphics to publish and sell a variety of merchandise featuring Whelan's art.

At the start of the decade, interest in original art at science fiction and fantasy conventions spurred the creation of Earthlight Gallery on Boston's fashionable Newbury Street. Artists such as Whelan were exhibited, and the prices for his originals climbed. Art museums began to host group shows of science fiction art, among them the New Britain Museum of Art in Connecticut, the Bronx Museum, and science museums around the country. Another fantasy art gallery, the Pendragon Gallery also opened in Annapolis, Maryland, in the early 1980s, and the artists they showed brought more collectors into the field. Boris Vallejo, Real Musgrave, Allan Lee, Dean Morrissey, Daniel Horne, John Howe and Michael Whelan were given solo

shows and openings. Both galleries were out of business by the 1990s, but opportunities for gaining exposure for SF art was increasing and artists were taking more seriously fact that sales of their original artworks, and prints, could gain them significant additional income. For example, during the same period that Whelan was producing numerous cover paintings for DAW and Del Rey and creating illustrations for the first *Dark Tower* book by Stephen King and covers for Isaac Asimov, the Lovecraft books, and Arthur S. Clarke's *2010*, Whelan was also selling original paintings. His original art for *Friday*, by Robert Heinlein, sold for $15,000.00 at the Pendragon Gallery in 1984, setting a record for the gallery and for Whelan. By the end of the decade, sales of art for thousands of dollars were occurring at the larger conventions, as well.

In December 1987, a critical event occurred: the first major public auction of science fiction and fantasy art. Guernsey's auction house, a small but innovative auction firm in New York, was chosen to host the three-day live auction billed as "The World of Forrest J Ackerman at Auction." Forced to sell a significant portion of his collection to pay for medical bills stemming from his wife's long time ill health, the sale comprised photographic movie stills, props, costumes, movie posters, letters and correspondence, comic books and hundreds of pieces of original art. To fill out the three-day event, additional material from private collectors and contemporary artists were sought. As a result, added to the offerings of important classic and pulp paintings by major artists were several paintings by Frank Frazetta and Boris Vallejo. The extravaganza was held at the Puck Building in lower Manhattan and was heavily promoted by Arlan Ettinger, owner of Guernsey's. So remarkable was the opportunity to purchase the art, and so unusual the event, that collectors and fans flew in for the sale from all over the United States. Hundreds of people came to view the items during the preview days and were interviewed by television news programs. Hundreds crammed the main selling floor, each day of the action. The auction catalog consisted of over 900 lots, all illustrated, with all lots described in detail. Practically every painting offered for sale was sold, establishing historical benchmarks for many well known artists in the field. Included in the sale were paintings by Margaret Brundage, Virgil Finlay, Frank R. Paul, Lawrence Stevens, Harold McCauley, Chesley Bonestell, and dozens of other artists. The paintings offered directly by Frazetta were widely advertised prior to sale as having six-figure reserves. No one really believed that such a price could be achieved in the field, and there was palpable excitement in the room when the bidding stalled at $42,000 … and the piece went unsold. The next one up reached about $40,000 before it, too, was passed. But the fact that *any* Frazetta had reached those heights was deemed remarkable by collectors, and a harbinger of things to come. The sale established science fiction art as an "emerging market" and by the 1990s Frazetta paintings would indeed command those six figures.

In the 1980s, and also for the first time, science fiction as a genre became "research worthy" and relevant to academe. Journals devoted to explorations of contemporary culture, both refereed and not, gained respectability for the literature, and suddenly there were science fiction and science fiction-related courses in colleges and universities and a proliferation of cultural studies of science and cyberculture that routinely included references to science fiction. Outside the academic arena, publications like *Science Fiction Eye* and *The New York Review of Science Fiction*, as well as the continuity of magazines like *Asimov's, Analog*, and the British *Interzone* provided ongoing commentary by SF writers, readers, and fans. While there was a division between academic and popular commentaries in the field, readers had choices and could read widely on the genre.

Several new art awards were established during this decade. In honor of fantasy illustrator and "long time friend of fandom" Jack Gaughan, the New England Science Fiction As-

sociation (NESFA) founded the The Gaughan Award "to encourage and recognize new blood in the field." The award is presented annually to an emerging artist who has become a professional within the past five years and is chosen by a panel of judges. The first recipient, in 1986, was Stephen Hickman, followed by Val Lakey Lindahn (1987), Bob Eggleton (1988), and Dell Harris (1989).

The Association of Science Fiction and Fantasy Artists (ASFA) established the Chesley Award in 1985, named for science-fiction artist Chesley Bonestell. The Chesleys are given in several categories, among them for Best Illustration, Hardcover; Best Illustration, Paperback; Best Illustration, Magazine; Best Interior Illustration, Best Color Work Unpublished, Best Monochrome work, unpublished, Best Three Dimensional Work; Best Gaming Related Work; plus awards for Art Director; Artistic Achievement; Contribution to ASFA.

Related to these developments, a new category was added to Hugo Awards in the 1980s, for "Semi-Prozine." Previously, there had been awards only for fanzines and professional magazines. The category opened up another market for emerging and established artists. While *Locus* magazine remained a trade publication, other prozines began to feature art, such as *Aboriginal Science Fiction* (U.S.), *Whispers* (U.S.) and *Interzone* (U.K.).

Contemporary science fiction and fantasy art in the 1980s moved in new directions, with the horror genre, "steampunk" and fantasy gaming intertwining, resulting in a darker, Victorian driven gothic sensibility in art. "Steampunk," fiction set in an era or world where steam power is still widely used, usually 19th-century Victorian era England, variations of the subgenre (alternate histories) and two other related movements in fiction, "cyberpunk" and "splatterpunk," became popular during the same period. As a consequence, a cadre of artists, catering to either British or American audiences, were able to satisfy publishers' demands across the board, in multiple market categories: books, graphic novels, role-playing and collector card games, and film. In such a way, for example, artist Ian Miller could simultaneously be tapped to created the cover for the first edition of William Gibson's and Bruce Sterling's alternate history novel *The Difference Engine* (Gollancz, 1990), a prime example of "steampunk," while also achieving fame for his game-related art for *Warhammer* and *Realms of Chaos* (Games Workshop, 1985). "Cyberpunk," launched by William Gibson's *Neuromancer* in 1984, also prompted a resurgence of "hard SF" and renewed interest in space opera, which focused attention on stories and characters. In the United States there was emphasis on realism, representing characters and scenes, while the British covers were more apt to be atmospheric and symbolic, or both, with a palette that was muted, austere or pastel. Spaceships depicted by artists such as Richard Hescox, David Cherry, Bob Eggleton, David Mattingly and others looked like they could fly; there was the anticipation of functionality. Spaceships depicted by British artists, in the tradition of Chris Foss, were not envisioned as actual space machines. Jim Burns made his ships into intricately detailed but sleek, sensual, and organic shapes, while Tim White made them intricately detailed but odd-shaped contraptions.

With movies like *Blade Runner* (1982), *Aliens* (1986) and *Mad Max* and *Mad Max 2* (1979, 1981) setting the tone, fantasy art headed in new and at times graphically violent directions. The trend went into high gear in the 1980s with the novels of Clive Barker. The spectrum of "terror" broadened from "quiet" to explicit depictions of gore, and ranged from the provocatively realistic dark fantasies of Anne Rice's *Vampire Chronicles*, to the atmospheric supernatural horror of Stephen King, to the dreamlike erotic horror of Ramsey Campbell, to the intensity of "splatterpunk" masters like Clive Barker and Joe R. Lansdale. A group of diverse writers specialized in tales that were emotionally disturbing, that pushed the limits of what could or should be considered literature, but zombies, vampires, werewolves and serial killers captured readers' imaginations, and

artists were needed to visualize the grotesque, the scary and the bizarre.

As horror darkened into "splattergore," it expanded to include visually graphic cover art on a scale not seen before. Tor Books came out with Brian Lumley's vampiric *Necroscope* series, beginning in 1986, with each cover featuring a single, simple and horrific bat/vampire/skull by Bob Eggleton on each embossed cover. American horror writers like Richard Laymon (1947–2001), who published most of their books in the United Kingdom, and British writers like Guy N. Smith used British artists whose reputations then became inextricably linked to this subgenre, including Les Edwards and Steve Crisp. In England, New English Library, Sphere, Arrow, Fontana and Hamlyn published books with titles such as *Cannibals*, *Fiend* and the *Undead*, with cover art to match. British horror art was more intense than its American counterpart, there was no shying away from animals and humans being disembowled, from faces being eaten away by mold and parasites, from birds plucking at corpses. When Clive Barker released his short story collection *The Books of Blood* in 1984, the limits of horror were expanded further. The *Books* were followed by *Weaveworld* (1987), the first of a number of dark fantasy novels. Tim White did the English cover for Collins and Jim Warren did the American version for Pocket Books in 1988. Both artists would continue in the horror genre for years, in demand due to their ability to depict horrific scenes in colorfully realistic ways.

Along with literary illustration, artists specializing in horror art worked in multiple markets. Les Edwards painted the original art for Barker's film posters, for *Nightbreed* and *Hellraiser*, for example, and would go on to illustrate graphic novel versions of Barker's *Tapping the Vein* and *Rawhead Rex*, for Eclipse. Jim Warren, after producing several covers for Barker's novels, created the poster art for movies such as *Night of the Living Dead*. Steve Crisp, in addition to illustrating books by Smith and Laymon, also did cover art for Barker (*Hellbound Heart*) and "newcomer" horror writer Dan Simmons (*Carrion Comfort*). JK Potter used his photographic skills to create bizarre photo-collages, morphing hands to heads in grotesque but totally believable ways, as in his cover for Joe R. Lansdale's collection of stories *By Bizarre Hands*, published by small press publisher Mark V. Zeising. Potter also illustrated several books for other specialty publishers, such as Arkham House and Scream Press, for which he illustrated King's second collection of short stories, *Skeleton Crew* and Campbell's *The Face That Must Die* for Scream Press in the mid–1980s.

Additional markets aided by the growth of the horror genre included packaging art for movies on videotape. Video technology for home use had been available since the late 1970s, and by 1985 had started becoming an option for movies not deemed worth a cinema release. Obscure, low budget, horror and science fiction movies began to be designed explicitly for the video market, in addition to the release of sequels and remakes of movies, and movies packaged for foreign vs. domestic markets. This is how British artist Steve Crisp came to paint the video cover art for *Creepozoids* (1988) and *Slave Girls from Beyond* (1991).

From the 1980s through about 1990, companies began publishing role-playing games, based on science fiction, fantasy, horror, even comic heroes. West End, White Buffalo, Last Unicorn Games, Atlas, FASA, Chaosium, Iron Crown Enterprises, Mayfair Games, Thunder Castle, and Game Designers Workshop were only a few of the names in the mid–1980s. In England, Games Workshop was the premier game publisher. Many of the game artists were called upon to visualize the environments and elements in which role-playing games took place. For example, in the Monster Manuals, early Dungeons & Dragons artists created visual representations of the monsters players might encounter while "adventuring" in the role of their fictional character. The style and look of many games were influenced by the artists who first worked on the game settings. Ian Miller and John Blanche, for example, did much to

set the heavily gothic Victorian look of Games Workshop's *Realms of Chaos* and *Warhammer* games. Those illustrations influenced the appeal of the games. In that regard, game publishers were as reliant on artists for marketing success as were book publishers, but with one important difference: games were far more of a team effort, with several artists contributing to single game lines. To increase a game's popularity and broaden its appeal, money must be continually spent on game development, which requires art development, which means expanding the pool of artists. Literally hundreds of artists were involved with the creation of game-related art, from pencil drawings, to pen and ink illustrations, to oil paintings or even 3D models created with a computer. The top game publishers remained in business for years, expanding their lines and continuing to hire leading freelance artists. The weakest of the publishers went out of business in a short time, owing artists both money and the return of their art.

Almost immediately, therefore, the popularity of the horror genre expanded into the relatively new field of role-playing games with *Call of Cthulhu*, based on H. P. Lovecraft's fiction, and with D&D's *Ravenloft*, a dark fantasy role playing game in a gothic horror setting, published by TSR, Inc. (and later, White Wolf Game Studios). Several of TSR's artists contributed art to the game modules, novels, and game accessories, foremost among them Clyde Caldwell. FASA Games was launched in the early 1980s, to provide additional gaming materials for *Traveller*, the first SF role-playing game, which was developed by Games Designer Workshop. FASA's contribution to the horror genre came in 1989, with the *Blade Runner*-inspired game *Shadowrun*. Mixing magic with high technology in a futuristic urban/cyberpunk environment, the game was set about 60 years in the future. Other popular fantasy role-playing games were based on magic, such as *Ars Magica*, the universe of DC comics (Mayfair Games' "DC Heroes"), or *Star Trek* (FASA). In 1986, Steve Jackson Games invented GURPS (Generic Universal Role Playing System), a role-playing game system designed to adapt to any imaginary gaming environment. GURPS won the Origins Award for Best Roleplaying Rules of 1988. It also had the distinction of hiring Michael Whelan to create the cover art for its first rule book, GURPS *Humanix*, in 1987.

The volume of art that role-playing games (RPGs) and, beginning in 1993, collectible card games (CCGs) supported was staggering. As only one example, FASA's *Shadowrun* game triggered forty novels and "sourcebooks," expansion materials, four editions of the game rules, the companion game *Earthdawn* (set in the past), four video games, and a *Shadowrun* CCG. In addition, there were foreign editions (including translated and original sourcebooks) published in Germany, France, Hungary, Spain, Italy, Japan and (in 2006) Czecheslovakia. More than twenty artists were hired to produce art for this game alone. As another example, the FASA wargame and role-playing game, *Battletech*, which was released in 1984, subsequently spawned more than fifty full-length *BattleTech* novels (originally published by FASA and later by ROC Books) which have been translated into at least fifteen languages. There were also spin-off RPGs: *MechWarrior* (with around another thirty related novels), and a *BattleTech* CCG. Each novel, of course, required its own cover art.

For many artists, the influence of British and American illustrators such as Frank Frazetta, Richard Powers, Chris Foss, Michael Whelan, John Berkey created molds for publishable illustration. For those artists unhindered by a signature style, but yet skilled in technique, working like Foss or Frazetta was simply a way to get work. Or, as Peter Jones put it, just a matter of "figuring out what makes an acceptable book cover" (to the book buying public). The field also attracted a fair share of talented but transient artists who stayed only briefly within the genre before moving on to other commercial markets, or to careers as gallery artists. The global appeal of role-playing and card games provided jobs, but did not

result in particularly good sources of income for artists, and the quality of their art suffered. Intense competition for market share prompted publishers to become increasingly conservative at a time when new media were spurring young artists to experiment. All artists suffered when market forces began driving down licensing and commissioning fees. Bankruptcies, reorganizations, mergers and consolidations interrupted the flow of work, and at times ended hope of any payment at all.

## Highlights of the 1990s

The beginning years of the decade were marked by signs that science fiction and fantasy art were gaining public attention and increased acceptance as a field of collecting. New technologies that had begun impacting the field in the 1980s were moving the business of illustration art in other ways. The 1990s were marked by instability, change, a fragmentation of markets, and increased efforts to move the art closer to fine art standards and levels of respectability, as science fiction and fantasy art transitioned to a multimedia driven genre.

The growth of the market for collecting illustration art in many ways paralleled the growth of other niche collecting markets. It was a small world, and those who had been in it for a while (in my case thirty-five years) knew most of the other players. Some were publishers, some were dealers in books or art or both, while others were simply enthusiasts who became collectors. Some had specialized interests, such as collecting only pulp art from the 1930s to the 1940s, or only vintage art from the 1950s, while others were eclectic. Some were interested in amassing as many works in a category as possible, others might acquire only one or two pieces a year. By the end of the 1990s there was a core group that would host dinners at their homes whenever a convention brought them close enough to meet. We all knew and dealt with the same group of dealers, and we all knew when someone had added something new to his collection.

The Ackerman auction of 1987 was a pivotal point, not just because it was the first time such material had ever appeared at a major public auction, but because it opened the field to a world that didn't know such art existed. Sotheby's held its first live auction of "Comic Book Collectibles" in New York on December 18, 1991. This auction offered original illustrations for books and magazines by Krenkel, Boris, and Frazetta. The catalog was beautiful and hardbound, and comics expert Jerry Weist was the consultant managing the sale. Weist took a full page to explain why the area of popular culture was important, and one that Sotheby's considered salesworthy. The next year, Christie's (New York) entered the market, with its inaugural sale of comic collectibles, held on Halloween night, and the race was on! In a full-page advertisement for the sale in September in the *Comic Buyer's Guide*, the space was devoted to a cover painting for *Amazing Stories*, January issue, 1944. The headline read: "The Greatest Robot Painting of them all … 'The Mad Robot'" by Robert Fuqua. The artwork had come from the collection of Malcolm Willits (who ran the Collector's Corner bookshop), and sold for a healthy $13,000 (plus premium). The top price went to Frank Frazetta's "Fighting Man of Mars," which sold for $82,500 (with premium). Joe Mannarino ran the auctions for Christie's, and the success of the sale enabled him to offer an equally fine Frazetta the following year, which went for $90,500.

The two auction houses battled it out for the rest of the 1990s, holding semi-annual and then annual sales, each of them vying for the best material. There were occasional sales of fantastic art by Sotheby's in London. Other auction houses in the United States played secondary roles in this emerging market. Superior (in California, known previously for coin auctions) ran several "Space Memorabilia" sales, which included artifacts, "flown" objects and art by artists such as Robert McCall. Phil Weiss in New Jersey offered more obscure material in mail order auctions, which included a broad

spectrum of comics and illustration art. Butterfield & Buttterfield, in California, tried adding illustration art to their auctions of movie posters and memorabilia. Guernsey's second auction, in 1993, was a jumbo-sized sale billed as "film, animation and comic art." It included several cover paintings by Boris Vallejo, and others by Krenkel, Hickman, and Michael Whelan. There was also a fine oil painting by Frank Frazetta, which ended up selling for $88,000 (including premium). In 2000, Sotheby's was still calling it "Comic Books and Comic Art," but the nomenclature no longer mattered. Both Christie's and Sotheby's exited the comic book and art business that year.

Live auctions initially provided collectors with a new marketplace for acquiring and disposing of art. Sotheby's and Christie's not only attracted the highest quality SF art but also provided a public record of sales prices for significant pieces, and historically important artists, at a time when no benchmarking existed. They worked wonderfully to generate interest, and provided a competitive forum for consignors to offer rare and desirable pieces. But, by 1997 it became clear that there was a shortage of "high end" material, and that the prices set by auctions represented only one small part of the market that had developed for the art. Some believed that the higher prices were motivating collectors to hold on to certain pieces. Another group was convinced that the art was selling for both much higher and much lower amounts than were being seen at auctions, and distrusted the outcomes. In any event, by the end of the century, it had become clear that while major houses were out of the market, it was not the end of auctions, *per se*.

Illustration House, in New York, previously a retail gallery offering a wide range of illustration artworks (with science fiction only one among the mix of genres), began holding mail order auctions. Joe Mannarino went from Christie's to running his own mail and phone-in auctions, "All-Star Auctions." Jerry Weist began privately selling higher priced artworks that formerly would have gone to Sotheby's. But the event that most clearly altered the direction of auction sales occurred in 1995, when AuctionWeb, the first online auction web site was founded. The company officially changed its name to eBay in 1997, and when the company went public in 1998, the owners became instant billionaires.

Where live auctions could reach only a finite number of buyers, and appeal to a finite number of sellers, eBay democratized the auction market. Items of high value and low value were equally available, without prejudice. Premiums were lower, payment could be instantaneous (through BidPay, later PayPal) and where Sotheby's or Christie's might have had an active list of 200 collectors of the genre art, in 2000, which they relied on to bid on art, in the year 2000 eBay was reported to have over 7 million registered users, with 600 bids per minute being placed on almost 3 million items, and over 400,000 new items being added to the site every day. Almost overnight, online auctions replaced live auctions, and while there were significant problems with fraud, deception and shill bidding, these practices largely occurred outside the arena of science fiction art sales. Huge amounts of low-end material passed from seller to buyer, bypassing the traditional auction process.

The move to online auctions was preceded by an equally momentous event: the opening of the worldwide web to personal and commercial websites in 1991. While first underappreciated by everyone involved in the business of buying and selling and reproducing art, the impact of Internet marketing and e-commerce would be astounding. Netcraft, an Internet monitoring company that has tracked Web growth since 1995, reported that there were 106,875,138 Web sites with domain names and content on them in 2007, compared to just 18,000 Web sites in August 1995. The changes brought by computer technologies changed forever the way commercial art is produced, used, bought and sold.

The overproduction of SF genre literature during the booming 1980s demonstrated its rise

in popularity, but not its rise in status. SF fandom supported genre literature, but for others it stayed the sort of literature that one "grew out of." No longer merely the province of teenage boys, perhaps, but yet — it still astounded fans and collectors that at the turn of the 21st century the SF genre had not moved much beyond the 1940s in terms of its social acceptance. In 1940, the pulps were selling millions of copies a month, yet most educated people did not want to be caught reading one. To the end of the century this view pervaded the art establishment who policed the tastes of *hoi polloi*. Critics extolled the originality of conceptual art that was designed not to last (such as Damien Hirst's infamous rotting dead shark in a tank of formaldehyde, 1991), and the freshness of "outsider art" (created by self-taught artists who have had little or no contact with the institutions of the mainstream art world), while ignoring the aesthetics of illustrative art that transcended its origins, and was disposable by decree.

By the 1990s, movies, television, video games, and best selling authors such as Bradbury, Heinlein, Asimov and Clarke had made "sci-fi" into a twentieth century cultural phenomenon, yet many people still didn't know that for most of that time paintings had been photographed to make the covers of magazines and books. This was partly because there were so few opportunities to see the original art. But it was also partly due to the attitudes of the artists themselves, who remained envious of gallery artists.

Weinberg's observation that "as of early 1987 there were no major holdings of science fiction art in public or private institutions in the United States" remained true until the end of the century. By and large, attempts to break through the barrier of public acceptance in the main only served to demonstrate how what is kept physically inaccessible will remain obscure, regardless of real merits. Most artists who worked in the field circa 1999 would have agreed with Lee Brown Coye, circa 1940, when he wrote "I'd rather have my stuff in a pulp magazine where people can see it, than in a museum where they don't" (quoted from *Unknown Arts: The Life and Art of Lee Brown Coye*).

Museums and public spaces were occasional venues for exhibits devoted to science fiction and fantasy art, and whenever such exhibits were held they were invariably successful and well attended. In 1990 a major exhibition, "The Art of Fantasy and Science Fiction," was held at the Delaware Art Museum in Wilmington. Known for a collection that focuses on American art and illustration, as well as the British pre–Raphaelites, this was a perfect choice of venue for showing off the best in science fiction art, although their permanent holdings were not in the exhibit. Seventy-four artists were invited to participate in the group show, with funding from the Franklin Mint, the Philadelphia Science Fiction Society, and the Association of Science Fiction and Fantasy Artists (among others). The museum had previously hosted the first invitational exhibition of the National Academy of Fantastic Art, in 1986, and several of the artists participated in both exhibitions, among them David Cherry, Don Maitz, Vincent di Fate, Michael Whelan and others. The 1990 show, however, with its nicely printed catalog, was so successful that the museum declined requests to repeat it four years later, for fear of alienating patrons interested in "fine art." A similar explanation was given a few years later, when in 1996 The Canton Museum (Canton, Ohio) hosted a group show, "Pavilions of Wonder," featuring the art of forty-two artists. More than half of the forty-two artists chosen to exhibit their work had been previously selected for the Delaware exhibit. "Pavilions of Wonder" had the largest turnout in the museum's history, attracting young families and teens to the museum for the first time. Impetus for the exhibit came from well-known artists in the field, including Janny Wurts, who was quoted in the exhibition catalog saying: "We are indeed living in the golden age of fantastic art. Never before have so many artists been involved in painting in the genre, and never has such a level of excellence been achieved by so

many." Concerned that "so much art is produced with the mouse and drawing pad [so that] old hand skills that render surfaces through the brush, in bronze, or clay might soon be difficult to find, even lost forever," the enthusiastic guest curator, Sam Vasbinder, endeavored to mount "a survey of the best fantastic art being produced today." The museum, decided not to make it a regular event, for fear of being associated with "pop culture."

The Museum of American Illustration at the Society of Illustrators in New York maintains a large collection of original illustrations. Amassed over several decades, the collection is comprised of well over two thousand works by many of the biggest names in the field of illustration, although the proportion of SF genre works to more general institutional, editorial, or advertising artworks is relatively smaller than the popularity of the genre would suggest. The National Museum of American Illustration, founded in 1998 in Rhode Island by Judy Goffman Cutler and Laurence S. Cutler to house their personal art collection from the "Golden Age of American Illustration" (1895–1945), is not a useful resource for this kind of art, nor is the New Britain Museum of American Art, despite its notable holdings in illustration art. The first exhibition of science fiction and fantasy paintings at an American art museum occurred in 1980, when artist Don Maitz organized a show at the museum in New Britain, Connecticut. The pioneering exhibit broke all previous attendance records, but although the museum has remained positively disposed toward fantasy and science fiction illustration, its holdings, like that of Delaware, are very limited. Nor did New Britain sponsor a similar exhibit for the next twenty years.

The United States Smithsonian Institution paid its first tribute to a pop-culture phenomenon in 1992, when its National Air and Space Museum displayed props and costumes from *Star Trek*. Martin Harwit, the director of the museum, noted at the time that *Star Trek* inspired many people in the field of space exploration" and hence justified the museum's attention. The exhibit attracted nearly 900,000 visitors and its initial six-month run had to be extended because of the crowds. Each day for 11 months many lined up before the museum opened. Thus, curators suspected how popular their planned *Star Wars* exhibit would be when the museum announced it would mark its twentieth anniversary in November 1997 by showcasing 250 original movie props, artwork, models and costumes. Even before the exhibit opened, and although workers were hidden by a six-foot partition, visitors reached up and blindly pointed their cameras over the barrier, hoping to take pictures of the life-size model of C-3PO, the robot that accompanied Luke Skywalker around the galaxy. The "Star Wars: The Magic of Myth" exhibition closed on January 31, 1999, and then went on to tour the country as a traveling exhibit. "You can tell how popular it's going to be just by looking at the kids' faces when they see R2-D2," said Kim Riddle, spokeswoman for the museum. "They love it" (as reported by the Associated Press in a January 2, 1997, article titled "Smithsonian 'Star Wars' exhibit Honors Series' gifts to the imagination"). Nevertheless, almost immediately after the exhibit closed, the Air and Space Museum was re-organized, and the Department of Art and Culture (which had organized the *Star Wars* and *Star Trek* exhibits) was permanently disbanded. The staff, including its head and curator of the exhibits, Mary Henderson, was encouraged to seek other employment.

The Air and Space Museum and other organizations such as NASA's Marshall Space Flight Center art collection in Huntsville, Alabama, and the long established U.S. Air Force art collection, have holdings of "space art," primarily astronomical art, donated to these institutions or painted on consignment to commemorate historically important space exploration projects. The Smithsonian collections are not open to the public. Major objects such as Chesley Bonestell's magnificent 40' × 8' canvas mural originally installed in the Charles Hayden Planetarium in the Museum of Science, Boston, in 1957, have remained in

storage for years, awaiting funds for its restoration.

The groundswell of interest in the genre that had prompted talk in the 1980s of establishing a true science fiction museum, which among its major exhibits would have a collection of science fiction art, continued into the 1990s. These dreams have been incompletely realized to date, although there have been some ambitious efforts in that direction. Kevin Eastman, co-creator of the wildly successful Ninja Turtles comic franchise, in 1992 founded the Words & Pictures Museum, with the permanent loan of his private art collection. Situated on a main street in the small town of Northhampton, Massachusetts, located ninety minutes north of Boston, the museum took up four floors of a redesigned commercial building. Touting an archive of over 10,000 illustrations, with artists such as Chris Achilleos, Richard Corben, Dave Dorman, Enrich Torres, A.C. Farley, and Frank Frazetta, its location was sufficient to guarantee that this museum would not succeed. Seven years later, comic and illustration art, plus other property from Kevin Eastman's collection, was auctioned at Sotheby's in a sale that included the sell-off of the Sam Moskowitz Collection of Science Fiction ( June 28–29, 1999). A bit past the century mark, The Science Fiction Museum and Hall of Fame opened in Seattle, Washington, in 2004. It was founded by Paul Allen and Jody Patton and had as members of the museum's advisory board such luminaries as Steven Spielberg, Ray Bradbury, James Cameron, George Lucas, and Arthur C. Clarke. Fans were gratified to see the attention paid to the field, although the museum's focus is not art.

Other exhibitions added exposure: Virgina Artist Charles Vess was instrumental in organizing an exhibit titled "Dreamweavers" at the William King Regional Arts Center, in Abingdon, Virginia, in 1994 and 1995. Many of the artists in the group show, such as Alan Lee, John Howe, Brian Froud and Vess, were known for illustrating folk and fairy tales in contemporary styles that were influenced by Victorian and golden age illustrators. Another exhibit, "Blueprint for Space," featured astronomical art by Chesley Bonestell and Fred Freeman, among others. Several of the works had been previously published in magazines and books

Exhibits of work from private collections, or works by American "golden age" illustrators, or classic space or pulp art in general were also becoming more frequent. The older the illustration art, the more it was viewed with respect, as an artifact of history. Bowling Green (Ohio) University's Popular Culture Library in 1994 mounted an exhibit of paintings owned by well-known art collector Bob Lesser. This featured J. Allen St. John's original artwork for *Tarzan, Lord of the Jungle* and other works. And in 1999, Jane and Howard Frank loaned sixty original works from their collection to the University of Maryland Art Gallery for an exhibition titled "Possible Futures" commemorating the millennium. The catalog accompanying the exhibit was the first scholarly publication to examine science fiction art in relation to fine art, art history, the sciences and American culture and contained essays that analyzed the images from an historical perspective. Strong supporters of the genre, the Franks had also loaned works shown at the Delaware Museum of Art and the Canton Museum of Fine Art exhibits. The "Possible Futures" collection traveled for a year, and was seen at the Society of Illustrators in New York, Bowling Green Fine Arts Center, Ohio, and the Widener University Arts Collection and Gallery in Pennsylvania.

Another major opportunity for exhibiting art, from 1990 to 1994, came from an unexpected source. Olympia and York, corporate owners of commercial space in New York City, to the surprise of many artists, decided to use the property known as the Park Avenue Atrium, on Park Avenue, for a series of exhibits. These exhibits were an easy way to fill unoccupied commercial space. Thanks to the property manager who was a science fiction enthusiast, the unrented window display space which existed on either side of a long passageway linking one street entrance of the building to an-

other for four years was devoted to a series of innovative exhibits, several of them devoted to science fiction art. These ranged from exhibits titled "In Dreams Awake: The Art of Fantasy" (1990) and "Into the Future: The Art of Science Fiction" (1991) to "Myth and Deception" (1993), and "Paperback Book Cover Retrospective" (1994). Dozens of well-known SF illustrators participated in these exhibits and enjoyed the publicity they generated. The exhibits were not like museum shows. There was no signage to explain the works, and there was no attempt to be educational. However, thousands of people were exposed to this specialized art form, and artists jumped at the opportunity.

At the beginning of the decade there was also notable art gallery activity. The Pendragon Gallery in Annapolis, Maryland, which had offered art by Boris Vallejo, Dean Morrissey, John Howe, Alan Lee, Ray Harryhausen and numerous other artists went out of business. After an unsuccessful attempt to expand to the West Coast and inability to offset increased rent and overhead costs with sales of art at their original location, they went bankrupt in 1991. In the same year, art collector Jane Frank founded Worlds of Wonder Gallery, in Washington, D.C. (later relocated to Virginia). Envisioned as a direct marketing business from the outset, with catalogs distributed via videotape, the gallery had a storefront presence for six months, for the sole purpose of gaining credibility and garnering reviews and attention from local news media. As a marketing medium, videotape was associated with higher priced goods, and allowed the art, both paintings and sculptures, to be shown at varying distances and angles. The marketing method was innovative, and successful in gaining attention and sales, but by 1995 traditional printed catalogs replaced the tapes, when foreign sales meant conversion to non–VHS video formats, and those conversions were excessively costly. Recognizing that the costs associated with traditional storefront galleries would be difficult to support through sales of SF illustration art, the Brandywine Fantasy Art Gallery, in Chicago, Illinois, chose a different approach. The gallery was located in commercial space, in a part of the city filled with factory buildings that were being refitted for retail use. The choice, in the end, proved no better than a storefront in terms of increased profitability and the gallery was out of business by the mid–1990s.

One very important promotional vehicle for the field arrived on the scene in 1993, the result of an effort by Arnie and Cathy Fenner to expand artists' markets. Originally conceived as a form of "black book" to showcase the genre, charging a nominal fee for submissions, the juried competition (to ensure quality) quickly became synonymous with excellence in the field. It was an annual competition founded to attract art directors and production designers to available talent. But within a year, it became "a proverbial 'who's who' in the contemporary field of science fiction and fantasy," according to Donato Giancola, one of the rapidly rising artists in the field. His art was selected for inclusion in the first edition. He added, "I've done my best to make sure my art has appeared in every issue since" (quoted from "Spectrum on Display" in *Realms of Fantasy*, August 2005). The only route to selection, however, in a situation where hundreds are chosen from a pool of thousands by a panel of experts is to submit the best of the best, and that is why *Spectrum: The Best in Contemporary Fantastic Art* almost overnight became the gold standard for quality in illustration art in the genre. *Spectrum* may have been founded in response to genre art being overlooked, but it rapidly became a form of advertising that had no equal. Being chosen for inclusion could result in referrals, licensing of commercial reproduction rights, new commissions, and sales of original art. As for collectors, *Spectrum* cannily filled the need for leadership in a niche that was desperate for "tastemakers."

Some observers have suggested that the reason it's taken so long for the field to gain respect is terminology. If only we insiders would stop calling it science fiction art, or fan-

tasy art, then the art establishment would be more apt to accept it. Mainstream art publishers called it "whimsical art" or "art of the imagination." Terry Booth, founder of the relatively short-lived Brandywine Gallery, believing labels were a critical factor, opted for "magical realism." Like many enthusiasts of emerging collectibles, Booth saw potential in fantasy art and re-labeled it, hoping to catch the eye of collectors who ordinarily would be attracted to Brandywine artists like Leyendecker or Schoonover and might be persuaded to purchase high-quality contemporary illustrative art as long as it wasn't called "science fiction." He took in on consignment excellent works from top artists such as Michael Whelan, Richard Hescox, James Warhola, Darryl K. Sweet, The Hildebrandts, and others and priced them below that of American illustrators, around $8000 to $20,000. He still sold practically none of them.

Within the field, there was as great a challenge when it came to broadening perspectives. "Speculative art" was used to refer to works of art that focused on themes similar to those found in speculative fiction. So, when the Magicon (1992 Worldcon) art show sponsored a major retrospective of art, curated by guest of honor Vincent Di Fate, in collaboration with art curator Roger Reed, they called it a retrospective of speculative fiction illustration, published between 1880 and 1970. The retrospective, "Looking Back at Looking Beyond," covered the vast spectrum of speculative art, from the dinosaur paintings of the late nineteenth century, to pulp magazine covers of the '30s, to movie posters of the '50s, to comic art, and to art created for NASA. "We want to pay tribute to those artists whose work is recognized in the field, but whose name may not be," Di Fate explained. "We want to acknowledge the early SF artists." Except that calling it "speculative art" would not help in that effort. For those who appreciated the art, the label "science fiction and fantasy" was fine. For those who did not, no amount of market repositioning would make up for the fact that these were pictures of spaceships, dragons, and vampires.

Another important reason for the difficulty in promoting the art was the economic downturn of the early 1990s. It was a recessional period that had the U.S. publishing industry reeling and that had already taken its toll in the United Kingdom in the late 1980s. The recession wreaked havoc in art markets, making art publishers inordinately cautious about gambling on unknown artists and unproven collecting markets. The boom that had produced books in the 1980s had also spurred art publishers to develop ambitious programs for marketing limited edition prints and artists to self-publish reproductions of their work. Now there was a glut on the market of art prints of all kinds in the early 1990s that was sinking the best of the art publishers who had staked their chances on fantasy art.

The economic recession also arrived just as cultural trends and events of the past two decades were catching up with artists and publishers. The results would transform the industry. There began to be intense pressure on booksellers to "sell through" the product in the late 1980s and by the 1990s it was having a severe impact on how cover art was produced. The average paperback book had about six weeks on the shelf, and new hardcover books could only be promoted for a few weeks before they were returned and remaindered. This was not good for the author, and impacted the artist. Where once books could linger on shelves long enough for the artist to attract an appreciative audience, they now had to have an immediate impact or risk having none at all. In 1993, retailers returned 28 percent of all adult hardback books, many of them to be sold at cut-rate prices. The rest had their spines sliced off before being piled into a recycling bin. In most other industries, manufacturers don't have to take back products that don't sell. Returns also existed in the DVD and music business, and later would impact videogames, as well. But the high cost of manufacturing and distributing books meant that the increasing rate of returns promoted a destructive cycle:

publishers raised prices to compensate for the lost revenue, which in turn made them harder to sell, creating more returns.

The "drought" of the 1990s particularly affected publishers who had flooded the market with books that matched certain formulas, trying to give readers more and more of what they demanded. There was a proliferation of series novels, game world-tie-ins and movie novelizations. There were dozens of "choose your own adventure" multiple-ending stories in the young adult market, with set formats for the cover art. There was an explosion of entrepreneurial authors and small-press publications made possible by changes in the publishing industry, foremost those made possible by new computer technologies. Among those most affected were artists working in the horror genre, which by 1993 had become a distinctive modern publishing category, along with science fiction and fantasy. Small magazines like the Canadian publication *Rue Morgue*, founded in 1997, and specialty presses like Cemetery Dance Publications, founded in 1988 by horror author Richard Chizmar, either used photographs or did not pay high rates for art. Numerous other magazines and publishers simply did not succeed, and horror art became more "cultish." In the late 1980s, a growing number of horror professionals and fans who attended the World Fantasy Convention (at that time one of the only conventions for horror fans) felt that they needed a convention of their own. Founded by author Beth Gwinn (who had the idea) and others, the first World Horror Convention was held in Nashville, Tennessee in 1991. There has been a World Horror Convention every year since, in cities all over the United States and, as of 2007, in Canada. Yet, the first convention drew about 300 attendees, and the convention has remained small since, rarely rising above 500 or so members. Guests of honor have included virtually every living legend in the horror field, including artists, but there were no specific art awards.

Young adult (YA) fiction, already taking up a large part of the slack for many illustrators of adult science fiction, expanded exponentially after the first Harry Potter book was published (1997). YA breathed new life into the market but it forced artists into a flatter, simplistic and less intense style. The art did not appeal to collectors who valued an "adult" look, and was only of limited interest to book collectors who saw little of distinction. If there was value, it was through association with the title, and not because of the quality of the art.

Artists complained that they were having less and less influence on the art appearing on their books, without compensation for that loss of authority. Even comic books had gotten out of that rut by the end of the 1970s, when publishers began to institute the direct sales system, and books were distributed to comic book specialty shops on a non-returnable basis. Relieved of the threat of returns, comic book companies did not have to print as many copies of a book to guarantee sales. It also meant the retailer could choose what books to sell and not the distributor. Out of this sprang the creator-owned comic book, with the artist owning all rights, and from that came the concept of the "hot" artist — turning comic artists into celebrities and their art into market commodities that were speculated upon, traded, bought and sold on a strong secondary market. Nothing like this existed for book and magazine illustrators.

The book business was in trouble. Independent bookstores were going broke from overexpansion, the Internet and mega-bookstores. Publishers became dependent on a few big distributors who could guarantee their books would get the attention of powerful book buyers from Crown, Books-A-Million, Borders, Barnes & Noble. The tastes and judgments of one person, the science fiction buyer for Barnes & Noble, for example, dictated what was offered for sale at dozens of stores. And then the chain stores became superstores, with coffee bars and comfy sofas, so that people would linger. Between 1989 and 1999 Barnes & Noble grew from 23 to 542 superstores, while Borders Group Inc. went from seven to

300. Crown books, once the third largest book chain with 179 stores, filed for bankruptcy in July 1998 and then again in February 2001, when it was down to 90 stores. Everyone focused on the numbers, and what books were going to be "hot," because that meant massive numbers of books could be sold of those few titles that were "hits." Discounters like Wal-Mart added to the problem. Like the superstores, they, too, needed a constant supply of new offerings to replace slow-selling titles, in order to maintain profitability. Potential bestsellers had only a short time to make an impact. That meant huge stacks of books at the front of stores to make sure they got noticed. And an ever increasing number of books that had to get published, in order to stock all the stores, and keep them freshly supplied, in hopes of striking it rich every once in a while.

The recession made publishers nervous and cautious. They were chasing dollars on every side: competing with publishing entrepreneurs, small presses that could attract successful authors whose books larger publishers couldn't afford to backlist; chasing sales to book collectors who were depleting their budgets by buying attractively packaged "first editions"; and chasing sales to discount chains and distributors. In turn, art directors no longer had the freedom to hire artists they knew, and whose work they liked, nor could they gamble a product line on an unproven talent. The "digital revolution" invaded publishing, and by the end of the decade practically 50 percent of artists were creating or submitting images or both via computer files. Art directors became administrators as the management of digital files replaced the need for photography and communication with the artist.

Artists grumbled that clients demanded round after round of preliminary sketches, then demand further changes after the final art was submitted. The function of the art director was being taken over by "marketing committees" who would turn back art for further changes at the artist's expense. Publishers were conservative, and fearful of altering formats, lest audiences not notice a new title in a series. The resulting art either failed to sell through the product, or did the job, but accomplished no more than that. There was no room for artists' input. Artists with years of experience in composing, designing, and executing book cover art were turned into "hired wrists," while authors had to make "cover consultations" part of their contracts in order to have a voice in how their work would be visualized. There would be rounds of "tweaking" while marketers advised changes to a logo or format used in a series. Digital files made changes easy, and where once requests to alter an image might have meant hours of repainting, changes could be made in a matter of minutes. This had repercussions for book collectors as well; some books were published with up to six different covers, as publishers tested formats for greatest sales potential. In blatant attempts to compel repeat business, publishers made trilogies out of single narratives, with stylized cover formats that would make the series memorable, but which condemned the art to simply competent renditions that did the job of selling. Publishers cashed in on so-called "media novels" based on movies, television, comic books, and computer and role-playing games. The genre became littered with cover paintings that looked like photographs, because trademarks prevented artists from interpreting the way characters and objects looked.

Magazines fared even worse. SF magazines, virtually the only print source for new short fiction and reviews, lost readers and advertisers to other media. *Analog Science Fiction and Fact*, initially published in 1930 as pulp magazine *Astounding Stories*, changed its name to *Analog Science Fact & Fiction* in 1960, then changed their logo in November 1992 to read "Fiction and Fact" rather than "Fact & Fiction." It continued to publish reprints of stories by major SF authors and to use mediocre work on its covers.

Other long established brand-name magazines, like *Weird Tales*, had a difficult time staying in publication. *Weird Tales*, founded in 1923, had distinguished itself from other pulp

magazines by focusing on horror and by printing famously racy covers by Margaret Brundage, the "Queen of the Pulps," who specialized in painting nearly naked women being attacked by fiends and monsters. In 1954, *Weird Tales* died, in financial trouble, and after losing authors and artists to better paying publishers. It was resurrected briefly in 1973, but lasted only four issues. In 1981, 1984, and 1988 the magazine was brought back to life, only to founder after a few issues. In 1998, once again a new licensee resurrected the property. As of this writing it is semicomatose after being sold by Warren Lapine's DNA Publications to Wildside Press in 2005. *Amazing* had the same publishing difficulties after being published more or less continuously from 1926 until the 1990s under various editors, publishers and formats. During its final decade it was published erratically, and eventually Wizards of the Coast cancelled a version published by Pierce Watters. *Science Fiction Age*, popular with fans because of its high production values and excellent use of artwork, and for establishing a continuing "gallery" article each issue, highlighting a well-known artist or art-related topic, began publication in November 1992 and ceased publication with its May 2000 issue. The publishers explained that it was failing to meet profit expectations. Its sister publication, *Realms of Fantasy*, begun in 1994, was still being published. The number of subscribers to *Fantasy and Science Fiction* and other established magazines dropped as readers aged and younger ones turned to less demanding media.

Numerous webzines (magazines on the Internet) were started up and died. They generated traffic but no profit. After the print magazine folded in 1996, the *Omni Internet* webzine was quickly launched in September of that year. Free of pressure to focus on fringe science areas, and with the capable Ellen Datlow still serving as fiction editor, *Omni Internet* returned to coverage of major science events and featured chats and blogs with scientific luminaries and interactive experiments that users could join. One of the first speculative fiction "ezines," the publishing effort attracted some of the world's top science fiction writers, who wrote collaborative fiction pieces for *Omni's* readers live online. When Kathy Keeton, whose vision inspired *Omni*, died from complications of breast cancer in 1998, the staff of *Omni Internet* was laid off and no new content was added to the website. General Media shut the site down and removed the *Omni* archives from the Internet. In November 1998, Datlow collaborated with three former colleagues to publish the online magazine *Event Horizon*. Following the typical business model for such ventures, survival depended on selling advertising on the site. When that failed to materialize the business folded a year later. In 2000, Datlow was again hired as fiction editor for the Sci-Fi Channel's online magazine *Sci Fiction*. The magazine enjoyed unparalleled success (the webzine and its editor earned three Hugo Awards, four Nebula Awards and a World Fantasy Award), but lasted only until 2005, when it was deemed insufficiently profitable for its new owners, NBC ("The rise of the genre ezine: Will it ever find a profitable model?" by Simon Owens, published February 10, 2008, at http://bloggasm.com).

To those who previously had blamed the Internet for the demise of all but a handful of traditional fiction magazines, the lack of online profitability came as a surprise. Although none of the magazines still surviving at the end of the century in the United States (*Analog, Asimov's Science Fiction, The Magazine of Fantasy and Science Fiction*, and *Realms of Fantasy*) had more than 40,000 subscribers by 2000 and had been in (sometimes steep) decline since 1990 (*Locus Magazine* "2003 Magazine Summary," February 2004), it had been widely assumed that readers were flocking to webzines. Not only were such ventures not succeeding, but — and unlike printed publications — once their online archives were taken down and "wiped clean," beyond an occasional *Google* cache all record of their existence was gone. And with that, all record and remembrance of the art.

To offset market instabilities, and declining numbers of clients, artists sought new mar-

kets and sources of income outside the publishing industry, where the fees were stagnant, and dropping. The need for non-literary commissions was especially acute among artists first entering the field in the 1990s and artists who had entered in the late 1980s working for magazines, hoping to move up to jobs in the hardcover and paperback market. The most highly skilled and imaginative of these artists were able to compete successfully with already established artists in the field, while those who were merely competent or were too innovative or experimental for the market were compelled to seek alternative markets.

Collectible card games (CCGs), also known as trading card games (TCGs), combined the appeal of collecting and the fun of playing a game. In their modern form they came into existence with the invention of Magic: The Gathering, published by Wizards of the Coast (WoTC) in 1993. The game was overwhelmingly popular. Soon dozens of artists were being conscripted to produce art for the cards, at very modest rates ($50 to $200 average). These kinds of fees were appealing because companies typically contracted for several at a time, the time for completion was usually short, and the paintings could be small, which meant that little time or effort was needed to produce art of high quality. The work was heavily art directed: artists had to conform to strict rules governing the content of the images, and the size (for reductions) but the quality of the execution was secondary. Bear in mind up to a dozen or more artists were contributing art, so that no one artist was responsible (nor credited) for its success or failure. As an example, here is the "art description" for one piece of card art, for a game published by Wizards of the Coast: "This card represents Blue magic. The image must include at least one major element in Blue. Location: view from space. Satellite shot of radiating ripples of energy covering the globe."

In an effort to reward artists for taking the gamble, Wizards of the Coast paid royalties to the artists, a practice that ended as soon as the company realized what a huge success the game was. Where there once were only a few card makers, such as Topps and Fleer producing sports-related trading cards, there were suddenly dozens of manufacturers in the collector card business, producing a dizzying array of cards. Some were linked to comic heroes or associated with entertainment or pop culture (*Star Wars, Star Trek*), and some were associated with science fiction, fantasy, or dark fantasy games. Still others were published simply as promotional vehicles for artists, without any function other than satisfying collectors' desire for inexpensive items to collect. Comic Images and FPG, Inc. (Friedlander Publishing) published collectible decks of trading cards devoted solely to fantasy and science fiction artists. It was rare for any artist of repute not to have such "collections" of their publishing careers. These helped to widen an artist's fan base, as well as serving as mini-anthologies of their works. To heighten their value and appeal, the manufacturers used limited editions, specially coated cards (Mylar, chromium/foil stamping, holograms), and sketch cards (with near one-of-a-kind artists' sketches packaged with ordinary packs of cards) as surprise premiums. The hobby drew even more collectors when publishers added "chase cards," specially designed cards that featured limited edition artwork or signatures. Uncut sheets of cards were sold as separate collector's items.

By the middle of the decade, the marketing of nonsports, collectible and/or game-related trading cards was such that hardly any artist was untouched by their manufacture. Artists "coming up" in the genre could spend almost their entire illustrative careers in the industry of producing gaming card art, and many talented artists did: Rob Alexander is one fine example, and there are several more. Well-established artists of the 1970s and 1980s who saw the literary and advertising market weakening or were seeking new opportunities and challenges in emerging markets or both jumped in. Three examples are Ken Barr, Vincent Di Fate, and Ron Walotsky. Keith Parkinson, in an en-

trepreneurial move, developed his own game, *The Guardians*, and his reputation ensured that the best of artists were enlisted to produce the art for the cards (e.g., Don Maitz, Jim Warhola, Den Beauvais, Rowena Morrill). The game foundered, primarily because of the marketing and distribution failures by FPG, Inc.

Offbeat, short-lived products driven by social trends, new technologies or economic prosperity also provided artists with a way to license their work: computer screen savers, pogs (a game based on bottle caps), and phone cards are three examples. When cell phones became popular, phone cards began to be phased out. But before that happened, and as with all things that start out being utilitarian, once someone decides to make the product a bit more decorative, someone, somewhere, will want to keep it, for the artistic value. In such way, phone cards became another "collectible" arena for artists to license their art. Phone cards came in many designs and issues: Disney and movie stars are just two. They became popular advertising and promotional vehicles, as well as products to entice cross-collectors of popular media properties or themes. Fans of the art of Boris Vallejo and Julie Bell wanted phone cards impressed with their art. Other collectible phone cards had art by Luis Royo, Michael Whelan, or Jeff Easley. Second Nature Software, licensor of several collections of fantasy or science fiction related art, also packaged screen saver and desktop wallpaper products for "The Art of Guardians" (see above, CCG). Landmark General, Random House, and Workman Publishing produced numerous calendars, licensing the work of many fantasy and science fiction artists. However, with the widespread use of home computers the need for wall calendars soon dwindled. Meanwhile, Gary Ruddell created designs for wine labels for wineries in California, a growing niche market.

Aware of the rising popularity of "prints" produced via photo-reproduction techniques, many illustrators were attracted to the idea of publishing limited editions based on their original artworks. Greenwich Workshop, Mill Pond Press and Apple Jack were the main commercial publishers of fantasy art prints, but if artists could not get their representation, that didn't stop them from publishing prints on their own. Despite the lesser popularity of fantasy themes among mainstream buyers, Greenwich Workshop's success in representing Jim Christensen and James Gurney did much to encourage other publishers to follow their lead. Another main source was Mill Pond Press, which published limited edition art prints by Don Maitz, Michael Whelan, and Dean Morrissey. Despite established methods of distribution the sales were not sufficient to provide the profits needed, and soon ambitious programs to develop the fantasy art market were abandoned. Novagraphics, founded by artist Kim Poor, was ahead of its time, and offered limited edition prints by popular SF and space artists online, circa 1995. Among the artists they represented were Bob Eggleton, Bob McCall, and David A. Hardy. Glimmer Graphics and other small publishers also published art by fantasy artists.

Several artists started their own print businesses after being frustrated by the review process demanded by large publishers. It was not difficult for artists to find printers and self-publish small editions of inexpensive offset lithographic reproductions. Artists distributed these "prints" at conventions, or directly to fans, through magazine ads and websites. The prints were decorative but not up to fine art standards and did not sell in large number. Artists did not have good distribution channels; science fiction conventions sold prints by dozens of artists sized 16" × 20" for $25 each at the same time that Mill Pond Press was selling prints 30" × 40" for Dean Morrissey for $175. Mithril Press in Atlanta, Georgia, conceived of marketing a series of prints by subscription, to members of what they called the Fantasy 500 Collectors Consortium. It was a short-lived attempt: their first series of three Michael Whelan original lithographs were offered at $450 each and went largely unsold. The editions were later brokered and offered through Sovereign Media, publishers of *Science Fiction Age* and *Realms of Fantasy* magazines, for $75 each.

For artists who believed the buoyant years of innovation and experimentation were over in book publishing, the idea of going into business for themselves, or finding other outlets for their original ideas, was irresistible. Some artists lived double lives: one solidly within the commercial art field, and the other on the fringes of the fine art market. By the end of the century a number of artists had moved away from publishing centers in the Northeast (familiarly referred to as the Connecticut Ghetto), no longer needing to be near their clients. Ron Walotsky showed a completely different "abstract" side of his talents in the art he produced for fine art galleries on Long Island, New York, and then Florida, after his move there. Jim Gurney came up with the idea of *Dinotopia*, and his success with the concept largely eliminated the need to paint book covers for other authors. James Christensen moved entirely into the gallery sphere, and Greenwich Workshop, representing him in the sales of originals and lithographic prints, also produced limited editions of cast figures based on his ideas. Dean Morrissey began writing and publishing children's books, as did James Warhola. Paul Lehr exhibited his driftwood and wrought iron sculptures at galleries and colleges, and numerous artists began teaching and lecturing in art. Some artists turned to illustrating graphic novels (Ian Miller, Les Edwards) or to pop-up books for children, while others began working in three dimensions, producing open and limited edition sculptures for Graphitti, DC Comics, Franklin Mint, and other publishers.

Some artists, wanting more of a challenge for their talent, took "vacations" from the book cover field. Michael Whelan declined literary illustration assignments at the end of the 1990s to focus on his fine art, which he exhibited and sold through galleries. Dan Horne entered the world of 3-D, creating a line of action figures based on Tolkien's characters in Middle Earth, for Toy Vault. Tom Kidd worked devotedly on his book project *Gnemo*, declining commercial commissions, while Stephen Hickman produced a figure of C'thulhu for Bowen Designs, in 1996. Artists sought and garnered licensors for video game packaging, jigsaw puzzles, note cards, tarot decks, and tote bags. They acquired licensing agents and attended licensing expositions. Some entered the film business, making props or working on animated movies.

Working in diverse markets, however, came at a price. Artists must contend with lower fees and the probability that promised royalties will never appear. While the right to inspect financial records is part of most contracts, artists rarely made that effort. Outside the literary field, especially in product and toy packaging, publishers still frequently did not credit the cover artist. The rise of self-published and print-on-demand books made cover art much less important. Small press and specialty publishers could not hew to industry standards for commissioning new works, or even fees for secondary rights, nor could they offer the same prospects for exposure to artists' work as major publishers. Employment prospects for artists who work mostly on a freelance or commission basis found it difficult to earn a living solely by selling their artwork. Only the most successful received major commissions for their work, while competition among artists for the privilege to be shown in galleries was acute.

A mailed survey conducted in 2003 by Jane Frank asked one hundred artists various questions about the state of their professional art careers in 1983, compared to 1993, and then in 2003. The survey was not designed to provide statistically significant results but to learn more about artists' situations, and how they were reacting to industry changes. The sampling included fair proportions of British and female artists, and all the artists were already working professionally in the field in 1983. The rate of returns was almost 40 percent, a high number for surveys of this kind. The pattern of responses underscored how changes in the publishing industry and the use of the computer was affecting artists whose livelihood, in 1983, came almost exclusively from producing illustrations for books and magazines. In 1983 none

of the 38 artists were using computers to create art. By 1993 about 15 percent were using the computer to produce art, with the British artists slightly ahead, at 18 percent. But by 2003, almost half were creating art that way, and for British artists the number was seventy percent. Moreover, 30 percent of the artists working in 1983 reported having the same number or more clients than they did in 1993, and more in 1993 than in 2003. A third of the artists reported making more money in 1983 than in 1993 and a majority made more in 1993 than in 2003. The average fee for cover art remained the same over twenty years, $1500 to $2500. A small number of artists welcomed the downturn in publishing work, noting that it was in part offset by work in other arenas, or was a good excuse to pursue more personal work and sales of originals. The sampling of artists was small, but overall the pattern of responses clearly reinforced the view that that computer graphics packages and stock art web sites were making it easier for writers, publishers, and art directors to create their own illustrations. As Rodney Matthews put the matter succinctly, when asked in a survey in 2005 "where am I going with my career?" He responded, "in time I could see myself as decently paid."

Fandom largely dictated the popularity (perceived success) of science fiction artists until the 1990s. Artists received acclaim, got hired for commercial jobs, and became worthy of collecting, through fans' perceptions of their excellence. Fanzines' and magazines' letters to the editors columns, genre conventions, and peer- and organization-sponsored awards all provided a way for artists to gain visibility. With the diversification of opportunities, digitization of the medium, and exposure via the Internet, that changed. The digital revolution had a profound impact on the creation and consumption of art, with significant implications for everyone who had a stake in the outcome.

Those involved in the book and magazine publishing industry, or whose interests are dependent on the continuing production of commercial illustrative art, by the end of the century knew that digital technologies were unavoidable. We all were witnesses to the death of painted illustration as we've known it while simultaneously being present at the birth of something entirely new and exciting. While old markets for commercial art were in decline, new avenues were opening, and more importantly, due to the digital revolution which brought those changes, veneration for what once was considered art with a small "a," not "Art." A move toward neo-conservatism in fine art made the realism in science fiction art all the more attractive. Explosively increasing prices paid for articles associated with popular culture — comics, movie posters, props, costumes, along with consumer demand for nostalgia — also brought a newfound respect for the field. The schism between illustration and fine art remained through the end of the century, as did the bias against artists who worked in applied art fields; artists who strived for acceptance in the fine art world did not divulge their backgrounds. But while the methods and media differed from those of J. Allen St. John, they still "told a story."

Changes within the illustration field spread rapidly in the last decades of the century. Science fiction had a much more pervasive influence, and millions more people than read books had seen the movies. The genres blurred, and as Terry Pratchett observed, "Romance, western, fantasy, science fiction, are now flavors rather than substances" (*Locus*, December 1999). Few illustrators remained untouched by the challenges of incorporating the computer into their commercial art careers. At the same time, few artists did not take advantage of digital photography for documenting and archiving their work or use computer applications for directly converting paintings or film to digital form for easier handling. Some were already creating digital art by taking images from an outside source, such as a scan of a drawing or painting or photograph. A few created digital images using vector graphics software using a mouse or graphics tablet, or created art that was purely computer-generated (fractals). For pub-

lishers and art directors, it was a matter of economics. While there may always be a niche reserved for traditional media, the days of reviewing slides on a light table were over.

For artists, there was easy access to software which allowed manipulation of photographs, drawings, paintings and even naturally found objects to create new works bearing little resemblance to the original. The applications also simulated electronic versions of artistic techniques and surface textures formerly accomplished only by hand painting. As a result, there was, by the turn of the century, a new generation of illustrators who were comfortable with the idea of adopting new techniques and excited about expanding their careers by using the computer. Yet for those whose income still came primarily from book illustration it was a steep learning curve, and most commercial artists saw themselves as part of a generation in transition. They were not entirely uncomfortable with the new techniques, yet not convinced that digital technology would open new horizons of artistic possibility. It was the time for cautious optimism.

# Part II
# The Biographies

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## Achilleos, Chris

(b. 1947) British artist. Born in Famagusta, Cyprus, Achilleos grew up in rural countryside before moving to England with his mother and three sisters in 1960, after his father's death. Feeling very much an outsider, Achilleos became a fan of the comics — which he credits for helping him learn English. He began drawing shortly after he moved to London, and was particularly impressed with the heroic characters he saw depicted by his favorite comic artist, Frank Bellamy. He decided that he wanted to become a professional artist and study illustration, but his academic qualifications were few. His art teacher helped him to apply to the local school, Hornsey College of Art, and he was accepted in 1965. Forced to choose between Scientific and Technical Illustration and Fine Art as a course of study, he chose Technical Illustration because it involved learning about various drawing disciplines, airbrushing and perspective. While at Hornsey, Achilleos discovered American comics and paperback books in local bookstores. He was impressed by the dynamism of the graphics and the cover art of Frank Frazetta* on books such as *Conan the Conqueror*, and began illustrating scenes of heroic fantasy on his own. In 1968, Achilleos gained his first illustration job, assisting one of his professors, Colin Rattray, in illustrating *The Moon Flight Atlas* by Patrick Moore (1969).

Achilleos graduated in 1969, and shortly after began work as a science fiction and fantasy artist. He called publishers for work, and Tandem Books referred him to their studio, Brian Boyle Associates. He submitted his portfolio and they gave him his first cover assignments: U.K. reprints of a trilogy of American paperbacks, including a replacement for a Frazetta cover. The studio hired him as a full-time illustrator, and in addition to painting dozens of book covers he learned about book design, camera-ready artwork and typography. He also married his girlfriend, Angie. and they had a daughter, Esther. After two years Achilleos left to freelance, but for economic security soon joined another studio, Arts of Gold/The Illustrators, based in Covent Garden. With access to advertising agencies and publishers, he began working on cover paintings for the highly popular novelizations of the *Doctor Who* television series, published by Target Books, and the *Pellucidar* series by Edgar Rice Burroughs, commissioned by Brian Boyle, his former employer. In 1975 there were two disasters at Arts of Gold: a fire which destroyed most of Chris's original artwork, and the founder of the studio died in a motorcycle accident. The studio disbanded, and Achilleos returned to freelancing, specializing in science fiction. He also took assignments from British men's magazines, such as *Men Only*, painting women and "glamour" illustrations. Soon, he withdrew from commercial advertising to focus solely on fantasy art.

In 1977, the year his second daughter, Anna, was born, Achilleos was approached by Dragon's World Ltd about publishing a collection of his work in book form. The result was Achilleos' first published collection, *Beauty and the Beast*, featuring a mixture of his fantasy, cover and erotic pin-up art. It was a huge success, selling over 100,000 copies worldwide. This was soon followed by the *Amazons* Portfolio, containing prints of eight Amazonian women. In retrospect, however, Achilleos felt the book had a negative impact, as it prompted him to produce paintings that were much more difficult to use for book or paperback illustrations. At the same time, the British SF market went into a long slump, and many artists found themselves without much work, Achilleos included. He turned to men's magazines and film, doing cover art for the novelizations of movies and promotional work for the movies themselves. His first major commission was for the 1980 animated fantasy film *Heavy Metal*, for which he painted the movie poster, and designed the look of the female heroine, Taarna, and her faithful winged steed.

In the 1980s, with England in a recession, Achilleos worked mostly outside the field, doing advertising art and pinup illustration. In 1984, he was commissioned to paint a series of *Star Trek* paperback covers, and the revival of fantasy art in England, driven by role-playing games, brought Achilleos back to fantasy art working for Games Workshop. In 1985–1986 Achilleos went through a painful divorce from his wife of eighteen years and has been single ever since. At the same time, fan demand resulted in a second art book, *Sirens*, in 1986. In addition to showing paintings, *Sirens* also included many pencil drawings, which caught the attention of art students who wanted to learn how to achieve a similar realism. The result, *Medusa*, a collection of his drawings and a display of his art technique, was published in 1988. By chance, a young artist using the book as reference material was working in the production office of Lucasfilm, and showed it to his employers. Achilleos was subsequently hired as a conceptual artist to work on the film *Willow* (1988). He also worked as a visual consultant on *King Arthur*, directed by Antoine Fuqua (2004). His film poster work has included *SuperGirl* (1984), *Blade Runner* (1982), and Jackie Chan's *The Protector* (1985).

Achilleos' books were an international success, selling in many countries, but the expected level of royalties never materialized, which left him wondering why. After speaking to some of Dragon's World's major artists, he discovered he was not alone in this, and together they confronted the publisher, but to little effect. Achilleos decided never to publish an-

other book with the company. This resulted in no further new books until *Amazona*, sixteen years later. In the 1990s, he took legal action against Dragon's World and eventually won a settlement which returned to Achilleos the rights to his previous books.

In 1991 American publisher Michael Friedlander and his company FPG provided Achilleos with an opportunity to gain wide exposure for his art via the burgeoning trading card market. His first card series proved to be a big hit and Achilleos credits his decision to publish his art in this way as a life-changing event. Trading card paintings made up the bulk of Achilleos' work in the early 1990s. His favorite subject was detailed, figurative paintings of strong, beautiful females, based on live models — "Amazonian" women — epitomized in pieces such as "Chain of Fools" and "Paws & Claws." Achilleos gained many new fans, who could now put a name to his distinctive trademark logo, the "A" in a circle, which appears on all his paintings instead of his signature.

The artist's style is based on strong attention to detail, beginning with pencil roughs which develop into full paintings over the course of one to four weeks. He has used various media: inks, watercolors, and fabric dyes. For his graphic works he uses an airbrush, but for large paintings he uses acrylics on canvas, or oils. He is constantly experimenting with new techniques and different materials. Although he continues to accept commercial commissions, he has largely turned to creating personal works. In 1993 he painted "The Dark Angel," an experiment done in oil on heavy canvas that displayed a looser, more painted style he calls "Symbolism." Under the aegis of Iconia publishers, Achilleos has developed a range of product lines including posters and limited edition figurines taken from his paintings.

**Sources**: Introduction on Chris Achilleos, in *Amazona* (2004); artist website www.chrisachilleos.co.uk; "Chris Achilleos" The Preston SF Group, July 5, 1994, in the KI-MOTA newsletter at www.hairy1.demon.co.uk/psfg [accessed May 2007]; Weinberg, 1988.

### Art Collections and Anthologies (various contributing artists)

Achilleos, Chris. *Amazona* (Titan Books, 2004), Achilleos, Chris. *The Art of Chris Achilleos: Heroes, Angels & Amazons* (Friedlander Publishing Group, 1998), Achilleos, Chris. *Beauty and the Beast* (Paper Tiger, 1978), Achilleos, Chris. *Medusa* (Paper Tiger, 1988), Achilleos, Chris. *Sirens* (Paper Tiger, 1986), Suckling, Nigel. *Heroic Dreams* (Dragon's World Ltd, 1987), Jackson, Steve & Livingstone, Ian, Gascoigne, Marc ed. *Out of the Pit: Fighting Fantasy Monsters: 250 Monsters from the Wild and Dangerous Worlds of Fighting Fantasy* (Puffin, 1985), *Mechanismo* (Reed Books, 1976), *Diva: Satanica* (Italy: Glittering Images, 1990).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Best Horror from Fantasy Tales* (Robinson, 1988), *The Black Moon* (Corgi, 1978), *Blood Risk* (Futura, 1975), *Brothers of the Dragon* (NEL, 1992), *The Cabal* (Corgi, 1978), *Captive of Gor* (Star, 1979), *Chariots of Fire* (Futura, 1974), *Darkness Weaves* (Coronet, 1978), *Darkness Weaves with Many Shades* (Roc U.K., 1993), *Doctor Who and the Ark in Space* (Allan Wingate, 1977), *Doctor Who and the Auton Invasion; Doctor Who and the Cave Monsters* (Target, 1983), *Doctor Who and the Claws of Axos* (Target, 1977), *Doctor Who and the Crusaders; Doctor Who and the Curse of Peladon; Doctor Who and the Daemons* (Target, 1973, 1974, 1975), *Doctor Who and the Dalek Invasion of Earth* (Target, 1984), *Doctor Who and the Day of the Daleks; Doctor Who and the Doomsday Weapon* (Target, 1979), *Doctor Who and the Loch Ness Monster; Doctor Who and the Planet of the Daleks, Doctor Who and the Revenge of the Cybermen* (Target, 1976, 1981), *Doctor Who and the Sea-Devils, Doctor Who and the Seeds of Doom* (Target, 1979, 1977), *Doctor Who and the Space War; Doctor Who and the Tenth Planet, Doctor Who and the Zarbi* (Target, 1976, 1984), *Elric and the End of Time* (NEL, 1984), *Encyclopedia of Science Fiction* (Cathay, 1983), *Evangelist* (Corgi, 1979), *The Eve of Midsummer* (Corgi, 1977), *Farewell, Earth's Bliss* (Tandem, 1971), *The Final Quest* (Sphere, 1982), *Flinx in Flux* (NEL, 1989), *Frozen God* (Corgi, 1978), *The Grail War* (Sphere, 1981), *The Hounds of Skaith* (NEL, 1985), *Hunters of Gor* (Star, 1980), *Kuldesak* (Orbit/Quartet, 1976), *Land of Terror* (Tandem, 1974), *The Making of Doctor Who* (Target, 1976), *Mammoth Book of Fantasy All-Time Greats* (Robinson, 1990), *Nightwinds* (Coronet, 1979), *Out of Phaze* (NEL, 1989), *Palace of Souls* (NEL, 1995), *Phaze Doubt* (NEL, 1991), *Picnic on Paradise* (Star, 1976), *Robert E. Howard's World of Heroes* (Robinson, 1989), *Robot Adept* (NEL, 1989), *Skull-Face Trilogy/Omnibus* (Panther, 1976), *Star Trek 4; 5; 6; 7; 8; 9; 10; 11* (Corgi, 1984, 1985), *A Storm of Wings* (Sphere, 1980), *Straight on til Mourning* (NEL, 1993), *The Strickland Demon* (Corgi, 1977), *Suns of Scorpio* (Futura, 1974), *Swordmistress of Chaos* (Corgi, 1978), *Swords of Shahrazar* (Orbit, 1976), *Swordships of Scorpio* (Futura, 1975), *Tales From the Forbidden Planet* (Titan, 1987), *Tanith* (Corgi, 1977), *To Die in Italbar* (Corgi, 1977), *To Ride Pegasus* (Sphere, 1988), *Transit to Scorpio* (Futura, 1974), *Trolltooth Wars* (Puffin, 1989), *Tros of Samothrace: #1 Tros; #2 Helma; #3 Liafail; #4 Helene* (Tandem, 1971), *Twilight of Briareus* (Orbit/Quartet, 1976), *Unicorn Point* (NEL, 1990), *Vengeance of She — Ayesha* (Sphere, 1978), *Vornan-19* (Tandem, 1972), *War of the Wing-Men* (Sphere, 1976), *The War Hound and the World's Pain* (NEL, 1989), *War of Powers: Part II: Istu Awakened* (NEL, 1993), *Will-o-the-Wisp* (Corgi, 1976).

MAGAZINES ILLUSTRATED INCLUDE:
FT: 1988 (autumn)
GXY (U.K.): 1973 (7/8)
HM: 1980 (11, 12); 1981 (9); 1982 (7); 1983 (4, 12); 2005 (1)
IASFM: 1989 (5)
WD: 1985 (6); 1986 (9); 1987 (5, 7, 10);

**Misc.:** *Chris Achilleos Fantasy Art* card set I, II, *Colossal* cards (FPG, 1992, 1994, 1995); *Amazona* 2007 calendar (Tide-Mark, 2006); Heavy Metal special issues: *One Step Beyond; 25 Years of Classic Covers* (Heavy Metal, 1996, 2002)

## Addams, Charles

( January 7, 1912–September 28, 1988) American artist. Charles Samuel Addams, or "Chill" as his friends called him, was born in Westfield, New Jersey. By all accounts a mild mannered man, with an unremarkable childhood — apart from his fondness for visiting a local Presbyterian Cemetery — Addams became famous for his bizarre and macabre cartoons which appeared in *The New Yorker*, beginning in 1935. He was the first modern artist to successfully blend humor and horror together, mostly through sight gags that needed little dialogue or a punch line to make the point. His highly popular *Addams Family* cartoons, which first appeared in the magazine in 1937, were the basis for a hit TV series (1964), a Saturday morning cartoon series (1973, and again in 1992) and two successful feature films (1991, 1993).

After graduating in 1929 from Westfield High School, where he was art editor for the *Weather Vane* (the school newspaper) and drew many cartoons, he attended Colgate University for one year, then the University of Pennsylvania (1930–1931), and finally the Grand Central School of Art in New York City (1931–1932), dropping out of all three schools. His dream was to work for *The New Yorker* magazine and he began submitting cartoons to them in 1935. In 1940 he submitted "Downhill Skier" and that resulted in an offer to work for the magazine full time. He worked for *The New Yorker* for 53 years, until his death in 1988, drawing over 1300 cartoons. His work also occasionally appeared in *Colliers, Life*, and *T.V. Guide*.

As Weinberg writes (1988), "Addams succeeded in taking the monstrous and making it funny … (his) monsters were creatures trying to cope with the modern world. They lived lives and enjoyed simple pleasures — albeit somewhat different ones than did normal families." His work has been exhibited at several museums including Fogg Art Museum, the Rhode Island School of Design, and the Museum of the City of New York. He was a member of the Society of Illustrators (NY), and was given a special award by the Mystery Writers as well as the Yale Humor Award (1954). A Scholarship was founded in his name in 1991 to give a student from Westfield High School assistance in furthering their careers. In his spare time Addams enjoyed collecting vintage automobiles, so it was ironic that he died of a heart attack inside his parked car. His first two marriages ended in divorce; his third wife, Tee Addams later established the Tee and Charles Addams Foundation, 1999. Several books of drawings have been published, showcasing his cartoons — from *Drawn and Quartered* in 1942 to *The World of Charles Addams* in 1991, published posthumously.

**Sources**: www.charlesaddams.com [accessed July 2007]; "Charles Addams" tribute by *Ron MacCloskey, Founder of the Charles Addams Art Scholarship Fund, online at* http://www.westfieldnj.com/addams; Davis, Linda. *Charles Addams: A Cartoonist's Life* (Random House, 2006); "The Father of the Addams Family" NPR morning edition October 31, 2006 online at www.npr.org [accessed July 2007]; "The Lurch Files" online at www.geocities.com/~cousin_itt/charles.htm; Weinberg, 1988.

### Published Work

*Addams and Evil* (Random House, 1947), *Afternoon in the Attic* (Dodd-Mead, 1950), *Black Maria* (Simon & Schuster, 1960), *Charles Addams Mother Goose* (Simon & Schuster, 1967), *Creature Comforts* (Simon & Schuster, 1981), *Dear Dead Days* (Putnam, 1959), *Drawn and Quartered* (Random House, 1942), *Favorite Haunts* (Simon & Schuster, 1976), *The Groaning Board* (Simon & Schuster, 1964), *Homebodies* (Simon & Schuster, 1954), *Monster Rally* (Simon & Schuster, 1950), *My Crowd* (Simon & Schuster, 1970), *Nightcrawlers* (Simon & Schuster, 1957), *The World of Charles Addams* (Knopf, 1991).

## Adkins, Dan L.

(b. March 15, 1937) American artist. Adkins, a prolific artist who is best known today for his comic art, worked for a short time in the science fiction field during the early 1960s. He was one of a number of artists hired by the Ziff-Davis chain in its attempt to upgrade the quality of its SF line from 1961–1965.

Adkins was born in Midkiff, West Virginia, a remote rural area and lived there and in West Hamlin as a child before moving to East Liverpool, Ohio. A bout with rheumatic fever at the age of eleven, in 1948, left him paralyzed from the waist down for six months, and this provided the incentive for him to spend time reading comic books. He served in the Air Force in the mid 1950s, as a draftsman, and after being awarded his second strip as Airman Second Class, he became an illustrator. In an effort to spend the money alloted per month for services, Adkins started a fanzine in 1956, *Sata*, filled with fantasy illustrations. Adkins also contributed to other fan publications, including *Amra, Vega* and *Xero*. After leaving the military, Adkins moved to New York City and began working for science-fiction maga-

zines along with working for several commercial studios. He was an art director for Hearst's *American Druggist* and *New Medical Material*, and then went into advertising. Inspired by Wallace Wood* and John Schoenherr*, in 1964 Adkins joined the Wally Wood Studio as Wood's assistant, and worked on the first issue of Tower Comics' T.H.U.N.D.E.R. Agents. Wood and Adkins collaborated on stories for Warren's *Creepy* and *Eerie* magazines, and Adkins did cover paintings in 1967 for two issues each of *Erie* (#9, #12), and *Famous Monsters of Flimland* (#44, #46). Adkins did magazine covers for *Amazing Stories*, *Argosy* (with Wood), *Fantastic, Galaxy, Infinity, Monster Parade*, *Science-Fiction Adventures, Spectrum, Worlds of If* and other magazines. With the sale of Ziff-Davis, Adkins devoted his attention to comic art. He worked for Marvel, and in addition to his many pages for *Dr. Strange* and other Marvel titles, he has worked for Charlton, DC, Dell, Eclipse, Pacific and Western Publishing. His illustrations for *Xero* were recently reprinted in the hardback *The Best of Xero* (Tachyon, 2004).

**Sources**: "A Dream Come True: A Candid Conversation with Dan about Wally Wood and Other Phenomena!" Interview by Roy Thomas in *Alter Ego* Vol. 3, #8 at http://twomorrows.com/alterego/articles/08adkins.html [accessed July 2007]; "Dynamite Dan Adkins" interview conducted by Jon B. Cooke, January 11, 2001 in Comic Artist #14 online www.twomorrows.com/comicbookartist/articles/14adkins.html [accessed July 2007]; Weinberg, 1988.

**Published Work**

AMZ: 1961 (1, 8, 9, 10, 11, 12); 1962 (1, 2, 3, 6, 7, 10); 1963 (2, 7, 12); 1964 (1, 2, 5); 1968 (9, 11); 1969 (1, 3, 5, 7, 9); 1971 (7, 9)

FTC: 1961 (2, 3, 4, 6, 7, 8, 9, 10, 11, 12); 1962 (2, 4, 5, 6, 7, 8, 10, 12); 1963 (2, 3, 4, 6, 7, 9); 1964 (1, 2, 6); 1968 (12); 1969 (4); 1970 (8, 10); 1971 (6)

GXY: 1966 (8); 1968 (4, 11); 1969 (7)

If: 1965 (11); 1966 (1, 3, 5, 6, 9, 10, 11, 12); 1968 (2, 3, 4, 8, 9, 10); 1969 (4, 5, 7)

INF: 1958 (10, 11)

OW: 1957 (1, 3)

## Adragna, Robert J.

(?) American artist. "Bob" Adragna first began working in the science fiction field in the early 1960s, when Ziff-Davis tried to revive *Amazing Stories* and *Fantastic*. He was one of several new artists including Lloyd Birmingham* and Vernon Kramer*, who worked for the two magazines, giving them a sharper, less pulp-like look. Unfortunately, and like these two artists also, almost nothing is known of Adragna's art career either before or after they worked for this magazine chain. After the magazines were sold in 1965, Adragna — like Birmingham and Kramer — left science fiction. He returned in the late 1970s to do a number of paperback covers, most notably for Ace Books. In 1979 Random House hired him to replace Stephen Marchesi, and create cover art for the new titles being written in the Hitchcock "Three Investigators" series. The styles of the two artists were very different, with Adragna's style being the more realistic of the two. Beginning with #29 *The Mystery of the Sinister Scarecrow* in 1979, Adragna became the exclusive cover artist for the original series until its end in 1987. Later printings of the Marchesi paperbacks also received Adragna covers in 1981–1983, giving the series a uniform look for the 1980s — so that, in the end, Adragna created new cover art for all for all forty-three books in the series. These are called the "Hitchcock covers" because all the books had Hitchcock's silhouette on the front cover.

**Sources:** www.threeinvestigatorsbooks.homestead.com /TheThreeInvestigators.html; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Alfred Hitchcock's Ghostly Gallery* (Random House, 1984) *Alfred Hitchcock's Haunted Houseful* (Random House, 1985), *An Old Friend of the Family* (Ace, 1979), *The Black Flame* (Ace, 1981), *Daughter of the Bright Moon* (Ace, 1980), *The Demon Breed* (Ace, 1979), *The Dracula Tape* (Ace, 1975), *Falcons of Narabedla* (Ace, 1979), *Far Call* (Dial Press, 1978), *Holmes-Dracula File* (Ace, 1980), *Legacy/A Tale of Two Clocks* (Ace, 1979), *omeLord Darcy Investigates* (Ace, 1981), *The Lost Traveller* (Ace, 1978), *Love Conquerors All* (Ace, 1979), *Malzberg at Large* (Ace, 1979), *Miracle Visitors* (Ace, 1978), *Murder and Magic* (Ace, 1979), *Retief At Large, Retief Unbound* (Ace, 1978, 1979), *Ten Years to Doomsday* ( Jove, 1977), *Too Many Magicians* (Ace, 1979), *Transformations: The Story of the Science-Fiction Magazines from 1950 to 1970* (Liverpool University Press, 2005), Vertigo (Ace, 1979).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1963 (3); 1964 (1, 8, 9, 10, 11, 12); 1965 (3)

DEST: 1978 (11/12)

FTC: 1962 (12); 1964 (3, 4, 6, 7, 9, 10, 11)

HM: 1980 (9)

## Alejandro *see* Canedo, Alejandro

## Alexander, Paul R.

(b. September 3, 1937) American artist. Born in Richmond, Indiana, Alexander graduated from Wittenberg University (Ohio) in 1959, and later from the Art Center College of Design, Los Angeles, California in 1967. He first found work in the art field with architectural firms and then moved into advertising, concentrating mostly on still-life and men-and-machines subject matter. In 1976 he began working with an art representative in New York who brought his work to the attention of Ace Books. Impressed by his command of hardware and machinery illustration, Ace gave Alexander some assignments. His first

published cover was for Ace's *Best from F&SF* anthology, in 1977. He also created the cover for the first issue of *Asimov's Science Fiction* magazine, 1978. Although Alexander became as proficient at illustrating people as he did machines, he is still best known for his high-tech illustrations—"one of the top "gadget" artists currently working in the American paperback market" (Di Fate, 1997).

Alexander works in gouache on illustration board, airbrush and handbrush. Concept sketches are done after reading the complete manuscript. He prefers to submit his own ideas for covers rather than having an art director select the scene. While still doing some corporate and advertising art in the 1980s, and SF art into the 1990s for Baen, he considers the commercial part of his art career to be behind him, now. He currently paints for his own enjoyment and occasionally for local church, civic and charitable organizations.

**Sources:** correspondence from the artist September 2007; Weinberg, 1988.

**Art Collections and Anthologies (various contributing artists)**

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art (Wonderland Press/*Penguin, 1997), Summers, Ian. *Tomorrow and Beyond: Masterpieces of Science Fiction Art* (Workman, 1978).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *After the Fall* (Ace, 1980), *After Things Fell Apart* (1970), *Age of the Pussyfoot* (Del Rey/Ballantine, 1977), *Algorythm* (Berkley, 1978), *The Anvil* (Baen, 1993), *Allies & Aliens* (Baen, 1995), *At Any Price* (Baen, 1985), *Bavarian Gate* (Baen, 1997), *Best from F&SF* (Ace, 1977), *Best of Robert Silverberg* (Baen 1986), *Best of Trek: #6, #8, #10, #11* (Signet, 1983, 1985, 1986), *Bolos: #1 Honor of the Regiment; #2 The Unconquerable; #3 The Triumphant; #4 Last Stand* (Baen, 1993, 1994, 1995, 1997), *Born with the Dead* (Berkley 1979), *Crown of Empire* (Baen, 1994), *Crusade* (Baen, 1992), *Derai* (Ace, 1982), *Destination Void* (Berkley, 1978), *The Disinherited* (Baen, 1993), *Dosadi Experiment* (Berkley, 1977), *Downward to the Earth* (Berkley 1979), *Enemy of My Enemy* (Baen, 1995), *The Feast of St. Dionysus* (Berkley 1979), *The Forge* (Baen, 1991), *Get Off the Unicorn* (Ballantine, 1977), *Gifts of the Gorboduc Vandal* (Del Rey/Ballantine, 1989), *Godmakers* (Berkley, 1978), *Guardian* (Fawcett, 1981), *The Hammer* (Baen, 1992), *Hammer's Slammers: Counting the Cost; The Warrior* (Baen, 1987, 1991), *Hand of Ganz* (Signet, 1985), *Hand of Zei* (Ace, 1982), *Hawksbill Station* (Berkley 1978), *An Honorable Defense* (Baen, 1988), *Hostage of Zir* (Ace, 1982), *House of Zeor* (Berkley, 1985), *Identity Plunderers* (Signet, 1984), *The I Inside* (Warner, 1984), *In Solitary* (Avon 1979), *Insurrection* (Baen, 1990), *Interface* (Ace, 1977), *Intergalactic Empires* (Signet, 1983), *Invasion of the Mutants* (Pocket Books, 1985), *Islands of Terror* (Pocket Books, 1985), *Jaws of Menx* (Signet, 1981), *Jehad* (Signet, 1983), *Jester at Scar* (Ace, 1982), *Jesus Incident* (Berkley, 1981), *Lallia* (Ace, 1982), *The Lion of Farside* (Baen, 1995), *Man Who Used the Universe* (Warner, 1983), *Meteorite Track 291* (Dell, 1979), *The Monadic Universe* (Ace, 1977), *Moon of Three Rings* (Ace, 1978), *Multiface* (Ace, 1978), *Mutineers' Moon* (Baen, 1991), *Night of Kadar* (Avon, 1980), *Orion Shall Rise* (Baen, 1991), *Our Ancestors Came From Outer Space* (Dell, 1979), *Path of the Fury* (Baen, 1992), *Patterns of Chaos* (Ace, 1978), *Planet of Exile* (Ace, 1976), *Prisoner of Zhamanak* (Ace, 1983), *Queen of Zamba* (Ace, 1982), *Road to the Rim* (Ace, 1978), *Rolling Hot* (Baen, 1990), *The Science Fictional Olympics* (Signet, 1984), *Solo Kill* (Berkley, 1977), *Soul Eater* (Signet, 1981), *Space Mail II* (Fawcett, 1982), *Space Visitor* (Ace, 1977), *Starliner* (Baen, 1992), *Starshadows* (Ace, 1977), *Stars in Shroud* (Berkley, 1978), *The Steel* (Baen, 1993), *Stone Dogs* (Baen, 1990), *The Sword* (Baen, 1995), *Systemic Shock* (Ace, 1981), *Technos* (Ace, 1982), *Those of my Blood* (St. Martin's Press, 1989), *Those Who Watch* (Signet, 1982), *Thunderworld* (Signet, 1982), *A Time of Changes* (Berkley, 1979), *Time of the Great Freeze* (Ace, 1980), *To Live Again* (Berkley 1978), *To Open the Sky* (Berkley, 1978), *Unfamiliar Territory* (Berkley 1978), *Veruchia* (Ace, 1982), *Very Slow Time Machine* (Ace, 1979), *Virgin of Zesh/Tower of Zanid* (Ace, 1983), *Volteface* (Ace, 1978), *War Games* (Playboy Press, 1981), *Werewolf's Tale* (Fawcett, 1988), *Whipping Star* (Berkley, 1977), *Witches of Karres* (Ace, 1981), *Windchild* (Signet, 1982), *Wind Dancers* (NAL, 1981), *Wind From the Sun* (Signet, 1972), *Winds of Gath* (Ace, 1982), *Wing Commander: Action Stations; End Run; Fleet Action; Freedom Flight* (Baen, 1992, 1994, 1998), *Worlds of Frank Herbert* (Berkley, 1977).

MAGAZINES ILLUSTRATED INCLUDE:
IASFA: 1979 (spring, summer)
IASFM: 1978 (1/2, fall)

## Alexander, Rob

(b. June 15, 1966) Canadian artist. Robert James Alexander was born in London, (Southern) Ontario, Canada and moved to Alberta, Canada at age 12, where he lived until he married and moved to the United States. Just as he was graduating from high school, he realized there was nothing he enjoyed as much as artwork, so he canceled his engineering classes at the university, and switched his major to art. Alexander attended the Alberta College of Art in Calgary (1988–1989) in the graphic arts program, then married and moved to Seattle. He studied illustration at the School of Visual Concepts until offers for freelance assignments during his second year per-

suaded him it was better to "get paid to learn than pay to learn." His art is heavily influenced by J. R. R. Tolkien's works, and by what he calls "old, beautiful art … the really good pieces that you see in museums and art history books," and he strives to make his illustrations subtle, beautiful and emotionally evocative. Alexander's preferred medium is watercolors, which through his technique at times emulate oils or acrylics.

Alexander entered the field doing covers and interiors for books and magazines, and works well in a number of diverse genres and markets, although he has come to be chiefly known for the many artworks he's produced for popular fantasy games based on trading cards. He was one of the original artists of the *Magic the Gathering* trading card game phenomenon and has done well over 130 images for the project to date. His work has appeared in eight other trading card games, including over 40 images for one based upon *The Lord of the Rings*, depicting many of the major characters and significant places from Tolkien's world. Alexander enjoys genre conventions and is very generous with fans who want their game cards signed. He has painted high fantasy, landscapes, action adventure, gothic horror and children's stories, and works in the publishing industry doing book covers for TOR, Harper Collins, Berkley and Del Rey. His images have been published in *Amazing Stories*, *Fantasy and Science Fiction*, and *Cricket* magazine and gaming magazines *The Duelist, Dragon and Inquest* and numerous covers for gaming books. In the past few years he has won awards such as Best of Show at World Fantasy Convention and World Science Fiction convention, a Chesley Award from the Association of Science Fiction and Fantasy Artists, and his art has appeared in *Spectrum*, the book series on the best in contemporary fantastic art. Alexander has produced concept art for Wizards of the Coast, and for video game clients such as Microsoft and Sony Online Entertainment. He authored *Drawing & Painting Fantasy Landscapes and Cityscapes*, a collection showing how artists create their fantasy worlds (Barron's Educational Series. 2006) and an art book. Alexander lives in Oregon with his wife, Susan Stejskal, and has one son, Nicholas.

**Sources**: email from the artist March 2007; www.robalexander.com/

### Collections and Anthologies (various contributing artists)

Alexander, Rob. *Welcome to My Worlds: The Art of Rob Alexander* (Paper Tiger Press, 2002). Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Ariel—A Book of the Change* (Scorpius Digital, 1998), *Cat's Paw* (Pulphouse, 1991), *Citadel of Shadows* (HarperPrism, 1997), *The Crow: Shattered Lives and Broken Dreams* (Donald M. Grant, 1998, Del Rey, 1999), *Dance of Knives* (Tor, 2001), *The Dark Country* (Pulphouse, 1991), *Deathscape* (Berkley, 1992), *The Knights of Cawdor* (HarperPrism, 1995), *The Last Continent: New Tales of Zothique* (Shadowlands, 1999), *Merlin: the Lost Years* (Deutscher Taschenbuch Verlag, 2007), *The Perfect Crime* (Pulphouse, 1992), *Pink Elephants and Hairy Toads* (Wildside Press, 1991), *Schrödinger's Kitten* (Pulphouse, 1992), *The Shadow Hunter* (Tachyon, 2002), *Stopping at Slowyear* (Pulphouse/Axolotl, 1992), *West of the Sun* (Old Earth, 2001), *Where the Summer Ends* (Pulphouse, 1991).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1992 (1, 7); 1993 (2, 8)
DRA: 2000 (2, 3, 5, 7); 2002 (10); 2003 (3)
F&SF: 1999 (6); 2000 (6); 2004 (12)
MZB: 1991 (#14); 1992 (#15, #16, #17); 1994 (#24)
ONS: 1989 (spring, fall); 1990 (fall); 1992 (winter); 1993 (summer)

GAME-RELATED ILLUSTRATIONS INCLUDE (ALL WIZARDS OF THE COAST EXCEPT WHERE NOTED): *Anachronism* card art (TriKing Games, 1995), *Donjon* (Anvilwerks, 2002), *Eternal Struggle: A Player's Guide to Jyhad: Vampire* (White Wolf, 1994), *Houses of Hermes: Ars Magica* module cover (Wizards of the Coast, 1994), *Lost Souls,* 2nd Ed. cover (Sage Lore, 1992), *Magic: The Gathering* card art for *Alliances* (1996); *Alpha* (1993); *Apocalypse* (2001); *Arabian Nights* (1993); *Beatdown* (2000); *Beta* (1993); *Betrayer's of Kamigawa* (2005); *Champions of Kamigawa* (2004); *Chronicles* (1995); *Cold Snap* (2006); *The Dark* (1994); *Darksteel* (2004); *Dissension* (2006); *Exodus* (1998); *Fallen Empires* (1994); *Fifth Dawn* (2004); *Guildpact* (2006); *Homelands* (1995); *Ice Age* (1995); *Invasion* (2000); *Judgement* (2002); *Legends* (1994); *Mecadian Masques* (1999); *Mirrodin* (2003); *Odyssey* (2001); *Onslaught* (2002); *Portal: Second Age* (1998); *Prophecy* (2000); *Ravnica* (2005); *Revised* (1994); *Saviours of Kamigawa* (2005); *Scourge* (2003); *Starter* (2000); *Stronghold* (1998); *Time Spiral* (2006); *Torment* (2002); *Urza's Saga* (1998); *Urza's Legacy* (1999); *Visions* (1997); *4th edition* (1995); *5th edition* (1997); *6th edition* (1999); *7th Edition* (2001); *8th edition* (2003); *9th Edition* (2005), *10th edition* (2007), *Harry Potter* (Wizards of the Coast/Warner Bros., 2002), *Heresy* card art (Last Unicorn Games, 1995), *Judge Dredd* card art (Round Table Productions, 1999). *Legend of the 5 Rings* card art (Alderac Entertainment, 1995), *Middle Earth: The Wizards* card art (Iron Crown Enterprises, 1995), *Shadowfist* card art (Daedelus Games/Z-Men Games, 1999), *Spherewalker: Everway* sourcebook (Rubicon Games, Inc., 1996), *Magic: The Gathering* card art for: *Sphere Walker* (1996), *Vampire: The Eternal*

*Struggle* (1995), *Vampire: the Masquerade* card art (White Wolf, 1995), *Warlord* card art (Alderac Entertainment, 2001), XXXenophile card art (Slag Blah Enterprises, 1996).

**Misc.:** *Ars Magica* promotional poster (Wizards of the Coast, 1994), *Dredd Pirates* board game cover (Front Porch Classics, 2005), T*he Gates of Delirium*, *Out of the Darkness* CD cover art (Midnight Syndicate, 2006), *Legend of the 5 Rings*— 8 box covers (Alderac Entertainment, 2000), *Melancholy Beast* CD cover art (Pyramaze, 2004).

## Amano, Yoshitaka

(b. July 28, 1952) Japanese artist. Known to fans primarily as game concept and character designer, for the popular *Final Fantasy* role-playing video game, Amano's distinctive, delicate painting style has made him widely known in both Japan and America. Science fiction fans and others alike are fascinated with the beautiful worlds he draws, and in the anime and video game communities, Amano is well-known for adding profound life to the works that he creates.

The artist was born in Shizuoka City, Japan and began his art career in 1967, at the age of 16, working in the animation department at Tatsunoko Productions. He became involved in the early Japanese anime movement, with *The Speed Racer* anime as his first project — and other anime character design assignments followed. In 1982 left Tatsunoko Productions and in the following year was hired to illustrate the *Vampire Hunter D* novel series for Hayakawa Publishing, and served as character designer for the movie adaptation in 1985. At the same time he began his *Twilight Worlds* series in Hayakawa's SF magazine, and was engaged in various projects including *Katen*, and *Imagine*. During this period Amano was studying art styles found in Western comic books and American pop art, and in his twenties, he became interested in studying early twentieth century European arts and Japanese ancient hand woodblock printing.

In 1987, Amano ventured into video game conceptual design, joining the struggling Squaresoft Company to illustrate for what was believed to be their last video game, *Final Fantasy*. His fantasy themed illustrations proved to be extremely popular, and brought the game's unprecedented fame. While after installment VI of the game another artist took over the series, Amano continued his involvement, returning to provide promotional artwork and his own impressions of the characters. Expanding his talents to other media, in 1993 Amano produced stained glass for the Kimie Imura Fairy Art Museum in Fukushima Prefecture, Japan. His first lithographic exhibition was held in Tokyo in 1994, and his second in Orléans Art Museum in France, in 1995. That year he set up his studio in Paris. He moved to New York in 1997 where he held a much-admired exhibition "Think Like Amano," followed by another "Think Like Amano" exhibition at the Uenonomori Museum of Art in Tokyo. He did stage, costume, and set design for *Les Cherubins* and continued his work on *Vampire Hunter D* with the Takarazuka Theatrical Company Snow Troupe. His illustrations of *The Tale of Genji*, the classic Japanese novel, were published by Anzudo in 1997. In 1998 he had a one-man exhibition in Brussels, and worked in collaboration with David Newman and the Los Angeles Philharmonic to produce an animated short film *1001 Nights*.

Amano has continued to create in various media, as well as produce illustrative work. In 2000, Amano illustrated for *The Sandman: The Dream Hunters*, which was nominated for a Hugo Award and won several other awards. Shortly after, he also provided character designs for the *Vampire Hunter D: Bloodlust* movie, and worked with Marvel Comics on *Elektra* and *Wolverine: The Redeemer*. In 2006, *Final Fantasy* series creator Hironobu Sakaguchi asked Amano to illustrate for video games at his new company Mistwalker, and the artist continues to work on installments for the game, most recently *Final Fantasy* XIII.

Amano works in acrylics and colored inks, producing drawings that are notable for their "delicate linework, elongated figures, colorful patterns and poignant emotion." He is considered one of the premier fantasy artists of Japan, and works from a large, glass and steel futuristically designed studio, largely in creative isolation from his adoring fans. Writer Michael Moorcock, an admirer of Amano's work, writes "At some stage in the post-war period Japanese painters and writers began to rediscover or re-invent their own culture. Yoshitaka Amano is one of the vanguard Japanese artists bringing a wholly fresh and ethereal sense of wonder to his world." (Moorcock tribute to Amano).

**Sources**: "Game artist profile: Yoshitaka Amano" at www.creativeuncut.com/profile_amano.html; Moorcock, Michael. "Yoshitaka Amano" Nippon 2007 Worldcon Artist Guest of Honor tribute online www.nippon2007.us/GOH/Moorcock_tribute_to_amano.php [accessed December 2007]

**Collections and Anthologies (various contributing artists)**

*Coffin: The Art of Vampire Hunter D* (DH Press 2006), *Hiten: The Art of Yoshitaka Amano* (Nippan/Asahi Sonorama, 1990),

## Anderson, Allen G.

(January 31, 1908–October 23, 1995) American artist. Allen Gustav Anderson was born in Minneapolis, Minnesota the younger of two sons born to working class Swedish and German immigrant par-

ents. Poor at schoolwork and sports, and taunted for his Swedish background and lack of social skills, Anderson "preferred to sit apart from life and watch … drawing what he saw." (Saunders. p. 8). Needing to help support his family, at seventeen he went to work as a mail sorter for Federal Schools Inc., at that time the largest correspondence art school in the world. As an employee, Anderson was entitled to free enrollment in the art courses, although he still had to pay for art supplies. In 1928, after two years of daily studies after work, and the kind-hearted encouragement of the instructors who supervised his work, themselves professional illustrators, Anderson was granted an official *Certificate of Attainment*, and joined the ranks of other successful graduates of the program, among them the cartoonist Charles M. Schulz (*Peanuts*), Ward Kimball and Floyd Gottfredson (*Mickey Mouse*), and Norman Saunders*—who became Anderson's lifelong friend. With a letter of introduction from Walter J. Wilwerding, a successful commercial artist who was one of his instructors, Anderson became a staff artist at Fawcett Publishing, working alongside Saunders, who was top artist on the staff. To distinguish Anderson from other artists who had similar names, Saunders gave Anderson the nickname "Little Joe." Anderson rarely signed the work that appeared in Fawcett Publications, including his first cover illustration—which appeared on *Captain Billy's Whiz Bang*, November 1933.

When Saunders moved on to New York for work, Anderson remained with Fawcett, producing undistinguished work, and taking night classes at the Minneapolis School of Art. By the summer of 1939, Anderson had succumbed to his friend's entreaties to become a freelance artist and he moved to New York City. He developed solid working relationships with Culture Publishing and the Fiction House magazine chain, where he worked on both its comic books and pulp magazines. He painted numerous covers for all the pulps published by Fiction House, including its western and detective magazines. Reference books often confuse Anderson with Murphy Anderson*, who worked for Fiction House for a short time during World War II; either because Allen Anderson did not sign his work, he signed "AA" in very small letters that could be overlooked, or he signed (later) only as "Anderson." Allen Anderson was the regular cover artist for *Planet Stories* from the late 1940s through the early 1950s.

Anderson worked with vivid colors, usually using acrylics, and his cover illustrations were notable for featuring a beautiful, sexually powerful woman—most memorably, a "Sex Queen" likened to a blonde, Scandinavian goddess, although the artist was equally adept in portraying monsters or heroic male figures. By 1941, Anderson had come up with the winning formula of "a scantily clad, independent women at the center of her own heroic action" and was the top cover artist at Fiction House. Anderson served in the Army (as did Saunders) from 1942–1945, and then both resumed their freelance careers. Anderson's marriage to his long time girlfriend, Aline, in 1942, ended in divorce at the end of the war. Anderson also worked for the Ziff-Davis chain, producing work for men's magazines. When the pulp market cooled, and paperbacks took their place, Anderson was able to get a few assignments from Ace, as well as small fees for the re-use of his pulp cover art on their books. His marriage in 1953 to Joan Smith, a secretary at Ace Books, was more successful, and lasted until she died, in 1980. Rather than endure "bohemian poverty" when the market stagnated, Anderson left his freelance art career behind and moved to upstate New York where he established a one-man shop, Anderson Advertising Agency, creating signage for local businesses. A shy man to the end, Anderson died of heart problems, in virtual anonymity, at Benedictine Hospital in Kingston, New York. A warehouse fire destroyed the majority of the illustrations he produced for Fiction House, so that currently only three science fiction pulp covers for *Planet Stories* are known to exist.

**Sources:** Saunders, David. "The Art of Allen Anderson." Illustration Magazine, Issue #18, Winter 2007, pp. 7–49; Weinberg, 1988.

**Published Work**

2CSAB: 1950 (winter); 1951 (spring, summer, winter); 1952 (spring, summer, winter)

PS: 1942 (winter); 1947 (spring, summer, fall, winter); 1948 (spring, summer, fall, winter); 1949 (spring, summer, fall, winter); 1950 (spring, summer, fall); 1951 (1, 3, 5, 9, 11); 1952 (1, 3, 7, 11) 1953 (1, 3, 5)

## Anderson, David Lee

(b. July 29, 1953) American artist. Born in Norman, Oklahoma, Anderson received a BA in Commercial Art from Central State University (now University of Central Oklahoma) in Edmond, Oklahoma, 1984. However, he had already been working in commercial art for ten years as a paste-up artist, designer and illustrator. He was a one-person art department for several printing companies and did freelance work for a number of clients including Johns Hopkins University Press in Baltimore.

Anderson entered the field of science fiction illustration indirectly. Interested in SF writing, he took a class from author C. J. Cherryh, who—after seeing his work—suggested he display his work at science fiction convention art shows.

Anderson is a fan of SF hardware artists, but cites influences as diverse as Robert McCall*, Syd Mead*, N. C. Wyeth, Roger Dean* and the Brandywine illustrators. As an artist who is both a reader and

writer, he tends to see the writer's viewpoint and tries to remain faithful to the writer's intentions. Initially working in comics (*XXXenophile*, 1992, others) and gaming, primarily for Mayfair Games, by the late-1980s Anderson had begun getting jobs illustrating genre magazines and books. He works in acrylics on gessoed masonite, using airbrush in background rendering and effects, and works with small brushes over luminous colors.

Active in science fiction fandom as well as the professional field, Anderson has done the art programming for the World Science Fiction Convention in 1984, the North American Science Fiction Convention and the World Fantasy Convention in 1985. He was vice president of the Association for Science Fiction and Fantasy Artists from 1986–88 and president of the organization from 1990–92. Anderson taught illustration at Oklahoma City University from 1990–96. He was an adjunct professor at Oklahoma City University teaching illustration from 1990–1996, and taught comic illustration, for the Moore–Norman Technology Center 1994–1999 for adult classes, and comic art at their Summer Youth Academy beginning 1998. His art has been displayed at over 440 science fiction conventions since 1980, and he continues to exhibit and market his art prints and originals that way. Anderson has been the Artist Guest of Honor at twenty conventions, Toastmaster twice and Fan Guest of Honor once, demonstrating his lifelong enjoyment in entertaining and/or educating fans. He is married to Carolyn Novotny-Anderson and is the father of Nathan, Julia and Emma.

**Sources**: email from the artist, June 2006; www.davidlee-anderson.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *All the Marbles* (Yard Dog Press, 2003), *Almost Human* (Yard Dog Press, 2001), *Coils* (Tor, 1988), *Deathkiller* (Baen, 1996), *Guided Tour* (Tor, 1988), *Of Stars and Shadows* (Yard Dog Press, 2004), *Lifehouse* (Baen, 1998), *L. Ron Hubbard Presents Writers of the Future* Vol. 5 (Bridge, 1989*), Marriages Between the Zones Three, Four and Five* (Roman, 1984), *Science Fiction Yahrbook* (Moewig, 1984), *Space Folk* (Baen, 1989), *The Stranger* (Tor, 1987), *Tango Charlie & Foxtrot Romeo* (Tor, 1989),

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1989 (4, 7);
TOM: 1993 (10); (1996 (4)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Arena* rule book (Bethesda Softworks, 1993), *DC Superheroes* illustrations (Mayfair Games, 1984), *Fantasy Adventures, Warbots, Wing Commander: Mag Force 7* card art (Mayfair Games, 1985, 1995), *Galactic Empires* card art (Companion Games, 1996), *Urth* illustration (Dragon Multimedia, 1997).

**Misc.**: *Atlantis to the Stars* CD collection (1995), *L5 Promotional* brochure poster (L5 Society, 1985).

## Anderson, Murphy C.

(b. July 9, 1926) American artist. Murphy Clyde Anderson Jr. was born in Ashville, North Carolina and moved to Greensboro, North Carolina at age eight. After graduation from high school in 1943, he attended the University of North Carolina for two quarters, then moved to New York to become an artist. He landed a job with as a staff artist at Fiction House in 1944, working on several of its comic books (*Star Pirate, Buck Rogers*) as well as its pulp line, including *Planet Stories*. Primarily an interior artist for the pulps, Anderson was often confused by science fiction fans as the artist who did the covers for *Planet Stories*, Allen Anderson*. While living in New York, Murphy Anderson attended the Art Students League at night.

In early November 1944 Anderson was drafted into the U. S. Navy, but continued to freelance for Fiction House as an illustrator moonlighting with assignments acquired through a contact with editor and science fiction writer Ray Palmer. Stationed in the Chicago area, he met his future wife, Helen. During his enlistment he continued to contribute to the *Buck Rogers* strip via the post office, After his discharge in late 1945, he rejoined the art staff at Fiction House. However, after a short time, he decided to freelance and moved to Chicago. He attended the Chicago Art Institute for a while, but dropped out after finding the class sizes too large to be beneficial.

In Chicago, took over art chores on the syndicated *Buck Rogers* comic strip, in 1947. He also returned to publishing through his work for Ziff-Davis, as an illustrator of science fiction magazines. In 1948 he and Helen were married and eventually had three children, Sophie, Mary and Murphy Anderson III — who is also an artist. In 1949 Anderson left *Buck Rogers* to freelance again, and when Ziff Davis moved their offices to New York, Anderson and his wife moved back there as well, around 1950, to work on comic book lines the company was planning. Anderson worked with Jerry Siegel (co-creator of Superman) who was their editorial director, concentrating on comic books until the early 1950s when he became one of the mainstays for DC Comics.

While he was a minor science fiction pulp artist, and is far better known today to fans as a comic book penciller and inker, Anderson nevertheless was influential through his science fiction work done for DC. Anderson's first contributions to DC were to *Mystery In Space* and *Strange Adventures*, two fifties-era science fiction titles, and he returned to science fiction material during every decade of his fifty-year

comics career. He worked on such characters as Hawkman, Batgirl, Zatanna and the Spectre, as well as on series such as *Atomic Knights*. He worked on *Captain Comet* stories (1950s), *Adam Strange* and the science-fiction version of *Hawkman* (1960s), and DC's interpretation of Burroughs' "John Carter of Mars" stories. (1970s). In 1985 he again returned to DC for a new interpretation of the *Buck Rogers* strip. Anderson's crisp, sharp line work helped made 1950s-1960s science fiction comics memorable, Anderson frequently teamed with another artist, Carmine Infantino, inking Infantino's pencils — now considered classic works of DC's Silver Age. Anderson is a multiple winner of Comics Fandom's Alley Award for Best Inker, was inducted into the Jack Kirby Hall of Fame in 1988 and received the Kirby Award for Lifetime Achievement in 1998. He was inducted into the Eisner Award Hall of Fame in 1999.

Anderson retired from comics and founded Murphy Anderson Visual Concepts, a company that provides support services for comics production, specializing in color processing. *The Life and Art of Murphy Anderson*, an illustrated autobiographical memoir with samplings of work from every phase of his career, was published in 2003 by TwoMorrows Publishing.

**Sources**: Comic Art and Graphix Gallery. "With the Stars Interviews: Interview with Murphy Anderson" 1994, Part I, II at www.comic-art.com/interviews/anderson.htm [accessed May 2007]; The Quarter Bin: Talent Pool 24. "Murphy Anderson," June 5, 2001 www.fortunecity.com/tatooine/niven/142/talentpo/tp24.html; [accessed April 2007]; Weinberg, 1988;

**Published Work**

AMZ: 1949 (6, 7); 1950 (5, 7); 1951 (7)

FA: 1947 (10); 1949 (4, 10); 1950 (1, 4); 1951 (7)

PS: 1944 (winter); 10=945 (spring, summer); 1946 (fall)

## Arfstrom, Jon D.

(b. November 11, 1928) American artist. Arfstrom was born in Superior Wisconsin, the son of Swedish parents, but his parents soon moved to Minnesota, where he has lived most of his life. Arfstrom was always interested in fantasy art and is largely self-taught, but also studied with the Famous Artist Schools, and Birney Quick at the Minneapolis School of Art. He's attended the workshops of artists Zoltan Szabo, Phil Austin, Milford Zormes, Richard Yip, Don Andrews and Robert E. Wood. In the late 1940s he became involved with science fiction fandom, contributing to numerous fanzines such as *Space Trails*, *Fantasy Advertiser*, *Scientifantasy*. He corresponded with another fan artist of the time, Jack Gaughan* and the two collaborated on several pieces. Arfstrom worked in a factory and submitted art to pulps in his spare time. He got his start in the field that way, illustrating pulp magazines before their demise in the 1950s. He sold an unsolicited cover piece to *Weird Tales* in 1951, and worked for that magazine, doing both color work and interior pieces, until it folded in 1954. He went on to advertising, taking all manner of assignments and for a while was a staff artist for the well-known Brown & Bigelow calendar company.

Known for surreal fantasy, and lacking a signature style (he enjoyed his ability to echo, often whimsically, the characteristics of other popular illustrators of the day), Arfstrom's versatility enabled him to work in a variety of painting styles, using a range of mediums, although he has said that watercolor was always his first choice. After working for the pulps, Arfstrom became a major mid-western artist, having more than thirty one-man shows, and winning numerous awards and placing work in many institutions and private collections. In the 1990s Arfstrom returned briefly to the field, with cover illustrations for small press publishers Haffner Press and Fedogan & Bremer and one cover for a semi pro-zine, *Tales of the Unanticipated*, 1997. Now retired, Arfstrom keeps an art studio on the banks of the Rurm River, in Minnesota. He is past President of the Northstar Watercolor Society, an associate of the American Watercolor Society, and member of the Transparent Watercolor Society of America.

**Sources**: "November Demo Artist: Jon Arfstrom" in: *Brush Strokes*, Minnesota Watercolor Society, Vol. 25, #3, November 2005 www.minnesotawatercolors.com/newsletters/200511.pdf; "Interview with Jon D. Arfstrom" in: *Etchings & Odysseys #3* The Strange Company, 1983; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Colossus: The Collected Science Fiction of Donald Wandrei* (Fedogan & Bremer, 1999), *Don't Dream: The Collected Horror and Fantasy Fiction of Donald Wandrei* (Fedogan & Bremer, 1997), *The Dark Other* (FPCI, 1950), *The Early Fears* (Fedogan & Bremer, 1994), *Kaldar: World of Antares* (Haffner Press, 1998), *The Omnibus of Time* (FPCI, 1950), *Smoke of the Snake* (Fedogan & Bremer, 1994), *The Vampire Master & Other Tales of Horror* (Haffner Press, 2000),

MAGAZINE ILLUSTRATIONS INCLUDE:

OW: 1950 (11); 1951 (10); 1952 (6)

SPWY: 1954 (2)

WT: 1951 (11); 1952 (1, 3, 5, 7, 9, 11); 1953 (1, 3, 5, 7, 9, 11); 1954 (3, 5, 7)

## Arisman, Marshall

(b. October 14, 1938) American artist. Born in Jamestown, New York, Arisman attended Pratt Institute from which he received the BFA in 1960. He began working as a freelance illustrator in advertising, and his first published piece was a promotional ad for Time-Life. Arisman's work is intense and has

a strong psychological effect on viewers, with themes that often explore the connections between humankind and violence and the resulting spiritual impact. He is known for his harshly abstracted and vividly dark collages, some with grossly distorted facial or body elements.

Arisman entered the science fiction field when some of his personal paintings were picked up by *Omni* Magazine. The paintings were of large heads with metal fragments, a combination of metal and flesh, with both human and robot qualities. It is imagery that is gritty and disturbing, with a visceral, surreal/impressionistic quality that lends itself to science fiction, thrillers and the interpretation of sociological phenomena that are not easily described with words. He says of his commercial work, "I don't see illustration as a profession. I see it as an outlet for figurative artists who want to tell stories." (Night Watchman interview, 2005). Arisman works in oil on paper or canvas, and his paintings frequently are large-scale. His magazine clients have included *Penthouse, Rolling Stone, Playboy magazine* and *Time*, for which he created the cover for their issue on violent crime. The cover painting has a horrific quality that is reminiscent of the works of artist Francis Bacon, showing a melting of overlapping facial features — and Arisman concedes that Bacon was a major early influence (Night Watchman Interview, 2005). Other artistic influences would include Velázquez, Goya, and El Greco. Arisman's political drawings are regularly seen on the Op-Ed page of the *New York Times, The Nation*, and *Time* magazine. His original graphic essay, "Heaven Departed," in which paintings and drawings describe the emotional and spiritual impact of nuclear war on society, was published in book form by Vision Publishers (Tokyo, 1989). Arisman's art was also featured in *Juxtapoz* magazine, March/April issue, 2004.

Arisman has been widely exhibited, both nationally and internationally. His work is in the permanent painting and drawing collection of the Brooklyn Museum, the National Museum of American Art and the Smithsonian Collection as well as many private and corporate collections. He was the first American invited to exhibit his artwork in mainland China. His series, "Sacred Monkeys," appeared at the Guang Dong Museum of Art in April 1999. He is also the subject of a full-length documentary film directed by Tony Silver titled "Facing the Audience: The Arts of Marshall Arisman," which premiered at the 2002 Santa Barbara Film Festival. Arisman is the chairman of the MFA degree program "Illustration as Visual Essay" at the School of Visual Arts in New York City. He has provided illustrations for a children's book, *The Wolf Who Loved Music* (2003), and with Steven Heller, co-authored books on the field of commercial art: *Editorial Illustration* (RotoVision, 1996), *Education of an Illustrator* (Watson-Guptill, 1991), *Inside the Business of Illustration* (Watson-Guptill, 2004), *Teaching Illustration* (Allworth Press, 2006). Arisman has won numerous awards for his work, as artist and as educator, among them: Gold Medal, Society of Publication Designers; Silver Medal, Society of Illustrators; *American Artist,* Teacher of the Year Award; Distinguished Educator of the Year, Friends of Young Artists Award, Art League of New York; Hamilton King Award, Society of Illustrators; Distinguished Educator in the Arts Award, *Communication Arts Annual; Print Casebooks;* Masters Series Award, School of Visual Arts; honorary doctorates, Cincinnati Academy of Art, Maryland Institute College of Art, Pennsylvania College of Art and Design. Arisman is married, with no children, and continues to be active as both author and artist across a variety of media; animated film, illustrated fiction and non-fiction.

**Sources**: www.marshallarisman.com; www.schoolofvisualarts.edu/ Interview by Night Watchman (Erik Rose) Interview vol 8 — issue 01 (Sept 2005) at www.tlchicken.com/view_story.php?ARTid=3278; Weinberg, 1988.

ANTHOLOGIES AND COLLECTIONS: *Frozen Images: Drawings by Marshall Arisman* (Visual Arts Press, 1973), *Heaven Departed* (Tokyo Designer School, 1989), *Marshall Arisman: Paintings and Works on Paper* (Harcourts Gallery, 1981)

**Published Work**

*Best of Omni Science Fiction #4* (Omni Magazine, 1982), *Dark Voices 2* (Pan, 1990), *Edge* (Vanguard, 2003).

## Armata, Barb

(b. November28, 1958) American artist. Born in Adams, a small town in the Berkshire Hills of western Massachusetts, Armata grew up strongly influenced by her rural roots and Polish ethnic background. She received an Associates Degree in Visual Art from Berkshire Community College, but considers herself self-taught. Her interests in myth, legend and folklore came early, and were influenced by the prehistoric art of Charles Knight, wildlife and animal art in general, the Pre–Raphaelites, and the line work of Franklin Booth and Virgil Finlay*. She tried a career in comic art, but realized she did not work quickly enough and began sending samples to small press magazines. Her first freelance assignments were in the early 1980s, black-and-white drawings for the small press magazines *Pandora*, and *Space and Time*. A friend suggested she show her work at Science Fiction convention art shows, and since 1985 she has participated in these venues, most often Boskone (Massachusetts). Another early recommendation was to try gouache (opaque watercolor) and this became her medium of choice for color work. For line drawings, Armata uses pen and ink on Bristol paper.

Armata's oddly vivid color sense and attention to extreme detail lend themselves to fantastic subject matter, with an idiosyncratic cast that suggests Eastern European art traditions. The consistency and originality of her style makes it difficult to categorize, and some of her best works are those which she has shown and sold at conventions. Armata's major client in the children's market has been *Cicada* Magazine and in the adult market, for White Wolf collector card games, as well as a small number of covers for the *Classic Fright* series for Books of Wonder (1998). While sometimes credited as "Barbara Armata," she uses the shortened from of her name professionally, and signs her work using initials, "BA." Armata's involvement in the genre has fallen off in recent years owing to family caregiving responsibilities but she intends to resume her participation in the future.

**Sources**: correspondence from the artist April 29, 2005; "Artist Spotlight on Barbara Armata" White Wolf, 2002, Issue #37 p. 46)

**Published Work**

GAME-RELATED ILLUSTRATIONS INCLUDE: *Arcadia: Wyld Hunt, Arcadia 2: King Ironheart's Madness* game card art (White Wolf, 1996), *Drums Around the Fire* book cover (White Wolf, 1993),*Rage: Legacy of the Tribes, War of the Amazon, Umbra, Wyrm* game card art (White Wolf, 1995, 1996), *Warriors of the Apocalypse* (White Wolf, 1996), *Mage: Sorcerer's Crusade, The Sorcerer's Crusade Companion* gaming sourcebook (White Wolf, 1998, 1999), *Stormhaven* game book (Flying Buffalo, 1983), *World of Darkness: Bygone Bestiary* (White Wolf, 1998).

MAGAZINES ILLUSTRATED INCLUDE:

MZB: 1991 (#12, #13); 1992 (#15, #16, #17,#18, #19, #20); 1993 (#21, #22); 1994 (#24, #26); 1995 (#27, #30); 1997 (#36, #37, #38); 1999 (#43); 2000 (#49, #50)

## Artzybasheff, Boris

(May 25, 1899–July 16, 1965) American artist. Notable for his strongly worked and often surreal designs, Artzybasheff was born in Kharkov, Russia (now in Ukraine), the son of the novelist Mikhail Petrovich Artzybashev, and graduated from the Prince Tenisheff School in St. Petersburg. He is said to have fought as a White Russian before escaping on a freighter after the Revolution, ultimately landing in New York in 1919, where he worked in an engraving shop. He began working as a book illustrator in the early 1920s, and in 1922 he illustrated his first books, *Verotchka's Tales* by Dmitrii Narkisovich Mamin, and *The Undertaker's Garland*, by John Peale Bishop. Throughout his career he illustrated children's books, including many fairy and folk tales from around the world. He was awarded the Newbery Medal in 1928 for his illustrations for Dhan Gopal Mukerji's *Gay-Neck*. In 1931, Boris Artzybasheff wrote his first book *Poor Shaydullah* and in 1937 published *Seven Simeons: A Russian Tale*. which was awarded a New York Herald Tribune Spring Book Festival award and was a Newbery Honor Book the following year. He ultimately illustrated more than fifty books, some of which he wrote, or edited. However, Artzybasheff was probably best known for his magazine art; he painted more than two hundred covers for *Time*, between 1941 and 1965, and also worked for *Life* and *Fortune* magazines. During World War II, he also served an expert advisor to the U.S. Department of State, Psychological Warfare Branch. After 1940, he devoted himself to corporate commercial art, including advertisements for companies such as Xerox, Shell Oil, Pan Am, Alcoa Steamship lines, Parke Davis, World Airways, and Parker Pens.

Much of Artzybasheff's work, especially for magazines, had a fantastic flavor, and his work is said to be reminiscent of Hirschfeld, Disney, Dalí, Wolverton, and Wally Wood*. His images were carefully composed, and surreally satirical in style, unusual and unique. Artzybasheff's 1954 book *As I See*, containing a sampling of his idiosyncratic and fantastical detailed pencil drawings on the subject of war, mental illness, and the strangeness of the human condition, including his *Mechinalia*— anthropomorphic tools — was reissued in 2006 by Ken Steacy Publishing. *Mechanics Illustrated* also profiled him with a cover story in the October 1954 issue, "When Machines Come to Life." The artist died of a heart attack at age 66. His papers are collected at Syracuse University.

**Sources**: http://www.bpib.com/artzybas.htm; Weinberg, 1988.

**Published Work**

*The Circus of Dr. Lao* (Viking, 1935), *Fantasy and Terror 14* (Fawcett, 1992), *The Incomplete Enchanter* (Henry Holt and Company, 1942), *Land of Unreason* (Henry Holt and Company, 1942), *The Saint and the Hunchback* (Simon & Schuster, 1946).

## Ashman, William

(?) American artist. A prolific interior artist, "Bill" Ashman produced art for most of the major science fiction magazines from 1952 through 1956, although nothing is known of his personal life or career before or after the short period of time he worked in the field. Ashman "had a "murky, surrealistic style, often achieved by using a grease pencil and large patches of blacks and grays, (and) many of his figures were done with thick black lines and exaggerated features … (his) style worked better with fantasy than hard science fiction, and the best of his work appeared in *Beyond Fantasy Fiction*." (Weinberg, 1988).

**Sources:** Weinberg, 1988

**Published Work**

AMZ: 1952 (10); 1953 (4, 6, 8); 1954 (3); 1965 (12); 1967 (6)

BEY: 1953 (7, 11); 1954 (1, 7, 9); 1955 (10)

FA: 1952 (7, 9)

FTC: 1952 (11); 1953 (1, 3, 7, 11); 1954 (4)

GXY: 1952 (8, 9, 10, 11, 12); 1953 (1, 2, 3, 4, 7, 8, 12); 1954 (3, 4, 5, 6, 8, 9); 1955 (3, 4, 6, 7, 8, 9, 11); 1965 (1, 3)

## Asplund, Randy

(b. December 12, 1960) American artist. Born Randall Craig Asplund, in Ann Arbor, Michigan, Asplund attended private secondary school before enrolling at Eastern Michigan University. He attended the school for two years, then transferred to the University of Michigan, where he graduated cum laude with a BFA in Drawing and Painting, and teaching certification, in 1984. He considers himself self-taught as a science fiction illustrator, and entered the field in 1985 when Phantasia Press commissioned him, to paint the cover for C.J. Cherryh's novel *Cuckoo's Egg*. From there, Asplund went on to produce several magazine interiors for *Analog*, and some work for "new age" publishers before moving almost entirely into the gaming industry. He was married when his commercial art career began, and used the hyphenated name Asplund-Faith for professional credits. Upon divorce in December 1988, he reverted to "Asplund"—however, because he was became active in the field during the time he was married, for many years he continued to be credited with the hyphenated name.

Asplund is mainly known today for his collector card art for *Magic: The Gathering* and model kit cover art for *Star Trek*, *Babylon 5*, and *Star Wars*. He has illustrated products for *Battlestar Galactica*, *Judge Dredd* and *Dune* and shows his work at art galleries and science fiction conventions. He also has done a few illustrations for novels published by Baen, interiors and maps. A versatile artist, Asplund has done artwork for advertising, museum events, and more. He works in a variety of mediums, using whatever tool is most appropriate, from pencil to paint, plus digital tools. For SF illustrations he usually works on illustration board or acrylic gessoed masonite. He usually signs his works "Randy Asplund," often in script. On occasion he signs using the initials "RA" where the tail of the R and the left arm of the A extend downward in a sweep to cross each other below (and when married, his style was similar in design). He also has signed using odd calligraphic devices representing faux runes, faux oriental chop, or as "Ranthulfr me fecit." Signatures are usually in the open but subtle.

Around 2003, Asplund largely left commercial illustration to focus on a career as medieval manuscript illuminator, in which he is also a self taught. He uses authentic medieval techniques and materials whenever possible. Asplund consults about medieval book production and gives workshops the craft and methods he employs; he is considered one of the leaders in the arts of medieval manuscript production. In 2007 he taught at a scribal and heraldic symposium hosted by the SCA (Society for Creative Anachronism), of which organization Asplund has been a member of the Order of the Laurel since 1988. He has won commensurate awards in the SF field, with his work included in exhibits ranging from "Magic: The Gathering" at the Art Institute of Seattle, to the International Association of Astronomical Artists, and The Arteventi Tolkien Art traveling exhibit in Europe. As his schedule permits, he continues to make appearances and show work at genre conventions.

**Sources**: e-mail and telephone interview with the artist, August 2007; artist website www.randyasplund.com

BOOKS ILLUSTRATED INCLUDE: *The Anguished Dawn* (Baen, 2003), *Boundary* (Baen, 2006), *Catastrophes, Chaos & Convolutions* (Baen, 2005), *Cuckoo's Egg* (Phantasia Press, 1985), *The Dance of Time* (Baen, 2006), *A Desert Called Peace* (Baen, 2007), *Destiny's Shield* (Baen, 1999), *Echoes of An Alien Sky* (Baen, 2007), *Exodus* (Baen, 2007), *Fortune's Stroke* (Baen, 2000), *Hell Hath No Fury* (Baen, 2007), *Helverti Invasion* (Baen, 2003), *A Mankind Witch* (Baen, 2005), *Mission To Minerva* (Baen, 2005), *The Notebooks of Lazarus Long* (Baen, 2003), *Pyramid Power; Pyramid Scheme* (Baen, 2007, 2001), *Rats, Bats and Vats* (Baen, 2000), *Ring of Fire* (Baen, 2004), *Ritual Magick* (Llewellyn, 1992*), Russian Amerika* (Baen, 2007), *The Shadow of Saganami* (Baen, 2004), *The Shadow of the Lion* (Baen, 2002), *This Rough Magic* (Baen, 2003), *Tide of Victory* (Baen, 2001), *The 21 Lessons of Merlyn* (Llewellyn, 2002), *The Tyrant* (Baen, 2002), *Warp Speed* (Baen, 2004), *1632: Assiti Shards; Baltic War; The Canon Law; The Galileo Affair; The Ram Rebellion* (Baen, 2000, 2001, 2004, 2006, 2007).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1993 (1, 6, 9)

ASF: 1987 (12); 1988 (4, 7, 10); 1989 (5, 12); 1990 (5); 1991 (1, 9); 1992 (2, 4, 9, 10, 11, 12); 1993 (2, 7, 8); 1994 (3, 4); 1995 (1, 2, 4, 5); 1997 (2, 9); 1998 (3, 4, 9, 10); 1999 (4, 5, 10, 11); 2000 (1, 6); 2001 (2, 10); 2002 (6, 7, 10, 11); 2003 (9); 2004 (1/2)

IASFM: 1993 (10)

GAME-RELATED ILLUSTRATIONS INCLUDE: *BattleTech: Mercenaries; Mechwarrior* card art (Wizards of the Coast, 1997), *Birthright: Blood Enemies/Abominations of Cerilia* (TSR, Inc., 1995), *Book of Magic; Tools and Trade* book cover (Agents of Gaming, 2000). *Catalyst: Citybook V, VI -Sideshow* game mod-

ule (Flying Buffalo, 1991, 1992), *Doomtown* card art (Alderac, 1997), *Dragon Storm* card art (Black Dragon Press, 1996), *Dune: Eye of the Storm; Judge of The Change; Thunder of Twilight Expansion* card art (Five Rings/Last Unicorn Games, 1997, 1998), *Galactic Empires: New Empires; Piracy Expansion; Powers of the Mind; Time Gates Universe Expansion* card art (Companion Games, 1995), *GURPS Traveller: Behind the Claw* gamebook (Steve Jackson Games, 1998), *In Nomine: Superiors 2 Pleasures of the Flesh* game book (Steve Jackson Games, 2000), *Judge Dredd* card art (Round Table Productions, 1999). *Legend of the Burning Sands-Black Hand-Black Heart; Blood and Ivory* card art (Alderac Entertainment, 1998, 1999), *Legend of the Five Rings: Hidden Emperor; Gold Edition; Otosan Uchi* Boxed Set, card art; *Pearl* card art (Alderac Entertainment, 1997, 1999, 2000), *Middle Earth: The Wizards Player's Guide cover, The Wizards* card art (Iron Crown Enterprises, 1996) *NeverWorld: Culturebook/Hourani; Tome of NeverWorld* (ForEverWorld Books, 1996*), Pendragon: Tales of Magic and Miracles* game book (Green Knight, 1999), *Star Trek* game book (Last Unicorn Games, 1999), *Magic: The Gathering* collectible card art: *Alliances*; *Antiquities*; T*he Dark*; *Fallen Empire*; *Legends, Time Spiral* (Wizards of the Coast, 1994, 1996, 2006); *Mystara: Dungeon Master Survival Kit, Glantri: Kingdom of Magic; Mark of Amer; Karameikos, Kingdom of Adventure; Monstrous Compendium Appendix; Night of the Vampire* (TSR, Inc., 1994, 1995), *Mythos: Dreamlands* collectible card art (Chaosium, 1996*), Pax Draconis* gamebook (Technicraft, 2003), *Shadowfist: Boom Chaka Laka expansion; Dark Future expansion; Netherworlds 2 expansion; Shaolin Showdown expansion* card art (Z-Man Game, 2001, 2002), *Star Trek Role Playing Game* interiors (Last Unicorn games, 1999), *Tales of Chivalry & Romance; Tales of Magic & Miracles* book cover (Green Knight Publishing, 1999), *Vampire: The Eternal Struggle-Gehenna Expansion* card art (White Wolf, 2004), *Wheel of Time* card art (Precedence Publishing, 2000), *Xxxenophile* card art (Slag-Blah Entertainment, 1998).

***Misc:*** Model kit covers: *Babylon 5 Starfury; Battlestar Galactica; Colonial Viper; Cylon Basestar, Cylon Raider*; *U.S. Voyager* (Revell/Monogram. 1997, 1998). Model kit covers: *Star Trek-Legendary Space Encounter; Star Wars-Darth Vader; Star Wars-Emperor Palpatine; Star Wars-Han Solo; Klingon Bird of Prey; Star Wars-Luke Skywalker; Star Wars-Tie Fighter Flight Display; U.S.S. Enterprise Flight Display; U.S.S. Enterprise N.C.C. 1701-B* (AMT/ERTL Company, 1995, 1996), *Gravity's Edge* audio cover (DAG Productions. 1989).

## Aulisio-Dannheiser, Janet Elizabeth

(?) American artist. Born in Hackensack, New Jersey, Aulisio began working for SF magazines in the late 1970s. She studied at the Phoenix School of Design in New York City for two years, learning practical skills in preparation for a career in illustration, but then switched to the Ridgewood School of Art in Ridgewood, New Jersey so as to further her education in fine arts. During this period she worked at a second-hand bookstore in Hackensack, where her love of beautifully illustrated books began. Her first professional assignment was for *Analog* magazine, doing the interior illustrations for a story by Orson Scott Card, for the May, 1978 issue. In 1979, her works were exhibited at the American Cultural Center in Paris, along with those of Mike Hinge*, Richard Powers*, and Ron Walotsky*, for a retrospective of American science fiction art. After her marriage to the artist John Dannheiser around 1980, Aulisio began being credited as Janet Aulisio Dannheiser.

Aulisio is better known for her highly detailed black-and-white interior illustrations than for color work, which for the most part have the earmarks of colored pen-and-ink drawings. Aulisio was a contributor to magazines, mainly *Amazing, Analog* and *Asimov's* until the early 1990s, when she began free-lancing for gaming companies, primarily as an interior artist for role-playing games, and to a limited extent, an illustrator for collector card games. She also has done excellent interior B/Ws for books, most recently for a *George R. R. Martin Retrospective*, for Subterranean Press, 2003. Aulisio's illustrations have been seen far less frequently after 2000. She was nominated for a World Fantasy Award in 1991, and has won a Chesley Award in 1988 for best interior illustration, and two Asimov's Readers Awards in 1989 and 1990.

**Sources:** Grant, John, Humphrey and Scoville. *The Chesley Awards: A Retrospective* (AAPPL, 2003); Klein, Jay Kay. "Biolog: Janet Ausilio" Analog magazine, July 1982.

### Collections and Anthologies (various contributing artists)

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

BOOKS ILLUSTRATED INCLUDE: *The Body Bank* (Berkley, 1990), *Caverns* (Berkley, 1981), *Cliffs* (Berkley, 1986), *Death Game 2090* (Berkley, 1990), *Death Valley Free Prison* (Berkley, 1990), *Dragons of Darkness* (Ace, 1981), *GRRM: A RRetrospective* (Subterreanean Press, 2003), *Infinite Kingdoms* (Owlswick Press, 1990), Lava (Berkley, 1982), *Mage: Such Pain; The Ascension* (White Wolf, 1993, Harper-Prism, 1995), *Reefs* (Berkley, 1981), *Space 1889* (Heliograph, 2000), *Gravity's Angels* (Arkham, 1991), *Tuf Voyaging* (Meisha Merlin, 2003), *The Water of Thought* (Pinnacle, 1981), *World of Darkness* (Harper-Prism, 1995).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1986 (11); 1987 (1, 7, 8); 1988 (5, 7); 1989 (11); 1990 (1, 3, 7, 9); 1991 (3);

ASF: 1978 (1, 3, 4, 10, 11); 1981 (4, 8); 1982 (3, 9, 10); 1983 (4, 5); 1985 (11, 12); 1986 (3, 12); 1987 (1, 2, 5, 8); 1988 (5, 7); 1989 (6, 10, 11, 12); 1990 (5, 6, 10, 11), 1992 (3, 8, 7, 11); 1993 (5, 7, 10, 11); 1994 (3, 6); 1995 (11); 1996 (12); 1997 (1, 10); 1998 (2)

IASFM: 1980 (1); 1983 (1, 2, 4, 5); 1987 (4); 1988 (6, 9); 1989 (6, 8, 10); 1990 (1, 3); 1991 (8);

DRAG: 1988 (11); 1989 (1, 8, 10),

DUNG: 1988 (11/12)

DEST: 1980 (#1, #2, #3); 1981 (#1, #2)

GXY: 1977 (6, 7, 8)

ROF: 1997 (2, 10, 12); 1998 (4)

SFAge: 1997 (9); 1999 (7);

WT: 1990 (spring)

GAME-RELATED ILLUSTRATIONS INCLUDE: Ars Magica*: Festival of the Damned, Anniversary Ed.* (Atlas Games, 1998), Aria Roleplaying: *Canticle of the Monomyth* (Last Unicorn Games, 1994), *Art of Vampire: The Masquerade* (White Wolf, 2001), *Battle Tech* collector card art (Wizards of the Coast, 1996), *Cloud Call of Cthulhu: Mansions of Madness* (Chaosium, 1990), *Captains of Mars & Conklin's Atlas of the Worlds* (Heliograph, 2000), *Dark Conspiracy: Player's Handbook, 2nd Ed.. Referee's Guide, 2nd Ed.* (1998), Earthdawn: *Gamemaster's Compendium; Player's Compendium* (RedBrick Limited, 2005), *Denizens of Earthdawn Vol. 1, 2 gamebook; Earthdawn Companion* (FASA, 1993, 1994), *Fantastic Stories Tales of the Weird & Wondrous* (TSR, Inc., 1987), *On the Edge* collector card art: *Arcana; Surviving* (Atlas Games, 1995), *Shadowrun: 2nd Edition; 3rd Edition; Barsaive at War; Corporate Download; Elven Fire;Grimoire, 2nd Ed. ; Man & Machine: Cyberware; Native American Nations, Vol. 1, 2; New Seattle; Path of Deception; Rigger 2; Target: Matrix; Threats ; Tir Na Nog ; Wake of the Comet* (Fantasy Productions/FASA, 1991, 1992, 1993, 1996, 1997, 1999, 2000, 2001, 2002), *Vampire: The Masquerade: Alien Hunger; Blood Nativity; Hunters Hunted; Milwaukee by Night; Succubus Club* (White Wolf, 1991, 1992), *Van Bek, Eternal Champion Vol 2* (White Wolf 2005).

## Austin, Alicia

(b. November 24, 1942) American artist. Born in Providence, Kentucky, Austin spent her formative years as an "army brat," traveling and attending schools in Arkansas, California, Germany, Japan and Canada. She attended Sacred Heart Dominican College in Houston, Texas on an art scholarship, and studied art, biology and comparative Anatomy at the University of Houston with thoughts of becoming a medical illustrator. Instead, she enrolled in the M.D. Anderson Hospital's cytology program and completed her education as a cytotechnologist. After graduation, she was offered her first job in Canada, where a college club science fiction and fantasy magazine "coerced" her in doing their illustration. Austin first displayed her art at the World SF convention in St. Louis (1969), where she was approached by a professional editor who published her work in the 1971 issue of *New Worlds of Fantasy 3*. In 1970 Austin moved to Los Angeles, California where she lived with fans John and Bjo Trimble for some years, while making the transition from a fan artist to a professional illustrator. During this time Austin won a Hugo Award for Best Fan Artist (1971), the first *woman* artist to win a Hugo.

Austin's traditions are those of the late Victorian-early twentieth century artists like Arthur Rackham, Edmund Dulac, and Alphonse Mucha, whose visionary fantasies inspire her love of fairy tales, folklore and mythology. Stylistically, her delicate line work also shows the decorative influences of the Symbolist artist Aubrey Beardsley. In her illustrations for children's stories, the stories of Native Americans and in personal works, Austin strives to interpret the spiritual and metaphysical aspects of the mythologies themselves. Over the years, Austin has moved beyond the boundaries of "illustration art" into the world of fine art, producing original paintings with a unique, original embossure, and high quality limited edition reproductions for collectors. Early works were in pencil and ink, and then watercolor. Later she expanded her techniques by working with printmaking. Later works make use of prismacolor, pastels, charcoal and "found materials," frequently combining one or more of these with watercolor, which includes the less used opaque watercolor technique. A typical original today may easily have thirty or more layers before it is finished.

In addition to commercial assignments, in recent years Austin discovered a strong market for her art via commercial products (prints, note cards, and the like) as well as actively selling her work privately and through exhibit at conventions in the field. She was chosen to be the first woman artist to be named solo Guest of Honor at the 51st World Science Fiction Convention (San Francisco, CA). Austin also has worked in collaboration with long-time friend and artist George Barr* who wrote the introduction for her art book *Age of Dreams* (1978), published by Donald M. Grant, which has commissioned some of her best works for their books. In 1979 Austin won the Balrog Award for Best Professional Publication for this book, and the Howard Award for Best Fantasy Artist, followed in 1991 with the Inkpot Award for Outstanding Achievement in Illustration. Austin created a portfolio of illustrations for Patricia McKillip's *The Forgotten Beasts of Eld* (Schanes and Schanes, 1981). In 1982 her work was added to

the permanent collection of the New Britain Museum of American Art (Connecticut).

**Sources**: correspondence from the artist June, 2005; *Age of Dreams: The Illustrations of Alicia Austin*. Donald M. Grant, 1978.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Black Gods Shadow* (Donald M. Grant, 1977), *Bridging the Galaxies* (San Francisco SF Convention, 1993), *A Christmas Carol* (Tempo, 1981), *Cobblers Rune* (Cheap Street, 1982), *Copper Star* (Wadsworth, 1991), *Demon of Scattery* (Ace, 1980), *Destinies* (Ace, 1980), *Dragons of Light* (Ace, 1980), *Durandal* (with G. Barr: Donald M. Grant, 1982*), Echoes from an Iron Harp* (Donald M. Grant, 1972), *The Edges of Things* (WSFA Press, 1991), *The Enchanted World Series: Spells and Bindings* (Time-Life Books, 1986), *Fantasy Book* (Dennis Mallonee, 1983), *Fur Magic* (Donald M. Grant, 1993, Ace, 1993), *Gummitch & Friends* (Donald M. Grant, 1993), *In the Beginning* (Cheap Street, 1983), *The Last Castle* (Underwood Miller, 1980), *The Magic Goes Away—And the Magic Returns* (Ace, 1981), *The Mask of Circe* (Donald M. Grant, 1971, Ace, 1971), *More Magic* (Ace, 1984), *New World of Fantasies 2* (Ace, 1971), *Night's Master* (Meulenhoff NED, 1982), *Nirwana* (Meulenhoff NED, 1981), *On Saint Hubert's Thing* (Cheap Street, 1982), *Proteus* (Ace, 1981), *Quicks Around the Zodiac* (Cheap Street, 1983), *The Red Hawk* (Cheap Street, 1983), *The Sea of Ravens* (with G. Barr: Donald M. Grant, 1983), *Scarlet Dream* (Donald M. Grant, 1981), *Solomon Leviathan's 931st Trip Around the World* (Cheap Street, 1981, Philomel, 1988), *The Unhappy Princess* (Cheap Street, 1983), *Universe #1, #2* (Ace, 1971, 1972), *Voorloper* (Ace, 1980), *A Witch Shall Be Born* (Donald M. Grant, 1975),

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1981 (5, 7, 9); 1982 (1)
DEST: 1979 (8, 10); 1980 (2, Spring)
IASFM: 1981 (8, 11); 1982 (3)
MZB: 1988 (#2); 1989 (#5); 1990 (#5); 1991 (#9); 1993 (#18); 1994 (#22, #26); 1997 (#36)

## Avon, John

(b. March 7, 1961) British artist. Avon attended school in Penarth (South Wales, U.K.) and spent a foundation year at Cardiff in 1979 followed by a 3 year degree in Graphic Design at Brighton Polytechnic (England, U.K.). As a boy the "Rupert Annual" illustrated by Alfred Bestall was a major influence, as was the box art for Airfix Model Kits. At school, the Surrealists, the illustrations of Maxfield Parrish, and SF artist Tim White* impressed him. Initially, Avon took on local advertising jobs, leading to extensive illustrations in brochures. In 1984 his first cover painting appeared, *Waterhole* (Futura Books), followed by years of cover work in various genres: Fantasy, Sci Fi, Thrillers, Horror and Crime. In the mid 1980s, Avon's personal interests in all aspects of human behavior, especially psychology, were matched by book jacket assignments for Arkana, and Crucible—specialty press U.K. publishers of "mind, body and spirit" titles. He worked for small and large paperback publishers through the 1980s into the 1990s, and created all the covers for the Dorothy Sampson mystery series for Sphere before adding science fiction to his assignments for that publisher.

Avon began painting in oils then changed to acrylics to reduce the drying times. For a while he used the airbrush for blending but disliked the masking and cleaning involved in the process, and shifted to using a computer c. 1995 to gain the same effect and increase his productivity. While still enjoying the tactile nature of paint, commercial deadlines make a return to that media unlikely. In the early 1990s Avon was picked up by American publishers Warner, Bantam, Doubleday and in 1994 started working on the popular collectible card game *Magic: The Gathering* (M:TG) published by Wizards of the Coast, producing dozens of fantasy environments and other worldly landscapes. By 1999 his card art was traveling worldwide, to locations as distant as Kuala Lumpur, Malaysia and Capetown, South Africa, to *M:TG* events and he has often been voted a favorite artist from this card game. A noteworthy assignment was a Poster for the *Champions of Kamigawa* advertising promotion for *M:TG* worldwide. During the same period, he continued to produce some of his best works for U.K. book publishers *The Immaculate, Hammer of God, The Dark Tower*. Avon's work appeared in the art collection *Lost Realms* (Paper Tiger, 1984). His cover artwork for *Interzone* magazine (Autumn, #17, 1986) was nominated for the 1986 British Science Fiction Award.

Avon is married to Patricia Avon (Patricia MacCarthy), a children's book illustrator, and has two sons, Laurie and James.

**Sources**: www.johnavon.com; Wachter, Toby. *Behind the Canvas: John Avon*. MagicTheGathering.com Feature 72 ( www.wizards.com/default.asp?x=mtgcom/feature)

BOOKS ILLUSTRATED INCLUDE: *AEgypt* (Gollancz, 1987), *By Bizarre Hands* (NEL, 1992), *The Dark Caller* (Headline Books, 1997), *The Dark Tower Vol.2 The Drawing of the Three, Vol.3: The Gunslinger* (Sphere, 1987, 1989), *Dark Future: 1 The Revenge, 2 Beyond the Grave, 3 The Horned God, 4 The Plague* (Bantam, 1992), *Daughter of Storms* (Hodder, 1996), *Double Helix Fall* (Abacus, 1990). *The Electric Kid* (Bantam, 1994), *Freak* (New English Library/Hodder and Stoughton, 1994). *The Hammer of God* (Orbit, 1994), *The Immaculate* (Corgi, 1993), *The Instrumentality of Mankind* (Gollancz, 1989), *Invasion: Earth* (Orbit, 1991), *Jackals* (NEL, 1995),

*Johnny and the Dead* (Doubleday, 1993, Corgi, 1996), *Left to His Own Devices* (Orbit, 1994), *Norstrilia* (Gollancz, 2000), *Piratica, Piratica 2* (Hodder, 2004, 2005), *Plague from Space* (Orbit, 1991), *Planet of No Return* (Orbit, 1987), *Prime Number* (Orbit, 1989), *Raven* (NEL, 1993), *The Rediscovery of Man* (Gollancz, 1988), *Savage Season* (NEL, 1992), *Sweet Heart* (Sphere, 1991). *Two Tales and Eight Tomorrows* (Orbit, 1991), *The Wanderer* (Penguin Books, 1987), *The Waste Lands* (Warner, 1991), *World of the Sticks* (Bantam, 1992).

GAME-RELATED ILLUSTRATIONS INCLUDE (ALL WIZARDS OF THE COAST, CCGS): *Magic: The Gathering: Mirage, 5th Edition* (1996); *Portal, Visions, Weatherlight* (1997); *Portal 2nd Age* (1998); *Urzas Saga / Legacy / Destiny* (1998–99); *Invasion* (2000); *Apocalypse, Odyssey Planeshift, 7th Edition* (2001); *Torment, Judgement, Onslaught* (2002); *Legions, Mirrodin, Scourge* (2003); *Champions of Kamigawa, Darksteel, Fifth Dawn* (2004); *Betrayers of Kamigawa* (2005); Dungeons & Dragons*: Eberron* Campaign manual (2004).

MAGAZINES ILLUSTRATED INCLUDE:
INT: 1986: (#17)

## Baker, Chris

(b. August 17, 1960) British Artist. Christopher Baker, better known to fans by his pseudonym "Fangorn" was born in Birmingham, England. He studied graphic design at the Bournville School of Art, but considers himself largely self-taught. His earliest influences were Frank Frazetta*, George Barr*, Richard Corben* and other comic artists, he says "too numerous to mention!" Baker's earliest art was produced in ballpoint pen with ink washes, similar in technique to that used by Barr. He then moved to gouache and ultimately acrylic paint, which remains his medium of choice, but he is not "a slave to any process or technique," he says and occasionally uses oils. As for "Fangorn," he says "many people assume that I am a fan of Tolkiens' classic, but the name Fangorn was chosen on a whim." At a young age he came across the name in the book *A Guide to Middle Earth*. He liked the sound of it and has used it ever since for all his published work, although he adds "I haven't picked up a paintbrush since 2002 so I haven't really used it much in recent years."

Baker's first professional job was for a gaming company, but his first fantasy book cover was in 1987 for *A Place Among the Fallen*, a novel by Adrian Cole. He is most well known for the U.K. editions of Robert Asprin's "Myth" series and Brian Jacques' *Redwall* series of children's books. Many of his illustrations have been used on German editions of books originally published in the U.K.. In 1994 he was hired by Stanley Kubrick to produce concept designs for the film project *A.I.* After Kubrick's death Baker went on to work with Steven Spielberg. Since then all of his work has been in the film industry with much of it in the fantasy and science fiction genre. Recent projects include *The Time Machine* (2000), *The Road to Perdition* (2001), *Big Fish* (2002), Tim Burton's *Corpse Bride* (2003), *Charlie and the Chocolate Factory (2004)*, *War of the Worlds (2005),* and *The Golden Compass (2007),* based on Philip Pullman's highly successful young adult trilogy *His Dark Materials*. "Moving into film forced me to start producing more work digitally," he says, "I use the 3d environment for composing shots or mockups and on occasion finished art. For illustration I will quite often work from scans of my original sketches and complete them in Photoshop."

More often described now as a Concept Designer and Storyboard artist, Baker's aim is to eventually move on to direct a feature film, and he is currently developing an original screenplay. He also wants to produce more personal works that include etching and sculpting. He won a 2007 BSFA Award for Best Cover Art, and in 2002 had a one-man exhibit of his original art for Kubrick's *A.I.* in a Soho gallery, London. He has been interviewed with regard to his work on Spielberg's *Artificial Intelligence* on the *A.I.* DVD TV documentary "Stanley and Steven."

**Sources**: e-mail from the arist, May 2007; www.fangorn.pwp.blueyonder.co.uk/CharmaWow

BOOKS ILLUSTRATED INCLUDE: *Another Fine Myth* (Little Brown/Orbit, 1999), *Dinosaur Summer* (HarperCollins, 1998), *First Chronicles of Druss the Legend* (Book Club Associates/U.K., 1991), *Gods in Anger* (Unwin, 1988), *Hit or Myth* (Legend, 1990), *Jovah's Angel* (Harper Collins, 1997), *King of Light and Shadows* (Unwin, 1988), *Ladylord* (Harper Collins, 1997), *Little Myth Maker* (Legend, 1991), *Mammoth: #1 Longtusk; #2 Silverhair* (Gollancz/Orion, 1999, HarperCollins, 2001), *Myth Conceptions* (Little Brown/Orbit, 1999), *Myth Directions* (Orbit, 1999), *Myth-ing Persons* (Legend, 1991), *Myth Inc. In Action* (Legend, 1991), *Myth-Nomers and Im-Pervections* (Legend, 1991), *Orcs: First Blood #1 Legion of Thunder; #2 Bodyguard of Lightning; #3 Warriors of the Tempest* (Orion/Gollancz, 1999, 2000), *Phule's Company* (Legend, 1991), *Phule's Paradise* (Legend, 1992), *A Place Among the Fallen* (Unwin, 1987), *The Riddled Knight* (Orion, 2001), *Throne of Fools* (Unwin, 1987), *Time-Elapsed Man & Other Stories* (Drunken Dragon Press, 1990), *The Web: Spiderbite* (Orion, 1997).

MAGAZINE ILLUSTRATIONS INCLUDE:
WD: 1977 (#1), 1980 (#20)

**Misc.:** *Fiend Folio* (TSR, Inc., 1981), *Inquisitor: Warhammer 40000* series #1 (Games Workshop, 1990), *Wolf in Shadow* graphic novel (Legend, 1994)

## Balbalis, John

(September 23, 1929–October 15, 1991) American artist. Born in Manhattan, Balbalis was a lifelong New Yorker, who worked for *Galaxy* magazine throughout the 1950s and 1960s, as well as that magazine's short-lived fantasy companion publication *Beyond*. He graduated from New York University with a degree in Art Education in 1953, and even before graduating was already producing interiors, using a stippling technique for his black-and-white work. His artistic influences were the surrealists, especially De Chirico and Dalí and like that artist he was known professionally only by his last name, signing works either "Balbalis" or "JBal." As prolific as Balbalis was in the SF magazine field, the work simply did not pay enough to hold him, and he soon started working for John Wiley and Sons, as a science education illustrator. During his thirty-six years with Wiley and Sons, Balbalis planned and illustrated hundreds of titles in astronomy, biology, biochemistry, chemical engineering, economics, geology and the like. Shortly before he died, Wiley published his copywritten poster explaining the "Big Bang" theory. At the time of his death he was working on a book *The Art and Architecture of Chichen Itza.*

**Sources:** personal correspondence with Irene Balbalis, widow, February 2007.

### Published Work

BEY: 1953 (7, 9); 1954 (5)

GXY: 1953 (5,6, 8, 9); 1956 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1957 (1, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1958 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 (2, 4, 6, 8, 10, 12); 1960 (2, 4, 6, 8, 10, 12); 1961 (2, 4, 6, 8, 10, 12); 1962 (2, 4, 6, 8, 10, 12); 1963 (2, 4, 6, 8, 10, 12); 1964 (2, 4, 6, 8, 10)

## Bama, James Elliot

(b. April 28, 1926) American artist. Born in New York City, Bama attended the High School of Music and Art, and then studied for four years with Frank Reilly at the School of Art and Design in that city and later attended the Art Students League for three years. He got into paperback cover art in 1950 with *A Bullet for Billy the Kid* for Avon Books. In 1951 he joined the now famous Charles E. Cooper Studio, producing paperback book covers, movie posters and illustrations for such publications as *The Saturday Evening Post*, *Argosy*, and *Reader's Digest*. He worked for the advertising agency for fifteen years, alongside other studio artists such as Murray Tinkelman* and was a highly successful commercial artist creating illustrations in a wide range of genres. From 1955 through 1971 he worked primarily for Bantam Books, doing 450 cover paintings. He also produced some artwork for Avon, Signet, and Berkley Books and served as the official artist for the New York Giants football team, as well as doing work for the Football and Baseball Halls of Fame, and the U.S. Air Force. Bama did the original artwork for *Star Trek* for NBC Television in 1965. He also painted the box cover art for Aurora's monster model kits, including King Kong, Frankenstein, Dracula and the Mummy.

A trip to a friend's ranch in 1966 convinced Bama to move West, and he now lives and works at a Wyoming studio on his ranch, twenty miles from the nearest town. Since 1971 Bama has focused entirely on easel paintings, specializing in scenes of the American West. He is recognized as one of the leading "American Realist" artists in this very popular American art field. Many of his paintings are in private collections and major museum collections including the Cowboy Hall of Fame and the Whitney Museum of Western Art.

Bama's fame in the science fiction field rests on a series of sixty-two cover paintings he did for the *Doc Savage* paperbacks published by Bantam books. His covers for the this series featuring a bronze superhero reprinted from 1930s pulp magazines were credited with establishing the books as major sellers in the crowded superhero field. Bama used Steve Holland, a close friend and one-time actor, as his model for Savage. A conscious decision was made by Bama and Bantam art director Len Leone to update the look of *Doc Savage*. This new paperback look for *Doc Savage* sold the series, and set the look of the character for generations of fans. Of the first sixty-seven novels, Bama did all but the covers for books 3, 4, 5, 6, and 8; marriage to his wife, Lynne Klepfer in 1964, and their honeymoon, were the reasons Bama was not able to do those covers. He completed his last cover in the series July 7, 1971, a point in his long artistic career, he notes, that now seems very distant to him.

Bama's second career as a Western artist brought him wider recognition than his first, although his portraits of real people of the new West display the same eye for detail, texture, and characterization — and the same distinctive style — that brought his renown as a commercial artist. Virtually every artist who has illustrated *Doc Savage* books since Bama has followed his style of portraying the lead character, described by one critic as "a cross between a Nazi Storm Trooper and the Jolly Green Giant, but in bronze."

**Sources**: correspondence from the artist April/May 2005; Di Fate, Vincent. "Interview with James Bama" *Science Fiction Chronicle* August 1988; Kane, Brian M. "The Making of James Bama: American Realist" *Illustration Magazine* #16, 2006; Wenaha Gallery Online www.wenaha.com July 2005; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds the Fantastic Vision of Science Fiction Art* (Penguin/Wonderland,

1997), Kane, Brian M, Ellison, Harlan and Leone, Len. *James Bama: American Realist* (Flesk, 2006), Kelton, Elmer. *The Art of James Bama* (Bantam, 1993.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: (all published by Bantam, *Doc Savage* series) *The Annihilist* #31 (1968), *Cold Death* #21 (1968), *Czar of Fear* #22 (1968), *Dagger in the Sky* #40 (1969), *Deadly Dwarf* #28 (1968), *Death in Silver* #26 (1968), *Devil on the Moon* #50 (1970), *Devil's Playground* #25 (1968*), Dust of Death* #32 (1969), *Evil Gnome* #82 (reprint, 1976), *Fantastic Island* #14 (1966), *Fear Cay* #11 (1966), *Feathered Octopus* #48 (1970), *Flaming Falcons* #30 (1968), *Fortress of Solitude* #23 (1968), *Freckled Shark* #67 (1972), *Giggling Ghosts* #56 (1971), *Gold Ogre* #42 (1969), *Golden Peril* #55 (1970), *Green Death* #65 (1971), *Green Eagle* #24 (1968), *Haunted Ocean* #51 (1970), *He Could Stop the World* #54 (1970), *Hex* #37 (1969), *Land of Always Night* #13 (1966), *Land of Long JuJu* #47 (1970), *Living Fire Menace* (1971), *Mad Eyes* #34 (1969), *Mad Mesa* #66 (1972), *Merchants of Disaster* #41 (1969), *Majii* #60 (1971), *Man of Bronze* #1 (1964), *Man Who Shook the Earth* #43 (1969), *Man Who Smiled No More* #45 (1970), *Mental Wizard* #53 (1970), *Midas Man* #46 (1970), *Monsters* #7 (Bantam, 1965), *Motion Menace* (1971), *Munitions Master* #58 (1971), *Murder Melody* #15 (1967), *Mystery Under the Sea* #27 (1968), *Mystic Mullah* #9 (1965), *Other World* #29 (1968), *Phantom City* #10 (1966), *Pirate of the Pacific* #19 (1967), *Pirate's Ghost* #62 (1971), *Poison Island* #57 (1971), *Quest of Qui* #12 (1966*), Red Skull* #17 (1967), *Red Snow* #38 (1969), *Resurrection Day* #36 (1969), *Sargasso Ogre* #18 (1967), *Sea Angel* #49 (1970), *Sea Magician* #44 (1970), *Secret in the Sky* #20 (1967), *Spook Legion* #16 (1967), *Squeaking Goblin* #35 (1969), *Submarine Mystery* #63 (1971), *Terror in the* Navy #33 (1969), *Thousand-Headed Man* #2 (1964), *Vanisher* #52 (1970), *World's Fair Goblin* #39 (1969), *Yellow Cloud* #59 (1971).

MAGAZINES ILLUSTRATED INCLUDE:
TSF: 1951 (Spring)

## Barber, Thomas

(b. July 24, 1946) American artist. Born in New York City, Barber attended the Art Institute of Boston (MA) from 1965–1967, majoring in illustration. His early influences were Monet, N.C. Wyeth and "of course," he says, "Frazetta."* He entered the science fiction field in 1976, with a cover for *Amazing Science Fiction* magazine, for their March issue — and remained active in the field until 1979. He did three additional covers for *Amazing*, plus cover art for *Heavy Metal* and other genre magazines, along with work for two book publishers: DAW, and Zebra Books. During this time he also created art for a few of the album covers for a short-lived but notable series of spoken word recordings, by famous authors in the SF genre (e.g., Harlan Ellison, McCaffrey, LeGuin, Bloch) produced by Alternate World Recordings (AWR). He was voted Best Professional Artist at the New England Science Fiction Convention in Boston, 1976. His first few covers were painted in acrylics, and then his first agent convinced him to paint in oils, which was good advice: Barber's heroic fantasy cover paintings for Zebra Book's *Tros of Samothrace* series were among the most attractive and lively of the time.

A highly talented artist, with a gift for depicting the memorably intense characters and environments that fantasy literature demands, Barber stayed in the field for a relatively brief period of time before moving on to pursue western art, and then non-representational, fine art, in a wholly different visionary style.

**Sources**: correspondence with the artist October, 2005

**Published Work**

BOOK ILLUSTRATIONS INCLUDE: *Black Vulmea's Vengeance* (Zebra, 1977), *Chrysalis, Chrysalis 2, Chrysalis 4, Chrysalis 6, Chrysalis 7* (Zebra, 1977, 1978, 1979), *Chrysalis 9* (Doubleday, 1981), *The Dream Lords: #1 The Plague of Nightmares, #2 Bane of Nightmares, #3 Lord of Nightmares* (Zebra, 1976, 1977), *Jack of Swords* (DAW, 1976), *Mysteries of the Worm* (Zebra, 1981), *Science and Sorcery* (Zebra, 1978), *The Sign of the Moonbow* (Zebra, 1977), *Tros of Samothrace: #1'Lud of Lunden, #2 Avenging Liafail, #3 The Praetor's Dungeon, #4 The Purple Pirate, #5 Queen Cleopatra* (Zebra, 1976, 1978), *Weird Tales #1* (Zebra, 1980), *A World Called Camelot* (DAW, 1976).

MAGAZINES ILLUSTRATED INCLUDE:
HM: 1977 (11); 1978 (5); 1979 (3, 11)
AMZ: 1976 (3, 12),
GAL: 1976 (#1, #2); 1977 (#3, #4); 1979 (#11/12)

**Misc.**: *Heavy Metal Calendar* page for March, 1979; *Blood! The Life and Future Times of Jack the Ripper* album cover (Alternate World Recordings, 1977), *Gonna Roll the Bones* album cover (Alternate World Recordings, 1976), *Joanna* (Russ) album cover (Alternate World Recordings, 1976), *Frankenstein Unbound* album cover (Alternate World Recordings, 1976).

## Barlow, Wayne Douglas

(b. January 6, 1958) American artist. Born in Glen Cove, New York to well-known natural history artists Sy and Dorothea Barlowe, Barlowe attended the Art Students League and The Cooper Union in New York City. Along with his instructors, Barlowe was strongly influenced by Zdenek Burian, A Czech painter known for his work of dinosaurs and cave-

men. Other influences included Pyle, Ingres, Parrish, and the Wyeths. While in college he apprenticed in the Exhibition Department of The American Museum of Natural History. During this period Barlowe collaborated with his parents on his first professional book assignment, *The Instant Nature Guide to Insects* (Grossett & Dunlop). A long time SF reader, Barlowe naturally gravitated to the field when he became a professional illustrator; his first published piece was painted for *Cosmo* for a story by Michael Bishop. He soon began producing artwork for Berkley Books, and thereafter all the major SF magazine and book illustrators.

Barlowe's first self-generated art book, *Barlowe's Guide to Extraterrestrials*, was published by Workman Publishing, 1979. The *Guide*, which Barlowe conceived, illustrated and co-authored, established his reputation for rendering unusual, organic alien creatures. The *Guide* was nominated for The American Book Award and the Hugo. It was chosen Best Illustrated Book of 1979 by the Locus Poll, and a Best Book For Young People by the American Library Association. *The Guide,* considered by many to be a contemporary classic SF work, has 270,000 copies sold to date. Barlowe's second book, *Expedition* (1990), a natural history journey to another world, was nominated for the 1991 Chesley Award, and voted a 1991 Best Book for Teenagers by The New York Public Library. Since *Expedition* there have been three more books, *The Alien Life of Wayne Barlowe*, an art retrospective (1995), and *Barlowe's Guide to Fantasy* (1996), a sequel to Barlowe's first book. His most recent art books, published by Morpheus International, are *Inferno* (1999), an interpretation of the demonology contained in the *Grimoire of Honorius*, and a bound portfolio published as a sequel, *Brushfire: Illuminations from the Inferno* (2001). Barlowe's dark and unique visions of Hell show a shift in his thinking and rendering toward a more classical, less narrative, approach. In concert with the release of *Inferno*, Morpheus published a limited edition giclee, a poster and a bronze created by Barlowe.

Since his beginnings in illustration, Barlowe's art career has expanded in several different directions. He has created editorial paintings for *Life, Time* and *Newsweek*, and his artwork has been seen on television on Walter Cronkhite's *Universe* and Connie Chung's *Saturday Night* as well as on the Discovery Channel. An interview with Barlowe appeared on the Sci-Fi Channel's *Inside Space* program. Portfolios and interviews in print have appeared in *TV Guide, Starlog, Realms of Fantasy, Future Magazine, Science Fiction Age, Starburst, TV ZONE* (U.K.) and *Filmfax*. His line of SF toys, *The PowerLords* was manufactured by Revell (1983). In 1991 Barlowe began painting dinosaurs, which resulted in many paleontological assignments. In 1995, Barlowe's first book of dinosaur illustrations, written by Peter Dodson, *An Alphabet of Dinosaurs* (Scholastic Books), was released to great critical acclaim. By 2006 there had been nine printings of the book with 130,000 copies sold, in addition to dinosaur prints, and a calendar (Portal Publications, 1999).

In 1996 Barlowe and James Cowan, publisher of Morpheus, created a development company called Xenophiles, Inc. with the purpose of developing imaginative multi-media properties. Its first creation, *Xenozoo*, was sold first to Playmates Toys, and then to Fox Kids Network. Barlowe designed the Artifact, the principal aliens and their homeworld for the two-hour TNT Babylon 5 movie, *Thirdspace* (1998). He contributed alien creature and character designs for several films, including the animated *Titan AE* (2000), *Galaxy Quest* (1999*), Blade 2* (2000), *Hellboy* (2002), and two Harry Potter movies, *Harry Potter and the Prisoner of Azkaban* (2004) and *Harry Potter and the Goblet of Fire* (2005). In 1999 Barlowe produced a screenplay *Inferno: Rebellion in Hell* to accompany his art book and sold it to Fox Feature Animation. Barlowe contributed creature designs for Activision's console game *Dead Rush* in 2003. In 2004 Barlowe's book *Expedition* was sold to the Discovery Channel for a two hour presentation. He is one of the show's executive producers, writer and art director.

Barlowe is included in the Society of Illustrator's prestigious book, *The Illustrator in America 1860–2000*. He has been, at various times, a member of the Society of Illustrators, The Society of Vertebrate Paleontologists and The Science Fiction Writers of America. Barlowe's paintings have been exhibited at The Bronx Museum of the Arts, The Orlando Science Center, The New Britain Museum of American Art, The Society of Illustrators (NY), The Atrium at Park Avenue, The Discovery Museum in Bridgeport, Connecticut and the Hayden Planetarium in New York. In 1984 he was instrumental in organizing and co-chairing the first SF art show in the history of the Society of Illustrators. Barlowe works at home with his wife Shawna McCarthy, an editor and literary agent, and their two daughters Cayley and Hillary.

**Sources:** www.waynebarlow.com; Frederik Pohl. "Extra-Terrestrial Michelangelo" *Science Fiction Age*, May 1993; Tanith Lee. "Paint's Master" *Realms of Fantasy*, Feb 1997.

### Published Work

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *The Alien Life of Wayne Barlowe*. U.S.: Morpheus International, 1995; *Barlowe's Guide to Extraterrestrials* (with Ian Summers, Beth Meacham) U.S.: Workman Publishing, 1979; *Barlowe's Guide to Fantasy* U.S.: HarperPrism, 1996; *Brushfire: Illuminations from the Inferno*. U.S.: Morpheus International, 2001;

*Expedition: Being an Account in Words and Artwork of the 2358 A.D. Voyage to Darwin IV*. U.S.: Workman Publishing, 1990; *Barlowe's Inferno* U.S.: Morpheus International, 1998.

BOOKS ILLUSTRATED INCLUDE: *Acts of Conscience* (Warner Aspect, 1997), *Alien Bootlegger* (Tor, 1993), *Alien Debt* (Bantam, 1984), *Aliens Among Us* (Ballantine/Del Rey, 1981), *Aliens From Analog: Anthology #7* (Davis, 1983), *All Judgement Fled* (Ballantine/Del Rey, 1979), *Ancient Light* (Penguin/Roc, 1990), *Anywhen* (Avon, 1983), *Battle of Forever* (DAW, 1982), *Being Alien* (Tor, 1989), *Beyond the Blue Event Horizon* (Del Rey/Ballantine, 1980), *Black Easter — Faust Aleph-Null* (Avon, 1982), *Book of the Beast; Book of the Damned* (Overlook Press, 1990, 1991), *Bridgehead* (Tor, 1986), *A Century of Fantasy 1980–1989* (MJF Books, 1996), *China Mountain Zhan* (Tor, 1993), *Chrestomathy* (Baen. 1984), *Contact and Commune* (Popular Library/Questar, 1990), *Dawn for a Distant Earth* (Tor, 1987), *The Day After Judgment* (Avon, 1982), *Deathwish World* (Baen, 1986), *Dinosaur Empire* (Avon, 1995), *Dragon's Plunder* (Byron Preiss/Atheneum, 1992), *Earth in Twilight* (DAW, 1981), *Ecologic Envoy* (Tor, 1999) *Emissary to the Stars* (Baen, 1986), *Empire & Ecolitan Omnibus* (Tor, 2001), *Escape from Kathmandu* (Tom Doherty Associates, 1994), *The Entropy Effect* (Pocket, 1981), *Escape Orbit* (Ace, 1983), *Fallen Star* (Avon, 1983), *Falling Torch* (Baen, 1991), *The Forever Hero* (Tor, 1999), *Future Boston* (Tor, 1994), *Galactiad* (DAW, 1983), *Heritage of Flight* (Tor, 1989), *Home Is the Hangman/We, In Some Strange Power's Employ, Move Along a Rigorous Line* (Tor double, 1990), *The House: Blackwater #3* (Avon, 1983), *Human to Human* (Tor, 1990), *Imago* (Warner, 1989), *In Another Country/ Vintage Season* (Tor, 1990), *In the Cube* (Tom Doherty Associates, 1994), *Isaac Asimov's Aliens* (Ace, 1991), *Lifeship* (Pocket, 1977), *Lion Game* (Ace, 1985), *Lucky Starr and the Big Sun of Mercury* (Twayne, 1978), *Lucky Starr and the Moons of Jupiter* (Gregg Press, 1978), *Lucky Starr and the Pirates of the Asteroids* (Twayne, 1978), *Lucky Starr and the Rings of Saturn* (Gregg Press, 1978), *Major Operation* (Ballantine, 1981), *Mercenary* (Pocket, 1977), *The Monitor, the Miners and the Shree* (Ballantine Del Rey, 1980), *Moving Mars* (Tor, 1993), *Next Encounter* (Fawcett, 1982), *Night's Black Agents* (Berkley, 1978), *Nightwatch* (Dell, 1979), *Not in Our Stars* (Avon, 1984), *Operation StarHawks #1: Space Hawks, #2: Code Name Peregrine, #3: Beyond the Void* (Ace, 1990, 1991), *Orson Scott Card Set of 3* (Tom Doherty Associates, 1988), *Quarreling, They Met the Dragon — Chronicle of Senruh Hero of Naphar* (Avon, 1984), *Princes of the Air* (Pocket, 1982), *Ray Bradbury Chronicles 5* (Nantier Beall Minoustchine, 1993), *Ray Bradbury Presents Dinosaur World* (Avon, 1992), *Retief and the Pangalactic Pageant of Pulchritude, Retief in the Ruins, Retief of the CDT, Retief's War* (Baen, 1985, 1986), *Return of Retief* (Baen, 1984), *Rule Golden & Double Meaning* (Tor double, 1991), *Saga of Fafhrd and the Gray Mouser* (Gregg Press, 1977), *Secret Books of Paradys IV: The Book of the Mad* (Overlook Press, 1993), *The Silkie* (DAW, 1982), *Specimens* (Tor, 1990), *Star Rebel* (Bantam, 1984), *Star Wars Hans Solo Series: Han Solo at Stars' End* (Ballantine/BCE, 1979), *Transatlantic Tunnel, Hurrah* (Tor, 1991), *Unquenchable Fire* (Overlook Press, 1992), *The Ultimate Dinosaur* (Bantam Spectra, 1992), *Well-Favored Man* (Tor, 1994). *Wild Seed* (Popular Library, 1988), *The Wizard of Linn* (Timescape, 1983), *Worthing Saga* (Tor, 1990).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1980 (12); 1981 (3/2, 3/30, 7, 8, 9, 11); 1982 (1, 5, 11); 1984 (2)

CSF: 1977 (1)

FTC: 1980 (7)

F&SF: 1985 (10); 1986 (9)

IASFM: 1980 (11); 1982 (12); 1983 (10); 1984 (6); 1985 (3, 11); 1989 (11); 1990 (4, 8); 1991 (5, 11);

**Misc.:** *The Alien World of Wayne Barlowe* collector card set (Comic Images, 1994), *The Pop-Up Book of Star Wars* (Random House, 1978),

## Barnard, Bryn

(b. February 2, 1956) American artist. Barnard was born in Los Angeles and raised in La Mirada and Laguna Beach, California, the son of Ernest Raymond (an electrical engineer) and Elaine (an actress and playwright). His participation in a high school exchange program, which involved living in a Malaysian village for a year, and learning to speak Malay, proved to be a life-shaping experience. In 1977 Barnard studied anthropology at Universiti Sains Malaysia in Penang, doing research for his degree in art and anthropology from the University of California, Berkeley, Phi Beta Kappa, in studio art and Asian studies. Afterward, he attended the Art Center College of Design in Pasadena (1979–1981) where he honed his illustration and design skills. He lived and worked in Kuala Lumpur, Malaysia from 1981–1983, and then in Jakarta, Indonesia from 1983–1985, where his employment ranged from being a member of a shadow puppet theater troupe to a creative consultant to (and in-house illustrator for) several Southeast Asian ad agencies. During this time Barnard became a Fellow of the Institute of Current World Affairs in Malaysia and Indonesia, and he has been on their board of directors since 1995. As a Fulbright fellow, Barnard taught at Universiti Sains Malaysia, in Penang 1999–2000, and he retains strong connections to Southeast Asia.

Barnard became a freelance illustrator after his return to the U.S. in 1984. His first science fiction

cover assignment came in the same year, from Baen Books: *Valentina, Soul in Sapphire*. There came a brief interruption when he returned to Jakarta for a brief time in 1985 to work on an advertising campaign for Bir Bintang, Indonesia's national beer. When he returned to the States in June, 1985 he married Rebecca Parks and continued his career in book illustration. He started painting documentary science paintings for the NASA art program in 1987, and completed five commissions from 1987–1994, all now in the permanent collection of the National Air and Space Museum and Stennis Space Center.

In 1987, Tom Eigner, the art director at Avon Books suggested that Barnard try illustrating children's books, and in 1994 he got his first job with Crown Books for *The Iceman*. At that point he not only began illustrating fantasy-based children's novels, but also switched to fact-based nonfiction for younger readers. In 2001 he wrote and illustrated his first children's book *Dangerous Planet: Natural Disasters That Changed History* (Crown, 2003).

Most of Barnard's paintings are in oil on panel. He also works digitally, mostly in Photoshop, Illustrator and Quark, particularly in the creation of maps. His mixed-media art incorporates acrylic, oil, transfer, and digital imagery. Profiles of his work and career have appeared in *Time, Step-by-Step Graphics, International Artist, International Studio*, the *Christian Science Monitor*, the *Malaysian Tatler* and the *Philadelphia Inquirer*. He has received awards from the both Society of Illustrators New York and Los Angeles and his second children's book *Outbreak: Plagues That Changed History* was chosen as cover of the week by Publisher's Weekly and was listed as one of the best books of 2006 by the New York Public Library. His work is held in private and corporate collections; two of his commissioned Murals are installed at the Children's Hospital, Seattle.

Barnard has frequently been a guest speaker and lecturer, and has taught art at several colleges and universities since 1991. He is a consultant for Universities Field Staff International, and lectures for them at college and university campuses across the United States. Barnard lives on an island in Puget Sound, Washington with his wife Rebecca, a writer, designer, and color consultant, and two children, Wynn and Parks.

**Sources:** e-mail from the artist May 2007; www.brynbarnard.com

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Annooka's Answer* (Clarion, 1988), *Buying Time* (Easton Press, 1989), *Contrarywise* (Ace, 1989), *Crimson Goddess* (Ace, 1990), *Crisis: The Fleet, Book 6* (Ace, 1990), *Death Arms* (St. Martin's, 1989), *Deathworld I, II, III* (Ace, 1987), *D'Shai* (Ace/BCE, 1989), *Dune* (Putnam/BCE, 1994), *The Earth Will Shake* (Bluejay, 1985), *Farewell Horizontal* (St. Martin's, 1989, Signet, 1990), *Galactic Dreams* (Legend, 1994), *Heart-Beast* (Dell/BCE, 1989), *The Illegal Rebirth of Billy the Kid* (Tor/BCE, 1988), *Invaders* (Baen, 1985), *Jade Darcy and the Zen Pirates* (Roc, 1990), *Kipling's Fantasy Stories* (Tor, 1992), *Legacy of Heorot* (Pocket, 1988), *Madlands* (St. Martin's, 1991), *Master of the Game* (Putnam 1991), *Megalomania* (DAW, 1989), *Nemesis From Terra: Battle for the Stars* (Tor, 1989), *Penterra* (Putnam/BCE, 1986), *The Rod of Light* (Arbor House, 1987), *Seven American Nights* (Tor,, 1989), *The Stainless Steel Rat* (Ace, 1986), *The Stainless Steel Rat's Revenge* (Ace, 1986), *Stainless Steel Rat Saves the World* (Ace, 1987), *Stainless Steel Visions* (Tor, 1994), *Striped Holes* (Avon, 1988), *Time Capsule* (Putnam, 1987), *Well of Sacrifice* (Clarion, 1999), *Unicorn Mountain* (Arbor House/William Morrow, 1988), *Valentina, Soul in Sapphire* (Baen, 1984), *Vector* (Bluejay, 1986), *Wadjet Eye* (Clarion, 2000), *Widow's Son* (Bluejay 1986), *Wings of Power* (Ace, 1989), *You Can Be the Stainless Steel Rat* (Ace, 1988).

MAGAZINES ILLUSTRATED INCLUDE:

F&SF: 1986 (8); 1987 (4, 8); 1989 (1, 11); 1992 (7); 1994 (3, 12); 1996 (9); 2001 (1); 2003 (11); 2004 (11); 2005 (12)

IASFM: 1986 (11);

## Barr, George Edward

(b. January 30, 1937) American artist. Born in Tucson, Arizona, Barr was raised in Salt Lake City, Utah, having as influential teachers during his years in public school two well-respected Utah artists: watercolorist Mary Kimball Johnson and landscape painter Jack Vigos. He attended a commercial art class for fourteen months at the Salt Lake Area Vocational School and began, but did not finish, the Famous Artists Correspondence Course.

In 1958, George discovered the world of science fiction fandom. He had been a fan since age 13 and as with many SF fans interested in art, Barr's first illustrations were done for fanzines. His first professionally published artwork was two covers for *Fantastic* magazine (1960) and a few B&W pieces for *Famous Monsters of Filmland*, in 1960 and 1961. For the next eight years his published output consisted mostly of covers and fillers for some of the top fanzines of the time, for which he was nominated for the first Fanart Hugo Award in 1967, and won it in 1969. His work for Tom Reamy's *Trumpet* fanzine was particularly memorable (1965–1968).

Moving to Los Angeles in 1968, he attended conventions, met editors and publishers, and began a full-time career with sales to Ballantine Books, Ace, and the DAW Books when that company was established. After four years in Los Angeles, he moved to San Jose, California and finally to Livermore, Cal-

ifornia where he resides with photographer/artist Jim Bearcloud.

Barr is very careful in constructing his cover paintings. He reads the books to be illustrated very thoroughly and takes notes on characters, locales, and every description given by the author. He tries to make his illustrations as accurate as possible, believing anything else would be "cheating: false advertising." A prolific and popular artist, his images have appeared on a wide variety of genre books and magazines, record albums, game packaging and movie posters. Barr also is an author, with publications ranging from *Endless Quest* novels and game books for role-playing games (TSR, Inc.) to short stories for fantasy semi-pro and pro magazines (*Marion Zimmer Bradley, Adventures in Sword and Sorcery, Weird Tales* as examples) to illustrated limericks published in *Weird Tales* magazine (2003).

Barr's style was greatly influenced by Arthur Rackham and Maxfield Parrish, the one in line and design, and the other in color and detail. Much of his art has a grace and style that fits fantasy much better than hard SF, so much so that he has been quoted as saying "If I don't include a rocketship or a ray gun, no one even *recognizes* it as science fiction." While a majority of Barr's recent work for *Weird Tales* and *Marion Zimmer Bradley's Fantasy Magazine*, as well as many of his early illustrations, were black-and-white interiors, he is well known for his color work, which is done primarily in watercolor applied over a careful rendering in ballpoint pen. It is written that he was once encouraged, as a teenager, to try to sketch in pen to avoid the temptation of erasures — to which he was prone. His unique technique, which are "inkings" done in ballpoint pen, were the result. A few noted experiments with colored ballpoint pens so impressed viewers that the legend persists that all of his work is done that way, although he swears he has not used them in over thirty years.

Barr has been a guest of honor at eleven conventions: *Fan* guest at the Westercon in 1972 and at SF Worldcon in 1976, then *Artist* guest at the Westercon in 1993 and at SF Worldcon in 1994, making him the first to be honored as both fan and then a pro at both conventions. He was twice nominated for a Hugo for Best Professional Artist, 1976, 1977, and was the winner of a Lensman Award, an award that is voted on by his professional peers.

**Sources**: correspondence from the artist, August, 2005; *The Enchanted Thingamajig: The Art of George Barr* [http://members.fortunecity.com/khorah, accessed August, 2005]; Gustafson, Jon, ed. *Biography and Art*. MosCon X Program Book, Moscow SF Convention, Inc. 1988; "The Cover — An Inside Story" *MZBFM* Summer, 1989; " On Art: George Barr" *On Spec.* Fall, 1994 Vol. 6 No. 3 (#18); "On Exhibit" *Amazing*, September 1986; Rotsler, William. "The Art of George Barr" *Vertex* Vol 1, #5: Schweitzer, Darrell. "Darrell Schweitzer Interviews George Barr" *MZBFM* Spring, 1989; Vadeboncoeur, Jr., Jim (2001) *The Vadeboncoeur Collection of Knowledge* [www.bpib.com/illustra2/barr.htm, accessed August, 2005)

**Published Work**
**Collections/Anthologies**
**(various contributing artists)**

Kesey, Ken. *Sorcerers: A Collection of Fantasy Art*. Ariel Books, 1978; Schiff, Stuart David. *Upon the Winds of Yesterday and Other Explorations: The Paintings of George Barr*. RI: Donald M. Grant, 1976).

BOOKS ILLUSTRATED INCLUDE: *Adventures in Unhistory* (Owlswick Press, 1993), *The Adventures of Doctor Eszterhazy* (Owlswick, 1991), *Alternate Worldcons* (Pulphouse, 1994), *At the Seventh Level* (DAW, 1972), *Before…12:01…After* (Fedogan & Bremer, 1996). *Beggars in Spain* (Pulphouse/Axolotl, 1991), *The Birthgrave* (DAW, 1975), *Blossoms* (Pulphouse, 1991), *The Broken Sword* (Ballantine, 1971), *Bully!* (Pulphouse/Axolotl, 1990), *By the Light of the Green Star* (DAW, 1974), *The Conan Swordbook* (Mirage, 1969), *Countersolar!* (Arbor House, 1987, Ace, 1989), *Cry Silver Bells* (DAW, 1977), *Damnbanna* (Pulphouse/Axolotl, 1992), *Darkness Landfall* (DAW, 1972), *Darkover Landfall* (DAW, 1993), *The Day Star* (DAW, 1972), *Dinosaurs* (Pulphouse, 1991), *Dreams and Ghosts* (Newcastle, 1972), *Dumarest of Terra* series: *#12 Eloise, #13 Eye of the Zodiac, #14 Jack of Swords, #20 All of the Dumarest of Terra, #25 Web of Sand* (DAW, 1975), *The Dying Earth* (Underwood/Miller, 1976), *Elidor* (Ace, 1965), *Embracing the Dark* (Alyson, 1991), *Eye of the Zodiac* (DAW, 1971), *The Family D'Alembert series: #1 Imperial Stars, #2 Strangler's Moon, #3 Clockwork Traitor* (Pyramid, 1976, 1977), *The Fates of the Princes of Dyfed* (Newcastle, 1978), *The Forest of Forever* (Ace, 1971), *Games Psyborgs Play* (DAW, 1973), *The Gates of Creation* (Phantasia, 1981), *Getaway World* (Pyramid, 1977), *The Gods Abide* (DAW, 1976), *The Golden Gryphon Feather* (DAW, 1979), *Green Magic* (Underwood/Miller, 1979), *Green Phoenix* (DAW, 1972), *Hasan* (Borgo Press, 1977), *Heritage of Hashtur* (DAW 1975), *How Are the Mighty Fallen* (DAW, 1974), *Hunters of the Red Moon* (DAW, 1973), *Isaac Asimov's Science Fiction Anthology #1* (Davis Pub., 1979), *Jaufry The Knight and the Fair Brunissende* (Newcastle, 1979), *Joris of the Rock* (Newcastle, 1976), *Journey to the Goat Star* (Pulphouse, 1991), *Lallia* (Ace, 1971), *Louisa the Poisoner* (Wildside, 1995. SFBC, 1996), *The Metallic Muse* (DAW, 1974), *The Minikins of Yam* (DAW, 1976), *The Minotaur Trilogy* (Mathew D. Hargreaves, 1996), *Moonstone and Tiger Eye* (Pulphouse, 1992), *Nada the Lily* (Newcastle, 1979), *Night's Master* (DAW, 1978), *The Not-So World* (DAW, 1975), *No Way Street* (Pulphouse, 1991), *The Pear-Shaped Man* (Pulphouse, 1991), *Perilous Dreams* (DAW, 1976), *A Quest for Simbilus* (DAW, 1974),

*The Quickening* (Pulphouse, 1991), *Red Nails* (Donald M. Grant, 1975), *Science Fiction and Fantasy Writers of America Handbook* (Fat Puppy Press, 1995), *Seven Views of Olduvai Gorge* (Pulphouse/Axolotl, 1994), *The Shade of Lo Man Gong* (Pulphouse, 1991), *The Shattered Chain* (DAW, 1976), *Shy Leopardess* (Newcastle, 1977), *Shaunessy Fong* (Pulphouse, 1992), *Slab's Tavern and Other Uncanny Places* (W. Paul Ganley, 1990), *The Sorcerer's Crown: Kingdom of Sorcery Vol 2* (TSR, Inc., 1986), *Space War Blues* (Dell, 1978), *Spaceling* (DAW, 1979), *The Spell Sword* (DAW, 1974), *Star* (DAW, 1975), *Star-Begotten* (Leisure, 1970), *Steam* (Alyson, 1991), *The Steel Valentine* (Pulphouse, 1991), *The Sword and the Stone* (Pulphouse, 1991), *Trail Sinister* (TSR, Inc., 1987), *The Tritonian Ring* (Owlswick Press, 1977), *The Unfinished* (Alyson, 1993), *Worlds Apart* (Alyson, 1986), *The Weathermonger* (DAW, 1974), *Whispers #1* (Doubleday, 1977), *The Wildings of Westron* (DAW, 1977), *The Witling* (DAW, 1976), *The Wonderful Adventures of Phra the Phoenician* (Newcastle, 1977), *Wong's Lost and Found Emporium and Other Oddities* (Pulphouse, 1992), *Worlds Apart* (Alyson, 1994), *The Year's Best Fantasy Stories #1, #2* (DAW, 1975, 1976), *Yours Truly, Jack the Ripper* (Pulphouse, 1991), *Zothique* (Ballantine, 1970).

MAGAZINES ILLUSTRATED INCLUDE:

ABM: 2001 (#15); 2002 (#19)

AMZ: 1961 (5); 1965 (8); 1981 (11); 1982 (11); 1985 (9); 1986 (9); 1990 (7)

AUTHCHOM: 1989 (12); 1990 ( 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1991 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1992 (1, 2)

DRA: 1989 (March/#143)

DUN: 1989 (#15, #17, #19)

FgF: 1970 (12)

F&SF: 1960 (8); 1971 (3)

FTC: 1961 (3, 5); 1962 (4, 6, 8, 11); 1963 (7)

GXY: 1969 (4)

HPLMH: 2004 (#1/Spring, #1.5/Fall)

IASFA: 1979 (Spring, Summer, Fall)

IASFM: 1978 (1, 3, 7, 9, 11); 1979 (2, 4, 6, 7, 9, 10, 11); 1980 (2, 3, 4, 5, 7, 9 11); 1981 (1, 2, 8, 9, 10, 11, 12); 1982 (3, 4, 6, 7)

IF: 1969 (3, 7)

MZB: 1989 (Spring); 1990 (Winter); 1991 (Winter, Spring); 1992 (Fall); 1997 (Winter) 1999 (Autumn)

ONS: 1996 (Summer)

PFS: 1992 (4, 7); 1993 (9)

WT: 2001 (#323/Spring)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Campaign Sourcebook and Catacomb Guide*: AD&D (TSR, Inc., 1990), *Clash of the Sorcerers*: AD&D Adventure Game Book (TSR, Inc., 1986), *The Complete Thief's Handbook*: AD&D (TSR, Inc., 1989), *Dragonlance Adventures* (TSR, Inc., 1987), *Dungeon Master's Design Kit* AD&D (TSR, Inc., 1988), *Forgotten Realms Campaign Setting*, 2nd Ed. (TSR, Inc., 1993), *Knight of the Living Dead*: Catacombs Solo Quest #4 (TSR, Inc., 1989), *Legend of Huma*: Dragonlance (TSR, Inc., 1988), *Legends & Lore*: AD&D (TSR, Inc., 1990), *Queen of the Spiders* AD&D (TSR, Inc., 1986), *Sceptre of Power*: AD&D Adventure Game Book (TSR, Inc., 1986), *The Sorcerer's Crown*: AD&D Adventure Game Book (TSR, Inc., 1986), *Tales of the Lance*: Dragonlance (TSR, Inc., 1992), *Trail Sinister*: AD&D Adventure Game Book (TSR, Inc., 1987), *Vision of Doom*: Endless Quest #35 (TSR, Inc., 1986), *The Wrath of Olympus*: D&D classic (TSR, Inc., 1987)

MEDIA AND FILM ILLUSTRATIONS INCLUDE: *Alien Logic* PC Computer Game (SSI, 1994), *Archon Ultra* PC Computer Game (SSI, 1994), *Flesh Gordon* film poster (1972), *Go Go the Blue Gorilla* record jacket (1978), *The Horde* PC Computer Game (Buka Entertainment, 1994), *The Ones Who Walk Away From Omelas*: Ursula K. Le Guin record jacket (Alternate World, 1976) *Star Control II*: PC Computer Game (Accolade, 1992).

## Barr, Kenneth John

(b. March 17, 1933) Known as an American artist, Barr was born in Glasgow, Scotland and emigrated to the United States in October, 1967. He served in the British Army in North Africa, and had moved to London after his tour of duty to start work in commercial art. Barr was drawn to science fiction because of the lack of restriction on his imagination, and his first science fiction cover was for Nebula, a British SF magazine, in 1958 (he also provided cover art for its final issue, June 1959)

After arrival in the U.S., he almost immediately started working for DC Comics, inking titles like "Star Spangled War Stories" and "Tales of the Haunted and Damned." An early apprenticeship as a sign-maker in Glasgow, beginning at age 14, had given him a steady hand, and he worked for most of the leading comic book publishers, notably Marvel and DC through the early 1970s, and created cover art for the legendary Warren magazines (*Doc Savage*, *The Hulk*, *Thor*, *Creepy*, *Eerie, Vampirella*) as well as interiors for popular men's magazines (*True*, *Men Only*) before turning to paperback covers. In 1966, Barr during his first visit to the States, Barr also met and married an American girl, Katharine Griffin.

A versatile freelance artist, Barr has produced hundreds of covers, working in a variety of genres: action adventure, commando/military, horror, science fiction, advertising, and even projects such as a *Lone Ranger* pop-up book and coloring books for *The Wizard of Oz*, and *Indiana Jones*. He was particularly adept at interpreting fast moving and action-

packed science fiction adventure stories and heroic characters, and for capturing the gripping action and excitement of the chase. He worked for all the major book publishers, including Dell, Avon, St. Martin's, Zebra, Random House, Playboy Press, Signet, Fawcett. In the 1990s, he extended his long list of commissions to fantasy calendars, a fantasy collectible plate series featuring unicorns for Danbury Mint, and super hero and card gaming art for Marvel/Fleer (Starquest *Ultra Spiderman* series) and Thunder Castle (*Star of the Guardians* game). Several of his paperback cover paintings were later reproduced on series of horror and science fiction comics, distributed by Fleetway, in the early 1990s (i.e., *Mark of the Beast 666, Nightwalker, Cybercrush*). Barr's work in film includes (as examples) poster art for Clint Eastwood's *Thunderbolt and Lightfoot*, George Segal's *The Terminal Man* and Sean Connery's *Wind and the Lion*. A collection of some of his best comic and book cover art was published in a card set in 1994 (Comic Images).

In 1997 Barr retired back to his native Scotland, to continue work on a graphic novel that's become his *magnus opus*: the life of *Dracula*. He is very much involved with the Dracula Society in England and is an honorary life member. He continues to take on occasional freelance illustration jobs, but primarily is painting for himself. In 2007 a collection of some of his best art was published by his long-time friend and publisher, Sal Quartuccio *The Beast Within: The Art of Ken Barr* (SQP, Inc). His marriage to Griffin ended in divorce but they remain good friends; they had no children.

**Sources:** e-mail from Katherine Barr, May 12, 2005; Ken Barr; Artist Profile in *Questar Science Fiction/Fantasy Adventure*, Vol. 3, No. 2, 1980 (December); *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982.

### Collections and Anthologies (various contributing artists)

*The Beast Within: The Art of Ken Barr* (SQP, Inc., 2007), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Assignment Hellhole*: Spaceways #14 (Berkley, 1983), *Beastmaster* (Ace, 1981), *A Billion Days of Earth* (Bantam, 1976), *The Birthgrave* (DAW, 1981), *The Brass Dragon* (Ace, 1982), *The Carnadyne Horde*: Spaceways #17 (Berkley, 1984), *Catseye* (Fawcett, 1980), *The Chronicles of Amber*: *Guns of Avalon* (Avon, 1974), *The City Outside the World* (Berkley, 1977), *The Crone* (St. Martin's Press, 1986), *The Crystal Stair* (Dell, 1989), *Dark Piper* (Crest, 1968), *Disembodied* (St Martin's Press, 1987), *Dracula* (Random House, 1980), *Dragon Tales* (Fawcett, 1982), *The Dragon Waiting* (Avon, 1987), *Dread Companion* (Fawcett, 1980), *The Dueling Machine* (Ace, 1978), *Dushau #1: Fugitives, #2: Farfetch , #3: Outreach* (Questar/Popular Library, 1982, 1985 1986), *The Emperor of the Last Days* (Popular Library, 1977), *Eric Brighteyes*: *A Witches Welcome* (Zebra, 1979), *Fox Woman* (Avon, 1977), *Frankenstein* (Random House, 1980), *Golden Girl #1*: *Golden Girl and the Vanishing Unicorn*, #2: *In the Land of Dreams, #3: Stone Warrior and the Crystal of Doom* (Ballantine, 1985, 1986), *Golden Man* (Doubleday, 1980), *Gom on Windy Mountain* (Dell, 1985), *The Gryphon King* (Avon, 1988), *Hell's Feast*: *Bloodshadows* (West End Games, 1994), *Hell Train* (St. Martin's Press, 1987), *Huon of the Horn* (Fawcett, 1978), The *Iceworld Connection*: Spaceways #11 (Berkley, 1983), *Ion War* (Ace, 1978), *Jonuta Rising*: Spaceways #13 (Berkley, 1983), *Judgement on Janus* (Fawcett, 1979), *King of the Slavers*: Spaceways #19 (Berkley, 1985), *Kyrik #1 Warlock Warrior, #2 Kyrik Fights the Demon World, #3 Kyrik and the Wizard's* Sword #4: Kyrik and the Lost Queen (Leisure, 1975, 1976), *Lallia* (Ace, 1971), *The Last Alien* (Byron Preiss, 1986), *The Last Defender of Camelot* (Pocket Books, 1980), *Liege Killer* (St. Martin's Press, 1988), *Lord of Thunder* (Fawcett, 1976?), *The Man Who Pulled Down the Sky* (Worldwide Library, 1987), *The Many Colored Land* (Houghton Mifflin, 1981), *Masque: Thaery* (Berkley, 1977), *Maxwell's Demons* (Baronet, 1978), *Mirror Friend, Mirror Foe* (Playboy Press, 1979), *Moorstone* (St. Martin's Press, 1988), *The Movement of Mountains* (St. Martin's Press, 1988), *Nightmare Garden* (Manor, 1976), *Night of Masks* (Fawcett, 1981), *The Pact* (St. Martin's Press, 1988), *Pawn of the Omphalos* (Gold Medal (1980), *Planet Murderer*: Spaceways #16 (Berkley, 1984), *Postmarked the Stars* (Fawcett, 1980), *The Power of the Serpent* (Bantam, 1976), *Race Across the Stars*: Spaceways #18 (Berkley, 1984), *The Riddle and the Rune* (Dell, 1989), *Sea Seige* (Fawcett, 1980), *Serpent's Reach* (Doubleday, 1980), *Space Merchants* (St Martin's Press, 1986), *The Starcrossed* ( Jove, 1979), *Star Gate* (Fawcett, 1980), *Star Guard* (Fawcett, 1978), *Star Rangers/The Last Planet* (Fawcett, 1953), *Stars and Planets* (Random House, 1989*), Star Sapphire*: Spaceways #15 (Berkley, 1984), *Star Slaver*: Spaceways #12 (Berkley, 1983), *Swords of the Barbarians* (Belmont, 1970), *The Swords Trilogy* (Berkley, 1977), *Tark and the Golden Tide* (Leisure, 1977), *Timefall* (St. Martin's Press, 1985), *The Timeliner*: *#1 At the Narrow Passage, #2 No Brother, No Friend, #3 Vestiges of Time* (Playboy Press, 1979), *The Vultures of Whapeton* (Zebra, 1978), *The Wanderer's Necklace* (Zebra, 1978), *Watchers of the Dark* (Leisure, 1966), *Zombie* (St Martin's Press, 1987).

MAGAZINES ILLUSTRATED INCLUDE:

NEB: 1958 (32, 33, 34, 35, 36, 37); 1959 (38, 39, 41)

**Misc.**: *Dragon Warriors* calendar for 1996 (Landmark General Corp, 1995), *The Enchanted Forest* collector plate series (Danbury Mint, 1993), *Ken Barr: The Beast Within* Collector Card series (Comic Images, 1994), *Star of the Guardians* collector card game (Thunder Castle, 1995), *Star Quest: The Regency Wars* (White Buffalo Games, 1995), *Star Wars Question and Answer Book About Computers* (Random House, 1983), *Torg: The Possibility Wars/The World Below* role-playing game supplement (West End Games, ), *Ultra Spiderman* gold foil signature series cards (Marvel/Fleer, 1995).

## Barth, Ernest Kurt

(May 23, 1929–March 28, 2001) American artist. A prolific interior artist, Barth was born in Rockville Center, Hampstead, NY and graduated from the Pratt Institute with a degree in Fine Arts (sculpture) in 1952. He worked for the digest science fiction magazines in the 1950s and then for Dell, Harper & Row, Random House and other publishers on a variety of non SF and non-fiction publications into the 1960s, producing interior illustrations for classics in American literature. He was married to Joan Barth.

**Sources:** correspondence with Joan Barth, July 2005; Weinberg, 1988.

### Published Work

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1953 (3, 8, 12); 1954 (3, 7, 9, 11); 1955 (1); 1956 (7); 1957 (4)

BEY: 1953 (7, 9); 1954 (1)

FA: 1953 (1)

FTC: 1953 (5, 9, 11); 1954 (1, 8, 10 12); 1955 (2); 1956 (12); 1957 (2. 6); 1966 (11); 1967 (5); 1968 (1)

GXY: 1953 (9); 1954 (3, 9, 10. 12)

IF: 1953 (5); 1955 91, 7); 1957 (12)

## Bauman, Jill

(February 18, 1943) American artist. Born in Brooklyn, New York Bauman grew up on Long Island and graduated from Adelphi University in Garden City, NY with a degree in Art Education. She taught art in the East Meadow Public Schools, NY for five years before retiring to raise a family. After a divorce, she shifted directions and ran a successful antique business for ten years while raising her two daughters on her own. In the 1970s she decided it was time to "follow her dream" and began painting again. Her introduction to commercial art came in 1978 as a result of meeting Walter Velez*, already an established illustrator. In return for helping her develop her art for a commercial market, she agreed to be his art agent. The relationship continues, and has proven to be a long and successful one for both artists. Bauman also has represented other artists, among them Richard Bober*, Alan Clark*, Doug Beekman* and others.

Bauman is one of the best known of fantasy artists working in the field, and has been nominated five times for the World Fantasy Award for Best Artist. She is known for her strong visual concepts and carefully executed compositions, which carry an intensity belied by their seeming simplicity of design. Bauman works in acrylics on canvas, or board and she has produced hundreds of book covers, and many more hundred interior illustrations across several genres: horror, mystery, science fiction, fantasy, children's books and mass media. Her early influences were Rene Magritte, Dalí, and the Surrealists, as well as the Pre–Raphaelites and Renaissance artists, but early and continued participation in science fiction conventions in the New York area exposed her to other illustrators, publishers and editors. These connections gave her confidence and strengthened her own highly original style. Bauman writes that she's drawn to the mysterious and fantastic, and she has been dubbed the "Queen of the Poisonous Palette" by her fans in the horror genre. Often, her more fantastically horrific paintings have a superficially entertaining cast, a sort of overlay of childlike wonderment that contrasts with the subject matter. Her first assignment came in 1978 when Marvel Comics purchased the rights to six paintings called the "Bee Family," but they never went to publication; her first published cover appeared on *Future Life* Magazine (#15, 1979).

Bauman has been continuously active in the science fiction field; she has attended and been artist Guest of Honor at several conventions, including the World Fantasy Convention (New Orleans, LA 1994). She is a Life Member of the Art Student's League in NY, and has exhibited work at the New York Society of Illustrators (1981, 1983), The Delaware Art Museum (19901987), Moore College of Art, Lever House (NY, 1984), and in a traveling exhibit of science fiction illustration hosted by the University of Maryland, College Park (The Frank Collection, 1999). Her work was selected for inclusion in each of the first six editions of the *Spectrum* annual anthology. Bauman teaches part time, and also writes, and has had her poetry published in numerous magazines such as *Silver Web*, *Weird Tales*, *Space and Time* and others. She is readying for publication a collection of dark poetry titled *Inkblots* and is developing a series of personal paintings for gallery representation: *Nighthings*, in which she explores a new technique combining painting and clay to create three-dimensional fantasy imagery. She has two daughters, Tara, a Chief Warrant Officer/Intelligence in the U S Army, and Lia, married to a freelance film editor in the music industry.

**Sources**: www.jillbauman.com; e-mail from the artist May, 2005.

**Collections and Anthologies (various contributing artists)**

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *After Midnight* (Tor, 1985), *Animus* (Leisure Books, 1992), *Attack of the Giant Baby* (Berkley,1981), *Beggars in Spain* (Easton Press, 1993), *Black School* (Dell, 1988), *Blizzard* (Leisure, 1988), *Boggyman* (Tor, 1986), *Buried Blossoms* ( Jove, 1981), *Café Purgatorium Collection* (Tor, 1988), *Captains Outrageous* (TSR, Inc., 1993), *Carlisle Street* (Tor, 1982), *Cast a Cold Eye* (Tor, 1983, *The Charming* (Bantam, 1984), *Child of Venus* (Easton Press, 2001), *Chronicles of Pern* (Easton Press, 1994), *Cold Blue Light* (Charter, 1983), *Crystal World* (Easton Press, 1991), *Dark Companions* (Tor, 1984), *Darker Than You Think* (Collier, 1989, Easton Press, 1998), *Dark Harvest* (Ace, 1984), *Dark Paradise* (Ace, 1990), *Dead Zone* (Easton Press, 1992), *Deathbird Stories* (Easton Press, 1989), *Demon Fire* (Leisure Books, 1994), *Demonsouled* (Five Star/Thorndike, 2005), *Deriyni Rising* (Easton Press, 1997), *Doll Who Ate His Mother* (Tor, 1985), *Dunwich Horror* (Easton Press, 1993), *Edgeworks I, III, V, VII* (White Wolf, 1995, 1996, 1997, 1998), *Eternity Road* (Easton Press, 1997), *Evil Reincarnate* (Tor Books, 1994), *Eyes of the Tarot* (Bantam, 1983), *Face That Must Die* (Tor, 1985), *Fall Into Darkness* (Berkley,1981), *Fetish* (Pulphouse, 1991), *Fine Frights* (Tor, 1986), *Fourteen Vicious Valentines* (Avon, 1987), *Garden of Evil* (Leisure, 1988), *Gather, Darkness* (Easton Press, 1996), *Glory Season* (Easton Press, 1993), *Glow of Candles* (Berkley, 1981), *Gormenghast* Trilogy (Easton Press, 1997), *Green Millennium* (Berkley, 1982), *Grimm Fairy Tales: The Brothers Grimm* (Long Meadow Press, 1995), *Harvest Bride* (Tor, 1986), *History of the Runestaff: Jewel in the Skull, Mad God's Amulet, Sword of the Dawn, Runestaff* (Ace, 1989, 1990), *Hungry Moon* (Tor, 1986), *Incarnate* (Tor, 1984), *Iron Dragon's Daughter* (Easton Press, 1993), *Journey From Flesh* (Berkley,1980), *The Judas Rose* (DAW, 1986), *Kalifornia* (St. Martin's Press, 1992), *The Kill* (Tor, 1982), *Kill the Editor* (Pulphouse, 1991), *Kiteworld* (Arbor House, 1985), *Kreativity For Kats* (Wildside Press, 1992), *Last Communion* (Berkley, 1981), *Long Night of the Grave* (Don Grant, 1986), *Lost in Translation* (Five Star/Thorndike, 2004), *Love and Sleep* (Easton Press, 1994), *Magic Wagon* (Borderlands Press, 1990), *Man Who Used the Universe* (SFBC, 1983), *Maps in the Mirror* (Easton Press, 1990), *Master and Margarita* (SFBC, 1985), *Melancholy Elephants* (Tor, 1984), *Memory Cathedral* (Easton Press, 1995), *Midnight* (Tor, 1984), *Montauk Book of the Dead* (Sky Books, 2005), *Mort* (SFBC, 1989), *Murder on Usher's Planet* (Avon, 1986), *Mythago Wood* (Easton Press, 1996), *Native Tongue* (DAW, 1984), *Nightshow* (Tor, 1985), *Questioner Trilogy #3: Dark Paradise* (Ace, 1990), *Quiet Night of Fear* (Berkley, 1980), *Parallelities* (SFBC, 1998), *Pelts* (Footsteps Press, 1990), *Perpetual Light* (Warner, 1982, SFBC, 1982), *The Pines* (Leisure, 1988), *Pole Shift* (Berkley, 1982), *Practice Effect* (SFBC, 1984), Rensime (DAW, 1984), *Rogue Queen* (Easton Press, 1995), *Sardonyx Net* (Berkley, 1981), *Second Contact* (Easton Press, 1990), *Secret Garden* (Long Meadow Press, 1994), *Seven Spears of the W'd Ch'ck* (Tor, 1988), *Shadow's End* (Easton Press, 1994), *Shelter* (Tor, 1987), *Silverhair* (Easton Press, 1999), *Sinister Twilight* (Dell, 1983), *Slippage* (Mark V. Zeising, 1997), *Something Answered* (Tor, 1983), *Song of Kali* (Bluejay Books/Tor, 1985), *Spider Kiss* (Mysterious Press, 1990), *Spree* (Cemetery Dance, 1998), *Stainless Steel Rat is Born* (SFBC, 1985), *Stand and Deliver* (Tor, 1983), *Such a Good Baby* (Tor, 1988), *Sundrinkers* (DAW, 1987), *Tales By the Moonlight II* (Tor, 1988), *Tales From the Nightside* (Tor, 1987), *Talking Man* (Avon, 1987), *Tangerine* (Tor, 1987), *Thumbprints* (Easton Press, 2004, Golden Gryphon Press, 2004), *Transition* (Easton Press, 1990), *Tread Softly* (Tor, 1986), *Under the Fang* (Borderlands Press, 1991), *Vamps* (DAW, 1986), *View From Hell* (Subterranean Press, 2000), *Wanderer* (Easton Press, 1991), *Way Station* (SFBC, 1985), *When Darkness Loves Us* (Tor, 1985), *Witch Honour* (Five Star/Thorndike, 2004), *Who Censored Roger Rabbit* (SFBC,1988), *The Wilds* (Dell, 1989), *Yor's Revenge* (TSR, Inc., 1994).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1992 (8)

F&SF: 1986), (5); 1987 (7); 1988 (1, 11); 1989 (4); 1990 (6); 1991 (1); 1992 (2); 1993 (3, 8); 1994 (10/11); 1995 (4, 12); 1996 (12); 1997 (1, 10/11); 1998 (3, 7); 1999 (6, 12); 2000 (10/11); 2001 (4); 2002 (6)

FTSP: 1990 (#9/July)

FUTL: 1979 (#15)

MZB: 1994 (#25/Fall) S&T: 1993 (#82); 1997 (#87)

SILV: 1993 (#10/Fall-Winter)

CEM: 1996: (Spring); 1998 (#30)

WT: 1992 (spring, winter)

**Misc.:** *Star Trek: Balance of Terror/Mirror Mirror* videodisc album cover (RCA, 1981).

## Bayless, Raymond

(February 13, 1920–May 25, 2004) An American artist, born in Oakland, California, Bayless resided for most of his life in Los Angeles. He was a self-taught landscape painter and avid H.P. Lovecraft enthusiast. As a teenager, Bayless submitted and sold

drawings to August Derleth, editor and publisher of Arkham House, who published his work. In addition to painting, Bayless was a long-time student of, and believer in, parapsychology and psychic phenomena — eventually authoring six books on the paranormal, with titles such as *Animal Ghosts* (1970), *Phone Calls from the Dead* (1979) and *The Enigma of the Poltergeist* (1967). His other writing projects were less successful; over a period of years he wrote several short stories and a novel, all heavily influenced by Lovecraft's style of weird fiction, none of which were published during his lifetime.

Bayless began showing his romantic, large-scale works, based on Dutch and English painting traditions and reminiscent of painters Thomas Cole and Alfred Bierstadt, in various galleries in California in the 1960s. He would later write that his memories and imagination drew him to create "unique, bizarre and other-worldly … portrayals of the fantastic and the terrible." But, he found it difficult to achieve the recognition he desired, despite a well-developed post–Hudson River style, and continued encouragement from friends and associates, such as Ray Bradbury, who knew of his Lovecraft-inspired writings and paintings.

Bayless worked in oil on canvas, and because of his painterly style produced memorable cover paintings for the four-volume critical edition of Lovecraft fiction in the late 1980s. His nongenre works are held in several corporate, private, and U.S. government collections, including the U.S. Air Force Art Collection and the Navy Art Collection. He is listed in Artists in California 1786–1940 (Hughes Publishing Co., 1986). He had no children, and was married for 43 years to Marjorie.

**Sources**: Correspondence with the artist and later, his widow 1996–2006.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *Nine Fantasy Tales of Other Worlds* (Timeless Voyager Press, 2007)

BOOKS ILLUSTRATED INCLUDE: *At the Mountains of Madness and Other Novels* (Arkham House, 1985); *Dagon and Other Macabre Tales* (Arkham House, 1986); *The Darkling* (Arkham House, 1982); *The Dunwich Horror and Others* (Arkham House 1984); *The Horror in the Museum* (Arkham House, 1989); *One Winter in Eden* (Arkham House, 1984).

**Misc.**: *H.P. Lovecraft's Dreamlands: Call of C'thulhu Beyond the Wall of Sleep* role-playing manual, (Chaosium Games, 1988).

## Beecham, Tom A.

(July 7, 1926–February 6, 2000) American artist. Born and raised on a ranch in rural, western Kansas, Beecham's family moved to Colorado when he was about thirteen. He graduated from Grand Junction High School in 1944, joined the Navy, and served as a corpsman in the South Pacific during World War II. In 1947 he was accepted at the St. Louis School of Fine Arts, Washington University in St. Louis, Missouri, where he decided to be an illustrator. He moved to New York in 1951, and like many artists who worked in the science fiction field for a short time, Weinberg notes (1988), "he entered the field during the boom years of the early 1950s when New York publishers were looking for artists who would work for little money and could prepare art quickly."

After he left the SF genre, Beecham went on to become a successful illustrator, working for major publishing companies such as Random House, Harcourt Brace, McGraw-Hill, and others. Drawing on his childhood and adolescent contacts with ranchers, old soldiers and Indian fighters, by the early 1970s "Tom" Beecham had become a respected representational painter of historical scenes of the American west. As a western and wildlife gallery artist and illustrator he worked for magazines such as *Reader's Digest, National Geographic, Argosy, Outdoor Life, Field and Stream*, and Remington Arms Calendars. During this part of his career, he painted about 360 paintings, with twelve published each year as prints and calendars. He was a member of the Society of Animal Artists and a past president and member of the Society of American Historical Artists. A long-time resident of Saugerties, New York, and outdoorsman, Beecham was a member of the Saugerties Fish and Game Club and former member of the Ridge Runners Rod and Gun club of Saugerties.

**Sources**: www.archerexchange.com; Beecham biography by Jo Beecham Dallas (daughter) at www.askart.com; e-mail from Greg Beecham, son, April 2007; National Cemetery Administration. U.S. Veterans Gravesites, ca.1775–2006 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006; Weinberg, 1988.

### Published Work

AMZ: 1951 (11); 1952 (5, 7, 8, 9, 10, 12); 1953 (1); 1955 (3, 5, 7, 9, 12); 1956 (2, 4, 70; 1969 (3)

DYN: 1954 (1)

FA (1951 9120; 1952 (1, 4, 6, 10)

FF: 1953 (6)

FSQ: 1954 (spring)

FTC: 1952 (fall, 11); 1953 (1); 1955 (2, 6, 8, 10); 1956 (4); 1966 (7); 1969 (8)

FUT: 1953 (3, 5, 9, 11)

GXY: (1953 (2)

IF: 1952 (11); 1953 (1, 3, 7, 9)

PS: 1952 (5)

RS: 1954 (4, 7)

## Beekman, Douglas L.

(b. November 29, 1952) American artist. Born in Findlay, Ohio, "Doug" Beekman exhibited early talent in the arts and attended the Columbus College of Art and Design in Columbus, Ohio on a full scholarship from 1971 through 1972. He grew disenchanted with the program and at age nineteen moved to New York City, where he enrolled at the School of Visual Arts and then the Art Students League of New York, where he studied with James Bama*, and Carl Hantman, both students Frank Reilly. He also studied briefly with Jack Farragasso and the late Robert E. Schulz*. After completing his studies, Beekman became a freelance illustrator, specializing in fantasy subjects. His first art assignment was for "Sierra Maestra" by Norman Spinrad, published in *Analog*, in 1975. Since that time, he has produced at least 300 book covers and even more magazine and commercial illustrations. His fantasy book covers are colorful and sharply rendered, a mix of pulp and 1980s slick style that's well-suited to stories of dragons, witches and warlocks. In 1987 Beekman produced ten covers for Tor Books' *Crossroads* adventure gamebooks based on a popular series of fantasy novels inspired by the role-playing game Dungeons & Dragons(™), and by then had already produced many covers for publishers such as Baen, Bantam, DAW and others. Beekman's art has been selected to appear in *Spectrum* anthologies (1996, 1997), *Communication Arts*, and he holds awards from World Fantasy Conventions, the Overseas Press Club and others.

Working primarily in oils, and with a strong sense of narrative, Beekman has maintained a steady presence in the field. His art has been exhibited at the Delaware Art Museum, the Canton Museum of Art, the Society of Illustrators of New York, Salmagundi Club, Words and Pictures Museum, and in numerous gallery exhibits. He has also had a one-man show at the Wistarihurst Museum of Massachusetts in 1998. A portfolio, *The Conan Classics*, set four was published by SQP, Inc. in 1990.

In the early 1990s, and on the strength of his professional contacts, Beekman founded his own art agency, Buckhorn Studios, Inc., and for a time represented other fantasy artists, among them Bob Eggleton*, Richard Bober*, J.K. Potter* and Linda Burr*. The venture was relatively short-lived, and Beekman returned to what he does best — which is to paint. As he puts it: "Passion is key to my art. When I experience a strong internal sense evoked by a special place or visualized scene, then capturing and conveying that feeling becomes my goal. It's an evocative quality that draws me to want to paint a given subject — out of the thousands of images I could put on canvas — that I want share with the person looking at it."

**Sources**: www.northernstarart.com; Stover, Matthew Woodring. "Gallery: The Wizard of Character (Douglas Beekman)" *Realms of Fantasy* December 1998; Klein, Jay Kay. "Biolog: Doug Beekman" *Analog*, July 1985, Weinberg, 1988.

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *Such a Pretty Face* (Meisha Merlin, 2000).

BOOKS ILLUSTRATED INCLUDE: *A Coming of Age* (Bluejay, 1985), *Another Round at the Spaceport Bar* (Avon, 1989), *Araminta Station* (Tor, 1988), *Being Alien* (Tor, 1989), *Beyond Sanctuary* (Simon & Schuster, 1985), *Beyond the Veil* (Simon & Schuster, 1985), *Beyond Wizardwall* (Baen/Simon & Schuster, 1986), *The Blal* (Zebra, 1978), *Blood of the Colyn Muir* (Morrow/Avon, 1988), *Bone Dance* (SFBC, 1991), *Book of Morgaine* (Doubleday/BCE, 1979), *Cascade Point* (Baen, 1987), *Chess With a Dragon* (Avon, 1988), *Conan & The Grim Grey God* (Tor, 1996), *Conan: Lord of the Black River* (Tor, 1996), *Critical Threshold* (DAW, 1977), *Crown of Silence* (Tor, 2001), *Curse of Chalion* (Harper Torch. 2002), *Darkling Wind* (Bantam, 1985), *Darkmage* (Doubleday/BCE, 1988), *Death Gods Citadel* (Ballantine, 1980), *Devil's Day* (SFBC, 1990), *Drawing of the Dark* (Del Rey/Ballantine, 1979), *Dreams of Dawn* (Del Rey/Ballantine/BCE, 1988), *Garden of Salt* (SFBC, 1996), *The Grand Decision* (Bantam/Spectra, 2000), *The Grand Design* (Bantam/Spectra, 2001), *Heroes Die* (SFBC, 1998), *Homecoming: Earth* (GuildAmerica/BCE, 1995), *Human to Human* (Doubleday/BCE, 1990), *Imperial Stars* (Baen, 1986), *Jandrax* (Del Rey, 1979), *Jackal of Nar* (Bantam Spectra, 1999), *Kirith Kirin* (Meisha Merlin, 2000), *The Last Immortal* (Fawcett/Crest, 1981), *The Last Unicorn* (Easton Press, 1996), *The Maker of Universes* (Phantasia Press, 1980), *Midnight Falcon* (Ballantine/Del Rey, 2001), *Mordred's Curse* (Avon/BCE, 1996), *Motherlines* (Berkley, 1979), *National Lampoon's Doon (Pocket* Books, 1984), *The Parasite War* (Avon, 1989), *Red Orc's Rage* (Tor, 1991), *Saints of the Sword* (Bantam/Spectra, 2001), *Sea Dragon Heir* (Tor/BCE, 2000), *Second Experiment* (Fawcett/Crest, 1974), *Source of Magic* (Del Rey, 1979), *Sorcerer's Shadow* (Zebra, 1978*), Stars at War* (Baen, 1986), *Storm of Dust* (Tor, 1987), *Swords Against Darkness #2* (Zebra, 1977), *Sword in the Stor* (Ballantine/DelRey, 2001), *The Sword of Shannara* (Easton Press, 1997), *Sword of Truth* (Tor, 1994), *To Walk the Night* (Ballantine/Del Rey, 1980), *Tweedlioop* (Tor, 1986), *Universe 13* (Tor, 1985), *The Vision of Stephen* (Ace, 1979), *Voyage of the Shadowmoon* ((Tor/BCE, 2002), *Warhorn* (Tor, 1987), *Warlock's Blade* (Tor,l 1987), *Way of the Light* (Tor, 2002), *The Winged Man* (DAW, 1980), *The Witling* (Bluejay, 1986), *Wizards First Rule* (Tor, 1994).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1976 (9)

ASF: 1975 (10, 12); 1976 (7, 8); 1977 (1, 2, 3, 8, 9, 11); 1978 (1, 4, 5, 6, 7, 11); 1979 (4, 6); 1983 (7, 11, 12); 1984 (4, 6); 1985 (7); 1986 (6, 10); 1988 (4); 1989 (6)
CSF: 1977 (7, 11)
FTC: 1976 (11)
HM: 1978 (8)
ROF: 1997 (12); 1998 (12); 2001 (4)
WFH: 1996 (winter)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Crossroads* series*: Dragonfire* (Tor, 1988), *Dragonharper* (Tor, 1987), *Dragon Lord: Storm of Dust* (Tor, 1987), *Incomplete Enchanter: Prospero's Isle* (Tor, 1987), *Jhereg: Dzurlord* (Tor, 1987), *Majipoor: Revolt on Majipoor* (Tor, 1987), *Morgaine: Witchfires of Leth* (Tor, 1987), *Rifkind: Daughter of the Bright Moon* (Tor, 1987), *Warlock of Gramarye: Warlock's Blade* (Tor, 1987), *Xanth: Encyclopedia of Xanth* (Tor, 1987), *Dune: Chronicles of the Imperium* (Last Unicorn Games, 2000), *Maztica Campaign: Forgotten Realms* (TSR, Inc., 1991).

***Misc.***: *Artist Choice* collector card set (Comic Images, 1997), *Doug Beekman* chase cards for collector set (Comic Images, 1997).

## Belarski, Rudolph

(May 27, 1900–December 24, 1983) American artist. Born in Dupont, Pennsylvania, the son of Polish immigrants, Belarski was one of the most popular pulp fiction and paperback cover artists of the 1940s-1950s, although his output strictly within the confines of the science fiction and fantasy genre were relatively low. At the age of twelve, he was working in a coal processing plant as a slate picker and mule driver when a foreman, noticing him drawing on walls, put his talent to work painting safety posters for the company. Belarski was self-taught, learning from books during what little free time he had, until he quit his job and left for New York City at age nineteen. He studied art at Pratt Institute in Brooklyn, paying for his classes by working at odd jobs, and returned to his hometown in Pennsylvania during the summers to finish his grade school education. His painting instructor at Pratt was Max Hermann, and Belarski won a number of prizes in art competitions while he studied there. After graduating from the school he was invited back, in 1929, to teach specialized courses in commercial art and he stayed on as a teacher for some time. Years later, in 1957, he joined the faculty of the Famous Artists School in Westport, Connecticut and remained there until his retirement in 1973.

Belarski's career as a freelance illustrator began in the 1920s, with assignments to create a number of paintings for Delacorte, for its war pulp magazines. These were the pioneering days of American aviation and he soon was doing air-war covers for a variety of magazines, such as *Aces, War Birds, G-8 and His Battle Aces*, and most notably, for the magazine *Wings*. Along with his war paintings, Belarski did several fine covers for the Munsey chain, publisher of the best-selling pulp *Argosy*. It was for *Argosy* in the late 1930s that Belarski did many of his most memorable science fiction paintings, among them his cover illustrations for Edgar Rice Burroughs' novels such as *Synthetic Man of Mars, The Red Star of Tarzan, Carson of Venus, Escape on Venus* as well as the strongly painted and realistic *Lords of Creation* and *Minions of the Moon*, in 1939. Unlike his later paintings, created to suit the assignment in size and content, these and earlier paintings were done on large canvases as more or less complete paintings, and carried very powerful visual images. Belarski also was a regular contributor to the detective pulp *Black Mask* in the 1930s, and was excellent in depicting rugged square-jawed heroes and helpless red-haired young women. He was a master at attracting readers to stories in magazines through his dramatic perspectives, figure work and color. An avid outdoorsman, Belarski divided his time between New York, Maine and Canada. He would get sketches approved in New York and then go to the woods to stay in a cabin and paint. Exploiting his love of camping and fishing, Belarski also painted a number of covers for *Outdoor Life*.

During World War II, Belarski joined the USO and was sent overseas to entertain troops in the London Hospitals. He did sketches and portraits of soldiers during this period. After the war, he began working for Pines Publications (Standard Magazines), one of the larger pulp publishers, and moved from New York to New Rochelle, New York, where many artists were then living. In the late 1940s he met and married Gladys Bell, who served as the model for many of the women in his paintings during the next few years. The marriage was not successful, and they were divorced in the 1950s. By 1948, however, Belarski had transitioned to paperbacks, and became well-known as one of the leading paperback cover artists of the 1950s. He worked almost entirely for Churchill Ettinger, the art director for Pines' Popular Library. Belarski's "action packed" scenes and distinctive perspective influenced the entire Popular Library line, far beyond the fifty or so covers he did for them. When Ettinger was fired suddenly, Belarski left shortly afterward. He did a few more paperback covers and then worked for men's adventure magazines. By 1957 he had tired of freelancing and left the field, to join the staff at the Famous Artists School, teaching courses in commercial art and figure illustration. He left teaching in 1972, when he was let go due to a staff reduction at the school, but remained in Westport. He died on Christmas eve, 1983, survived by his wife, the for-

mer Barbara Holzhausen, whom he married in 1960.

**Sources**: Lesser, Bob. *Pulp Art* (Gramercy Books, 1997); Reed, Walt. *The Illustrator in America, 1860–2000* (Society of Illustrators, 2001); Weinberg, 1988; Ancestry.com. World War I Draft Registration Cards, 1917–1918; Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005, 2007.

**Published Work**

CF: 1942 (summer, fall)
FUT: 1955 (#28)
SS: 1941 (5, 7, 9, 11); 1942 (1, 9); 1943 (1); 1947 (3)
StrS: 1939 (2); 1940 (4)
TWS: 1941 (8, 10); 1942 (2, 8, 12)

## Bell, Julie

(b. October 21, 1958) American artist. Born in Beaumont, Texas, Bell moved with her mother and sisters to Atlanta, GA when she was thirteen. She was always thought of as "the artist" in school and worked on projects like comic books, school newspapers, and "tattoos" with her friends. Her teenage years were a bit chaotic, marked by her family's frequent moves to new locations in the Atlanta area; Bell attended five different high schools. Nevertheless, she skipped 11th grade and graduated early (at age fifteen), having taken her first art class when she was in her last year of high school. She completed her first two years of college at DeKalb Community College in Decatur, GA, majoring in art, before moving back to Texas to be with her father. There, she enrolled at Lamar University (Beaumont, Texas) as an art major, and took her first Life Drawing class with wildlife artist Jerry Newman, working with a model. This was a turning point for Bell, and she realized she wanted to be an artist as a profession. It was also the beginning of her passion for the human body — which later included competitive bodybuilding. During this time Bell was introduced to the art of Mucha and the Art Nouveau period of illustration. Bell's first marriage, to Donald Palumbo, with whom she would have two sons, brought discontinuity to her art career as she started — then interrupted — her education during several moves. When living in Michigan she attended Northern Michigan University (Marquette, Michigan) she expanded her studies to include illustration, and this "opened her mind" to a more commercial aspect of art. While living in Marquette, Bell illustrated a children's book, *The Mystery of Kawbawgam's Grave* by Clifford S. Cleveland (1979). She would subsequently attend colleges in Ohio (Lorain County Community College, in Elyria), and Pennsylvania (Shippensburg University, in Shippensburg) — six different colleges in all. While living in Ohio she became very involved in competitive bodybuilding, and this — combined with her artistic focus on Life Drawing — later translated into a hyper-realistic style of painting that meshed perfectly with sexy, powerful images of warriors and amazons.

In 1989 Bell met Boris Vallejo* and her physique and art talents made her a "natural" choice as model and eager student. Under Vallejo's tutelage, Bell immediately tried her hand at fantasy art, and by the next year had succeeded in making her first sale to *Heavy Metal* magazine. Her painting *Beauty and the Steel Beast* was used for the cover of the January 1990 issue, and broke ground for other illustrators with the introduction of her now legendary Metal Flesh. Bell and Vallejo bought a house together in eastern Pennsylvania in 1990, and established a studio there. She took Life Drawing classes at The Baum School in Allentown, PA. Bell's first marriage ended in divorce, and she married Vallejo in 1994. She brought her two children with Palumbo, sons Anthony and David, to live with her in Pennsylvania "to begin their journey into the art world" and both became artists as well.

While stylistically Bell's technique shows the clear influence of Vallejo, her paintings show a more refined, and sensitive use of color and texture. In addition to numerous cover paintings for books, include creating advertising illustrations for companies such as Nike, Coca-Cola and The Ford Motor Company, and doing album covers for artists such as *Meat Loaf*. She is credited as the first woman to paint *Conan* for Marvel Comics, which paved the way for many other commissions in the 1990s from Marvel, Topps Comics (*Lady Death, Zorro*), DC, and Image Comics to illustrate superheroes in fully rendered paintings. Bell has also sculpted and/or produced art designs for several limited edition collectibles lines for The Franklin Mint, and other publishers.

In addition to commercial assignments, however, "Julie and Boris" as their fans know them, have in recent years developed highly successful careers as collaborators on a number of art books. These popular books are a natural outgrowth of Vallejo's earlier, ground-breaking solo anthologies, which demonstrated that imaginatively conceived sensual art considered too provocative for genre book covers can nonetheless find international commercial publication success.

**Sources:** e-mail and telephone interview with the artist November 2007; artist website www.imaginistix.com/

**Collections and Anthologies (various contributing artists)**

*Boris Vallejo and Julie Bell Fantasy Workshop: A Practical Guide* (Thunder's Mouth Press, 2003), *Boris Vallejo and Julie Bell Sketchbook* (Paper Tiger, 2001), *Boris Vallejo and Julie Bell: The Ultimate Collection* (Collins, 2005), *The Fabulous Women of Boris Vallejo and Julie Bell* (Collins, 2006), *Imaginistix: Boris Vallejo and Julie Bell* (Collins, 2007), *Julie Bell*

*Portfolio* (Paper Tiger, 1994), *Hard Curves: The Fantasy Art of Julie Bell* (Paper Tiger, 1995, Thunder's Mouth Press, 1996), *Soft as Steel: The Art of Julie Bell* (Paper Tiger/Thunder's Mouth Press, 1999), *Superheroes: The Heroic Visions of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2001), *Titans: The Heroic Visions of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2000), *Twin Visions: The Magical of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2003).

BOOKS ILLUSTRATED INCLUDE: *The Amazon and the Warrior* (Tor, 2004), *Ariadne's Web* (Tor, 2000), *Arms of Hercules* (Tor, 2000), *Ascendant Sun* (Tor, 2001), *Atlantis Endgame* (Tor, 2002), *Blood Jaguar* (Tor, 1999), *Centurion's Empire* (Tor, 1999), *Conan and the Treasure of Python* (Tor, 1993), *Conan of Venarium* (Tor, 2003), *Daughter of Ireland* (Tor/Forge, 2003), *Dead in Dixie* (SFBC, 2003), *Deep Secret* (Tor/SFBC, 1999), *Dragon and the Fair Maid of Kent* (Tor/SFBC, 2001), *Dragon in Lyonesse* (Tor, 1998, SFBC, 1999), *Dragon of Despair* (Tor, 2003), *Earth Logic* (Tor, 2004), *Echoes in Time* (Tor, 1999), *Elvenborn* (Tor/SFBC, 2002), *Face of Apollo* (Tor, 1998), *Falling Stars* (Tor/SFBC, 2001), *First Meetings in Ender's Universe* (Tor Teen, 2004), *GammaLAW: To Waters' End* (Ballantine Del Rey, 1999), *Generation X: Genogoths* (Berkley Boulevard, 2000), *Gen13: Netherwar* (Ace, 1999), *Gods of Fire and Thunder* (Tor, 2002), *God of the Golden Fleece* (Tor, 2001), *Hedge Knight* (with Boris Vallejo: Dabel Brothers, 2004), *A Hunger in the Soul* (Tor, 1998), *King's Name* (Tor/SFBC, 2001), *King's Peace* (Tor/SFBC, 2000), *Knight Errant* (Tor, 2003), *Lodestar* (Tor/SFBC, 2000), *Operation Luna* (Tor, 1999), *Quantum Rose* (Tor, 2000), *Radiant Seas* (Tor, 1999), *The Sharing Knife: 1 Beguilement; 2 Legacy; Passage* (HarperCollins/Eos, 2006, 2007, 2008), *Sister to the Rain* (Penguin/Roc, 1998), *Solar Queen* (Tor, 2003, SFBC, 2004), *Spiderman: Carnage in New York* (Boxtree, 1996), *Spider-Man: Goblin's Revenge; Valley of the Lizard* (Boulevard, 1996, 1998), *Stainless Steel Rat Joins the Circus* (Tor/SFBC, 1999), *Stainless Steel Trio* (Tor, 2003), *Steel Rose* (Penguin/Roc, 1997), *Stonehenge: Where Atlantis Died* (Tor, 1992), *Three of Swords* (SFBC, 2002), *Through Wolf's Eyes* (Tor, 2001), *Timecop: The Scavenger; Viper's Spawn; Blood Ties* (Ballantine Del Rey, 1998, 1999), *Wolf Captured* (Tor, 2004), *Wolf's Head, Wolf's Heart* (Tor, Aug,2003), *X-Men & the Avengers: Gamma Quest: I Lost and Found; 2 Search and Rescue; 3 Friend or Foe?* (Berkley Boulevard, 1999, 2000).

**Misc.:** *Boris Vallejo & Julie Bell's Fantasy Calendar* 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008 (Workman, 2000–2007), *Complete Ranger's Handbook:* Advanced Dungeons & Dragons (TSR, Inc., 1993), *Jeff Greene: Dark Nite of the Soul* album cover (Windmill Lane Studios, 2007) *Heavy Metal Calendar* 1992, 1994, 1995, 1999 (Heavy Metal, 1991, 1993, 1994, 1998), *Meatloaf: Bat Out of Hell III* album cover (Virgin/Mercury Records, 2006), *Undiscovered: The Quest for Adventure* RPG manual cover (Eilfin Publishing, 2001).

## Bennett, Harry R.

(b. May 15, 1919) American artist. One of the major paperback cover artists of the 1950s, Harry Raymond Bennett was born in Lewisboro, New York, and grew up in Ridgefield, Connecticut — a town where the Bennett family has a history going back to the 18th century. He studied painting and illustration at the Art Institute in Chicago after returning from a four-year tour of duty in the South Pacific during World War II. In 1947 he began his professional career creating advertising illustrations for clients such as Pepsi-Cola and U.S. Ked. Then, in the early 1950s Bennett turned to painting covers for paperbacks.

Extremely prolific and versatile, Bennett created well over a thousand cover paintings over a 35-year career, working in multiple genres, in a variety of styles, and taking assignments from all the major publishers, including Simon & Schuster (Pocket Books), Berkley, Avon, Fawcett, Dell, and Ballantine. He and his art director at Simon & Schuster, Sol Immerman, developed the style of illustration best associated with the Gothic novel genre, for which Bennett became very well-known. His fantasy and SF covers were largely impressionistic in style. Bennett often used razor blades as a technique to create special effects in certain styles of painting, in conjunction with inks on gesso. Bennett was a facile technician, and used a variety of mediums over the years, including casein, acrylic, inks, oil, egg tempera, and oil emulsion, among others. He was fascinated with the old masters' techniques and mediums

Bennett produced over one hundred paintings for an award-winning translation of *The Divine Comedy* by Dante Alighieri, published by Washington Square Press, 1966. He spent well over a year focused solely on the production of the monochromatic ink on gesso interiors illustrations for the edition. With these he used the razor blade to carve out form in a reductive fashion. The originals were exhibited in several locations in New York City, including the New York Public Library and the Society of Illustrators. The project was a highlight of his career until that point. Bennett has won awards from the Society of Illustrators, the Art Directors Club, and Communication Arts, among others.

Bennett retired from the world of commercial art, and his last assignment was in the mid–1980s. He still paints, however and divides his time between homes in Oregon and New York. The Bennett family is an artistic one: Bennett's wife is a fine watercolorist,

and of the five children four have pursued careers in the arts. Bennett's daughter Deborah is a painter living in Uruguay, his daughter Pam is a costume designer and of the three sons, Harry, Jr was an actor and Tom is a painter, working in New York. Bennett and his son Tom show their work in the same gallery there.

**Sources**: e-mail from Tom Bennett, son May 2005 and www.tombennett.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Best of A.E. Van Vogt* (Pocket, 1976), *The Best of A.E. Van Vogt Vol. 1* (Sphere, 1979), *Beyond Time* (Pocket, 1976), *The Carefully Considered Rape of the World* (Ace, 1965), *Eye in the Sky* (Ace, 1975), *Floating Worlds* (Pocket, 1977), *The Game Players of Titan* (Ace, 1972), *The Golden Unicorn* (Ballantine, 1981), *Inferno* (Pocket, 1976), *The Lomokome Papers* (Pocket, 1968), *Monsters Galore* (Fawcett, 1965).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1967 (12)

## Bergen, David

(b. 1947) British artist. Bergen was born in London, and received his education in Australia. He studied art and design at the Western Australian Institute of Technology (Curtin University) from 1964–1970, and graduated with an Associateship in Design, with honors in design and typography. He was senior exhibits designer at the Western Australian Museum, which exposed him to a range of scientific disciplines and enabled him to participate in several marine biology field trips. Following an extended leave from the position, during which Bergen traveled through Europe, the United States, Mexico and Peru, he returned to England to begin his career as freelance illustrator. Bergen has produced cover art for mysteries, romance novels and science fiction, for publishers in the U.K. as well as U.S., for authors such as Julian Barnes, Ursula Le Guin, Bruce Chatwin, and Peter Matthiessen. His interest in the artifacts of ancient cultures, and familiarity with marine life is shown in his science fiction paintings, which often depict naturalistic elements in other-worldly environments, as in the Great Pyramid in *Laser Beams from the Stars* and the coral-like objects in *The Deep Range* and *Syzygy* (Arrow, 1975) — three of six paintings of his featured in the art anthology edited by Martyn and Roger Dean *The Flight of Icarus* (Paper Tiger, 1977). Bergen also illustrated a series of archaeological and fossil human reconstructions for Time-Life Books, as well as preparing topographic maps and title designs for the award-winning wildlife documentary company Partridge Films, and other commissions in animation and film design. His work has been shown both in group and solo exhibitions in Australia, the United Kingdom and The Netherlands, where he now lives.

**Sources:** artist profile on www.members.madasafish.com [accessed April 2007]; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Arthur C. Clarke's Venus Prime Volume 1: Breaking Strain* (Pan, 1990), *The City, Not Long After* (Pan, 1990), *Chronicules* (Arrow, 1976), *Cormac: The Seers* (Pan, 1992), *Dracula* (Penguin/Puffin, 1995), *Dreamside* (Pan, 1991), *The Earthsea Quartet* (Puffin, 1993), *A Far Sunset* (Ace, 1977), *The Farthest Shore* (Puffin, 1992), *Food of the Gods* (Popular Library, 1974), *Greenmantle* (Pan, 1991, Tor, 1998), *Herovit's World* (Arrow, 1976), *Hide and Seek* (Pan, 1991), *The History of the World in 10 1/2 Chapters* (Picador, 1990), *Incident on Ath* (DAW, 1978), *The Journey of Joenes* (Ace, 1979), *Leap For the Sun* (Pan, 1978), *Maelstrom* (Pan, 1991), *Manroot* (Headline, 1994), *The Medusa Encounter* (Pan, 1991), *The Men Inside* (Arrow, 1976), *Men Like Gods* (Sphere, 1977), *Moonheart* (Pan, 1990), *Ocean on Top* (Sphere, 1976), *The Rituals of Infinity* (Arrow, 1979), *Sea-Horse in the Sky* (Ace, 1978), *Sorrow's Light* (Pan, 1993), *Spirit Walk* (Tor, 1992), *Star-Begotten* (Sphere, 1975), *Star Winds* (DAW, 1978), *Stone That Never Came Down* (1976), *The Strange Case of Dr. Jekyll and Mr. Hyde/The Suicide Club* (Penguin/Puffin, 1997), *Syzygy* (Arrow, 1975), *Tales of Mystery and Terror* (Penguin/Puffin, 1995), *Tehanu: The Last Book of Earthsea* (Puffin, 1992), *The Tombs of Atuan* (Puffin, 1992), *The Twisted Sword* (Pan, 1991), *Warlock: To the Magic Born* (Pan, 1990), *The Waterborn* (Legend, 1997), *Wind's Twelve Quarters Vol. 1* (Panther, 1978), *A Wizard of Earthsea* (Puffin, 1992), *Yarrow* (Pan, 1992).

MAGAZINES ILLUSTRATED INCLUDE:
SFQ: 1976 (#1)

## Bergeron, Joe

(b. June 9, 1955) American artist. Joseph Arthur Bergeron was born in upstate New York, and grew up in the twin hamlets of Endicott and Endwell in the days when night skies seen from small rural towns were clear enough for him to teach himself the constellations using a cardboard star wheel, "watching in awe as stars he had never before identified rose according to prediction." Later, he learned more about astronomy using various small telescopes, and in high school produced planetarium shows during a summer job — then forced himself to paint to create visuals for the shows. By 1976 he was selling paintings and drawings at science fiction art shows, and says the space artists Chesley Bonestell*, Ron Miller*, and Rick Sternbach* inspired him the most when he was starting out. Bergeron attended Binghamton University from 1974 to 1981,

earning a BA in studio art, but is self-taught in illustration techniques.

Known as an astronomical artist, Bergeron has done a small number of covers for science fiction books and magazines, and illustrations for the Time-Life book series "Voyage Through the Universe" (1988–1990). His first commercial SF job was a cover for an anthology called *Analog Reader's Choice*, published 1981— a commission he says he received by accident, because he "happened to walk into the Art Director's office while he was wondering who to assign it to." However, most of his book illustrations were not commissioned, but rather used pre-existing art. Bergeron's space art was seen on the German magazines *Terra Astra* and *Der Hexer* in the 1980s, and has been used in advertising, textbooks, and by aerospace companies. In the 1980s he worked for planetariums: as Director for the Roberson Museum and Science Center, in Binghamton, New York (1983–1984), and as artist/photographer for the Morehead Planetarium in Chapel Hill, North Carolina (1984–1987). Among his clients are *Astronomy Magazine*, *Sky and Telescope*, Microsoft. World Book and Grolier's. Tiring of having to continually and aggressively compete for commercial assignments in the SF field, with only modest success, by the late 1980s Bergeron had largely dropped out of commercial illustration, preferring to create personal works.

Bergeron's paintings are usually acrylics on illustration board, but he also has worked in gouache, and oils, and occasionally will paint on canvas or canvas board. Bergeron began to make the transition to digital techniques in the early 1990s, and worked as a computer artist for Mythic Entertainment Co. from 1992–1996 rendering 3-D graphics and animations, but it wasn't until 1997 that he had a full enough grasp of technology to start making digital pieces intended for print and not just screen viewing. Bergeron usually (but not always) signs his paintings with a colophon he designed many years ago, consisting of a stylized J and B, merged, with a snowflake usually in the middle (his digital pieces lack that signature). By 2007 he was producing about 90 percent of his work digitally, as well as painting landscapes and nature art. Bergeron continues to participate in genre conventions, and has won many awards over the years from exhibiting his works there; he was artist guest of honor at Balticon 41 (Baltimore, MD 2007). A long time amateur astronomist, and "notoriously single," Bergeron currently lives near Binghamton, and travels widely. At the end of 2001, Bergeron was elected a Fellow of the International Association of Astronomical Artists.

**Sources**: e-mail from the artist July 2007 and ; Solar Voyager interview April 223, 2003 online at http://www.solarvoyager.com/jbergeton-01.asp

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Analog Reader's Choice* (Dial Press, 1981), *Anthonology* (Tor, 1985), *Brightness Falls from the Air* (Tor, 1985), *Escape Plus* (Tor, 1984), *In Alien Flesh* (Tor, 1986), *Memory of Whiteness* (Tor, 1985), *Soft and Others: 16 Stories of Wonder and Dread* (Tor, 1990), *The Stars Like Dust* (Doubleday/BCE, 1983), *Starswarm* (Baen, 1985).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1987 (7)

## Bergey, Earle Kulp

(August 16, 1901–September 30, 1952) American artist. One of the most talented and versatile of pulp artists, "(A) grand draftsman with a flair for glamour," as Di Fate puts it in *Infinite Worlds* (1997), Bergey achieved fame for his pioneering depictions of heroines in space stories wearing a space helmet and a tiny, sometimes transparent outfit with brass breastplates, which earned him memorability as "the principal proponent of the brass brassiere" (p. 115). Bergey is often cited as the inspiration for Princess Leia's slave girl costume in George Lucas' Star Wars film *Return of the Jedi* (1983).

The seventh of eight children of A. Frank and Ella (Kulp), Bergey was born in Philadelphia, Pennsylvania. His father was a well-known musician and conductor of the Philadelphia Municipal Band. Bergey's talent, though, was in art, and after graduating from Northeast High School in 1919, he entered the Academy of Fine Arts in Philadelphia, where he studied art from late 1921 until 1926, winning a European Competition while there. After graduating, Bergey's first job was in the art department of the *Philadelphia Ledger* newspaper. About the same time, he began working in the pulp magazine field, preparing artwork primarily for the Fiction House chain. His skill at drawing beautiful women earned him a niche as a contributor to the so-called girly pulps where his glamorous cover paintings appeared on such titles as *Pep, Gay Broadway, Snappy* and *Breezy*. In 1935 he married, and became a full-time freelance artist. While continuing to paint for Fiction House, he also went to work for *The Saturday Evening Post* and in the 1930s painted for a number of mainstream "slick" magazines. He moved his family to rural Bucks County, Pennsylvania and maintained an apartment/studio in New York City. He used many of the local people for models for his cover art.

Bergey was noted for his pinup-style art but did not do science fiction art until 1939, when he began doing the artwork for covers for the Standard magazine chain—*Strange Stories, Startling Stories, Thrilling Wonder,* and *Captain Future*. Later Bergey painted for *Fantastic Story Quarterly* and *Planet Stories* and others. Bergey was brought in with Rudolph Belarski* to help enliven the covers of the Standard

publications. Until then covers had been done by Howard V. Brown*. Brown did exceptional work with aliens and space ships, but his covers were not slanted to attract the typical newsstand buyer; they appealed primarily to the longtime science fiction fan. With the increase of competition during the early 1940s, Standard slanted its magazines to a younger, some would say pubescent, audience. Heroic figures and beautiful women seemed one way to attract such a readership. Bergey's earliest covers featured monsters much like those of Brown, but this quickly changed, and after a short time, the cover paintings invariably featured a beautiful woman in some sort of terrible danger. Science fiction magazines received a great deal of negative publicity due, in part, to work of cover artists like Bergey, but it sold magazines and other artists like Allen Anderson* carried on the Bergey "brass brassiere" tradition well into the fifties.

In 1948 Bergey made the transition to the rapidly expanding paperback book industry. He worked first for Popular Library, which in the early 1950s was owned by Standard Publications, the same company that owned Standard magazines. Again, Belarski was brought in to help with the paperback line, along with Bergey, just as he had been brought in with Bergey to help spice up the magazine line in 1940. With Bergey and Belarski creating the art, Popular Library soon turned from its formerly tastefully done, symbolic covers to those featuring scantily clad women in perilous situations. His art graced the covers of dozens of novels, and helped to sell millions of volumes.

In the early 1950s Standard, in a switch in editorial policy, tried to upgrade its magazines when faced with the more sophisticated challenge of publications such as *Galaxy* and *The Magazine of Fantasy* and *SF*. Among other changes it made, it dropped the girls on the covers. However, Bergey met the challenge, and his last few covers showed that he could paint other science fiction themes with the same talent.

Bergey died suddenly in September 1952, while visiting a doctor's office. While he is primarily remembered for his damsels in distress, he helped move the genre toward a greater focus on people than gadgets, and was starting to break away from his more sensational pulp image when he died.

**Sources**: Clute, John and Nicholls, Peter, Eds. *The Encyclopedia of Science Fiction*. (St. Martin's Press, 1993); Page, Gerald W. and Burge, Jerry. "Great Unsung Heroes of the Space Age: Earle K. Bergey and the Development of the Lady Space Captain's Uniform" in *Planetary Stories: The Return of the Space Opera* Vol. 1 #3, 2006 e-zine at www.planetarystories.com/bergey.htm; Weinberg, 1988

### Collections and Anthologies

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF.* (Bounty Books, 1975), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Lesser, Robert. *Pulp Art* (Gramercy, 1997); Martignette, Charles. Et. al. *The Great American Pin-Up* (Taschen, 2002).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Behind the Flying Saucers* (Popular Library, 1951), *The Big Eye* (Popular Library, 1950), *Dragon's Island* (Popular Library, 1952), *Revolt of the Triffids* (Popular Library, 1950), *Space Platform* (Pocket Books, 1953).

MAGAZINES ILLUSTRATED INCLUDE:

ASFR: 1952 (3)

CF: 1940 (summer, fall); 1941 (winter, spring, summer); 1943 (winter, summer); 1944 (winter, spring)

FSQ: 1950 (spring, summer, fall); 1951 (winter, spring, summer); 1952 (11); 1953 (1)

FUT: 1940 (5, 7)

SFA: 1953 (2)

SpS: 1952 (12)

SpSF: 1952 (9, 11)

SS: 1940 (7, 9, 11); 1941 (1, 3); 1942 (3, 5, 7, 11); 1943 (3, 6, fall); 1944 (winter, spring, summer, fall); 1945 (winter, spring, summer, fall); 1946 (winter, 3, spring, summer, fall); 1947 (1, 5, 7, 9, 11); 1948 (1, 3, 5, 7, 9, 11); 1949 (1, 3, 7, 9, 11); 1950 (1, 3, 5, 7, 9, 11); 1951 (1, 3, 5, 9); 1952 (1, 2, 3, 6, 8)

StrS: 1939 (8, 10, 12); 1940 ( 2, 6, 8, 10, 12); 1941 (2)

TWS: 1940 (9, 10, 11, 12); 1941 (2, 3, 4, 12); 1942 (4, 6, 10); 1943 (2, 4, 6, 8, fall); 1944 (spring, summer); 1945 (winter, spring, summer, fall); 1946 (winter, spring, summer, fall, 12); 1947 (2, 4, 6, 8, 10, 12); 1948 (2, 4, 6, 8, 10, 12); 1949 (2, 4, 10); 1950 (6, 8, 10, 12); 1951 (6, 8); 1952 (2, 6, 10)

## Berkey, John Conrad

(August 13, 1932–April 29, 2008) American artist. A well-known illustrator, perhaps best known for his impressionistic depictions of space ships and popular science fictional themes, Berkey was born in Edgley, North Dakota, then lived in Aberdeen, South Dakota, before moving to St. Joseph's, Missouri, when he was six. He later moved to Minnesota, and after graduating from the Minneapolis School of Art (although he considers himself self-taught) and taking various studio jobs, he became a staff artist at the Brown & Bigelow advertising firm for eight years. During those years Berkey produced more than 500 calendar images, featuring everything from pastoral scenes to historic sites and scenes from American history to farm equipment, and in the process honed

his drawing skills and unique realistic style before turning to free-lance illustration in 1963. Berkey's straightforward American brand of impressionism was ideally suited to depicting whatever calendar series he or Brown & Bigelow might conjure up, and those years may be remembered as the last period during which such companies could truly depend on talents such as Berkey's for their success.

As a free-lance artist, Berkey's career was a long and impressive one, spanning a range of subject matter and several arenas. He was extremely prolific, with over 3000 commissioned paintings; his bibliography, even for science fiction works, cannot be exhaustive, for that reason. His robust, impressionistic but realist style quickly brought him clients across a range of publications: book covers, movie posters, advertisements and publications such as *National Geographic, Life, Time, Road and Track, Sports Afield*, the Eddie Bauer catalog and *TV Guide*. During the 1970s he was commissioned to produce movie poster work for Universal, Twentieth Century Fox, Lucasfilm and Paramount. He produced publicity posters and advertising for *The Neptune Factor* (1973), *Towering Inferno* (1974), *King Kong* (1976), *Orca* (1976), S*tar Trek* (1979), and *Airport* (1979), among others. Among those attracted to his science-fiction illustrations was the young George Lucas, who commissioned him to work on the pre-production designs for *Star Wars* (20th Century Fox, 1977). During this fertile period, Berkey also created advertising art for major U.S. companies: Gulf Oil, General Motors, Sperry, Honeywell, Lockheed, IBM, to name only a few. He did recruiting posters for the U.S. Army and U.S. Navy. His client list well into the 1980s read like a who's who of U.S. business, and his literary publishing list was even longer, with over twenty major publishing houses employing his talent. His images appeared on sixteen U.S. postage stamps and he was the illustrator of the "elder Elvis" in the Elvis Presley stamp competition of the early 1990s.

Berkey's strongly individualistic and confident style makes his paintings instantly identifiable as "Berkey" paintings, regardless of the subject matter. His style of expression was perfectly suited to strange, futuristic, and "space opera" story lines and appealed to fans because his representational and more painterly technique was easygoing while offering a wholly original take on the subject matter. Many of his published book covers from the very late 1960s and early 1970s relied heavily on figure work and made full use of his skill, well-honed before he became an independent free-lance illustrator, in depicting a variety of culturally familiar images. Later, in the 1980s and into the 1990s, Berkey excelled in depicting majestic space ships moving through the vastness of space or in the throes of deadly battles. An old-fashioned painter, Berkey preferred to work with familiar tools and mediums, using systems and processes he'd developed over a lifetime of painting. He spent hours mixing his own pigments from scratch, invented the use of acrylic pigment mixed with extremely durable casein, and kept his paints in a vacuum box, which prevented his palette from drying out overnight. He worked on illustration board at a drafting table in a studio outfitted with reduction mirrors, which enabled him to view his work in progress in reverse and also at a distance of several feet, as they would appear when reproduced. This allowed him to quickly detect flaws in his compositions.

Always a fan of sophisticated sound systems and recording equipment, in the early 1990s, Berkey started producing dynamic video wall art and expanded more strongly into vivid, emotionally charged abstract expressive figurative and landscape paintings. This innovative and experimental side of Berkey, which had roots in abstract personal works beginning in the 1980s, was not as familiar to his fans as his illustration works, but both have been seen in museum shows and galleries. Berkey won many awards, including the Grand Master award from *Spectrum* and *Expose 5* (2007). He received awards from the Society of Illustrators of New York and of Los Angeles and the Art Directors Club of New York and of Philadelphia. In 2004 Berkey was inducted into the Society of Illustrators Hall of Fame (NY). He was nominated by the Association of Science Fiction and Fantasy Artists for the Chesley Award for Artistic Achievement and twice nominated for a Hugo for Best Professional Artist, in 1996 and 1997, and has been a guest of honor at a number of science fiction conventions. A series of severe health setbacks in the 1990s and the loss of his daughter slowed his commercial output but did not diminish his interest in painting. After retirement from commercial work, Berkey remained active in creating art well past the millennium mark. He was a long-time resident of Excellior, Minnesota, and on March 22, 2007, the city honored him with John Berkey Day. Berkey was survived by his wife of nearly 52 years, Demaris (Demi), their sons Brian, Kevin and John, and seven grandchildren. His daughter, Sharon, died in 1997.

**Sources:** correspondence from the artist May 16, 2006; Haldeman, Joe. "Architect of Space" gallery feature, *Science Fiction Age*, April 1994; Kirby, Sam, "The Imagery of John Berkey," *The American Artist*, December 1985; "Light Voyager: Paintings by John Berkey," *Omni* magazine feature, 1982; "John Berkey's art inspired the Death Star in 'Star Wars,'" Ben Cohen, *Star Tribune* obituary May 5, 2008.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane. *The Art of John Berkey*

(Paper Tiger, 2003), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), *John Berkey: Painted Space* (Friedlander Publishing, 1991), *The New Visions: A Collection of Modern Science Fiction Art* (Doubleday & Co, 1982), Reed, Walt. *The Illustrator in America 1860–2000* (Society of Illustrators, 2001).

BOOKS ILLUSTRATED INCLUDE: *20–20 Vision* (Ballantine, 1980), *And Not Make Dreams Your Master* (Fawcett, 1981), *Ariel: The Book of Fantasy, Vol. 4* (Durwood, 1978), *Armada* (Popular Library, 1980), *Ascent of Wonder: The Evolution of Hard SF* (Orbit, 1994), *Best of Frederik Pohl* (Nelson Doubleday, 1975), *Best of Omni Science Fiction, # 4* (Omni, 1982), *Birth of Fire* (Pocket, 1978), *Black Hole* (Ballantine, 1979), *Blizzard* (Dell, 1979), *Bright Islands in a Dark Sea* (Del Rey, 1993), *Brighton Rock* (Playboy Press, 1980), *Bronwyn's Bane* (Bantam, 1983), *Cannon's Orb* (Del Rey, 1994), *Catastrophy* (Fawcett, 1981), *Caves of Steel* (Fawcett, 1971), *Challenges* (Tor, 1993), *Childhood's End* (Del Rey, 1995), *Chronicles of the Lensman Vol. 1, 2* (SFBC, 1997, 1998), *Cloud Walker* (Ballantine, 1973), *Code of the Lifemaker* (Ballantine, 1983), *Colonies in Space* (Warner, 1977), *Control Tower* (Fawcett, 1981), *Counterparts* (Dial, 1970), *Cross the Stars* (Baen, 1999), *Day Before Forever and Thunderhead* (Dell, 1969), *Deathworld 3* (Dell/Canada, 1968), *The Defenders* #5 in series (Warner, 1992), *Demon Four* (Berkley, 1986), *Derelict* (Ace, 1988), *Dinner at Deviants Palace* (Berkley/Ace, 1985), *Double Contact* (Tor, 1999), *Dream Millennium* (Ballantine, 1974), *Drunkards Walk* (Ballantine, 1973), *Ecowar* (Harper Collins, 1993), *Elluvon Gift* (Avon, 1975), *Elvissey* (Tor, 1993), *Empire Novels* (SFBC, 2002), *Endless Frontier* (Ace, 1981), *Final Diagnosis* (Tor, 1997), *Foundations Edge* (Doubleday SFBC, 1982), *Fourth Omni Book of Science Fiction* (Zebra, 1985), *Free Space* (Tor, 1997), *Future of the Future* (Ballantine, 1971), *Galactic Convoy* (Warner, 1987), *Galactic Gourmet* (Tor, 1996), *Ganymede Club* (Tor, 1995), *Garbage Chronicles* (Berkley, 1985), *Genesis Rock* (Popular Library, 1980), *Ghost Boat* (Dell, 1975), *Gladiator at Law* (Ballantine, 1969), *Gold at the Starbows End* (Ballantine, 1972), *Green Gauntlet* (Ballantine, 1973), *Groupmind* (Berkley, 1984), *Hells Pavement* (Fawcett, 1971), *Helmsmen* #1 in series (Warner, 1984), *High Voltage* (Berkley/Jove, 1981), *Homecoming* (Ace, 1990), *House of Lions* (Bantam, 1983), *Humanoid Touch* (Bantam, 1980), *Hunter of Worlds* (DAW, 1977), *Immortality Option* (Del Rey, 1994), *If the Stars Are Gods*(Ace, 1981), *Inferno* (Tor, 1993), *Interstellar Travel: Past, Present and Future* (Avon, 1978), *I, Robot* (Fawcett, 1970), *Jerusalem Diamond* (Fawcett, 1981), *Jupiter* (Ballantine, 1973), *Last Sunrise* (Berkley, 1984), *Left Hand of the Electron* (Dell, 1974), *Lucky Starr and the Moons of Jupiter; Lucky Starr and the Oceans of Venus; Lucky Starr and the Pirates of the Asteroids; Lucky Starr and the Rings of Saturn* (Fawcett, 1978), *Madwand 1, Madwand 2* (Nelson Doubleday/Ace, 1981), *Magic May Return* (Ace, 1981), *A Maze of Stars* (Ballantine, 1990, Random House, 1992), *The Mercenaries* (Warner, 1991), *Miracle of Rare Design* (Tor, 1994), *Mind Changer* (Tor, 1999), *Mindwarpers* (Lancer, 1972), *Muddle Earth* (Ballantine, 1993), *Nightrider* (Berkley, 1981), *Night We Buried Road Dog* (DreamHaven, 1998), *People Maker* (A is for Anything) (Fawcett, 1972), *Prometheus Crisis* (Doubleday, 1975), *The Rift* (HarperPrism, 1999), *Norstrilia* (NESFA, 1994), *Outpassage* (Pageant, 1988), *Passage at Arms* (Popular Library, 1985), *Pick up* (Harper Collins, 1992), *A Plague of Pythons* (Ballantine, 1973), *Planets of Space* (Ballantine, 1993), *Redline the Stars* (Tor, 1993), *Rendezvous* (Ace, 1988), *Run to the Stars* (Berkley/Ace, 1986), *Saved* (Bantam/SFBC, 1980), *Secret of the Sunless World* (Dell, 1969), *Shattered Sphere* (Doubleday, 1986), *Shattered Stars* (Bantam, 1983), *The Siege* #6 in series (Warner, 1994), *Space Mail* (Fawcett, 1980), *Space Merchants* (Ballantine, 1969), *Space Trek: The Endless Migration* (Warner, 1980), *Spartan Planet* (Dell, 1969), *Star Fire* (Dell, 1969), *Starfishers: #1 Shadowline; #2 Starfishers; #3 Star's End* (Warner, 1982), *Starman Jones* (Dell, 1969), *Starrigger: #2 Red Limit Freeway* (Ace, 1984), *Star SF 1, 2, 3, 4, 5, 6* (Ballantine, 1972), *Star Wars* (Random House, 1979), *Star Wars From the Adventures of Luke Skywalker* (Ballantine, 1976), *Tiltangle* (Ballantine, 1970), *To Fear the Light* (Tor, 1994), *To Save the Sun* (Tor, 1992), *Tornado* (Berkley/Franklin Watts, 1983), *Total Recall* (Morrow/Avon, 1989), *Trophy* (Popular Library, 1990), *Tsumami* (Bantam, 1983), *Under Pressure* (Ballantine, 1973), *Valis* (Bantam, 1981), *Vampire Junction* (Berkley, 1985), *Vengeance is Mine* (Dell, 1986), *Void Captain's Tale* (Tor, 2001), *Way Back* (DAW, 1978), *Way of the Pilgrim* (Ace, 1987), *We All Died at Breakaway Station* (Ballantine, 1969), *White Plague* (Berkley, 1982), *World's Best SF Stories #1* (DAW, 1972).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1995 (9); 1997 (5); 1998 (1)
Omni: 1995 (10/11)
ROF: 1996 (4); 1998 (6); 2001 (6, 12); 2003 (2)
SFAge: 1993 (9); 1994 (3, 11); 1995 (11); 1996 (7); 1997 (3, 5, 9); 1998 (1, 5, 7, 9); 1999 (1, 3, 8, 11)

**Misc.:** *Art of John Berkey* 1, 2, collector trading card sets (FPG., 1994, 1996).

## Berry, D. Bruce

(b. January 24, 1924) American artist. Born in Oakland, California, Berry is a self-taught artist who acquired skills through practice. At seventeen he

worked as a draftsman for the U. S. Engineering Department, and at eighteen he worked as an editorial cartoonist for a California paper. He was a sign painter for the Air Force during the Second World War, stationed in England. After the war he took "the only type of art job that was available" to him, and entered the advertising business working for an agency as a merchandise "hard lines artist," drawing anything made of metal: jewelry, machinery, pots and pans, etc. A science fiction fan most of his life, he also got involved in fandom after meeting writer Richard Kyle, then working in a bookstore in Oakland. In the 1950s he moved to Chicago where he teamed up with a freelance art director doing photo-retouching, paste-ups and finished layouts, and also continued his "somewhat erratic" connection with fandom. By the late 1950s, through those connections, he began illustrating for William Hamling's Greenleaf magazines, *Imagination, Imaginative Tales,* and *Space Travel*. Unfortunately, the magazines were already on their way out (Berry illustrated *Imagination* in its last year of existence). He continued with advertising work and contributed to fanzines, until the art director moved to a different city in the late 1960s and Berry returned to California. He got involved in comics fandom, again with the help of Richard Kyle, and went on to be a letterer and inker for much of Jack Kirby's 1970s work for DC. When Kirby went to work for Marvel, the company decided to have the inking done in New York, and Berry's job ended. He worked for an educational publisher and later returned to work on a reprint of Kirby's *New Gods Finale* in the 1980s. Berry was also an occasional writer of horror fiction, using the pseudonyms Jeff Douglas and Morgan Drake. Examples of his published work include *Sacrifice* (Leisure, 1990) and *Genetic Time Bomb* written with Andrew Offutt (Warner, 1975). Married, with a daughter, Berry retired in 1997.

**Sources**: "D. Bruce Berry Speaks" interview with D. Bruce Berry, conducted by John Morrow, August 1997, In: *The Collected Jack Kirby Collector*. TwoMorrows Publishing, 2006, p. 106–107; Weinberg, 1988.

**Published Work**

IMG: 1958 (4, 6, 8, 10)
IMGT: 1958 (1, 5)
OW: 1951 (10)
SpTr: 1958 (7, 9, 11)

## Berry, Rick

(b. June 2, 1953) American artist. Born Richard Riley in San Bernadino, California, Berry is an accomplished oil painter and draftsman, and a pioneer in new media, who entered the field just at the point where his talent would be the perfect complement to a new sub-genre of literature, called "cyberpunk." He is credited for creating the world's first digital cover illustration for a work of fiction, for William Gibson's *Neuromancer*, 1984.

Without formal training in art, Berry left school at the age of seventeen to begin a career in underground comics. He learned art through museum visits, collaboration with peers and extensive, continuous study. Berry lived for a while in Colorado, and then in 1977 moved east to Boston, Massachusetts, and shifted his interest to creating illustrations for books, magazines, games and CDs. Breaking with established styles in illustration for his oil paintings on canvas, and later using innovative digital techniques, Berry gained a long list of awards and publishing credits. He was one of the first artists in the SF genre to experiment with new digital technologies, manipulating works that had been scanned into the computer to create original images that were a mixture of both electronically generated and hand generated images. His ground-breaking digitally painted cover for *Neuromancer* was created using new, powerful computers at MIT Architectural Machine Group & MassArt. Berry's style is fluidly figurative, often showing the human figure in motion. His portraits and figure studies are often compared to those of the artist Francis Bacon in terms of their visual intensity, dark mood and distortion of human character and shape. In 1991, *Communication Arts* showcased several of Berry's oil paintings from Peter Straub's *Mrs. God* (1990).

Berry works also under a pseudonym, "Sam Rakeland." which he invented in the late 1980s in order to pursue other efforts outside the genre. Using this "fantasy brand," as Berry calls it, he has produced several book covers for Tor Books, and number of artworks for the game industry.

Berry believes strongly in working collaboratively, and with artist Darrell Anderson founded Braid Media Arts in the 1980s. Phil Hale* also joined the studio, and together the three exhibited their work in a show "Synergy" at the University of Maine, 1987. In 1993 Berry and Phil Hale* collaborated on the art book *Double Memory*, published by Donald M. Grant. Berry has worked closely with that specialty publisher, and produced thirty mixed media paintings for Stephen King collector edition novels, 2002–2004. Recently, Berry and Anderson formed Braid Art Labs, for the purpose of creating digital art, designs and applications for commercial applications. Berry worked with William Gibson in 1995 under the auspices of Braid Media Arts (Berry, Darrel Anderson, and Gene Bodio) to design and execute the CGI cyberspace climax of TriStar/Columbia's Productions' film, *Johnny Mnemonic*. Berry now produces few fully hand-painted illustrations; almost all his output now is mixed/photographic or digital media, with some images produced as original multiple prints, embellished with handwork. He

shows his fine art work in galleries in the U.S. and internationally, and has exhibited his illustrative work widely. Berry teaches Digital Art: A Collaborative Approach at Tufts University, and conducts lectures and workshops at colleges and corporations nationally on the nature of creativity. For Tufts University Institute for Global Leadership he painted a series of works for several annual international symposia. Among his awards are: Best Book Cover, 9th Annual Publish Design Contest; work selected for the Society of Illustrators Traveling Exhibition: *The Illustration: Past, Present and Future*; featured in *Computer Art and Design Annual from Print*; and Gold Medal Winner in the 1997 *Spectrum* Art Annual. He exhibited work at the Delaware Museum of Art, 1990 "The Art of Fantasy and Science Fiction," The Museum of American Illustration, NY—"Spectrum" 2005; "Illustrators" shows at the Society of Illustrators, 1987, 1991, 1993, 2003.

**Sources:** e-mail from the artist October 2007; artist website www.rickberrystudio.com; www.braid.com; Rick Berry Bio at www.artic.com/cm/art/artists/braid/braidrrbio.htm.

### Collections and Anthologies (various contributing artists)

Berry, Rick and Hale, Phil. *Double Memory* (Donald M. Grant, 1992); DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art* (The Wonderland Press/Penguin, 1997); Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Jude, Dick. *Fantasy Art Masters* (Watson-Guptil, 1999).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Arbitrary Placement of Walls* (DreamHaven, 1997), *At the City Limits of Fate* (Edgewood Press, 1996), *Black Bouse* (Donald M. Grant, 2002), *Bloom* (Del Rey/Ballantine, 1998), *The Blue Helix* (Donald M. Grant, 1999), *Burning Chrome* (Ace, 1987), *Burying the Shadow* (Meisha Merlin, 2002), *The Carpet Makers* (Tor, 2005), *City Come A-Walkin'* (Eyeball Books, 1996), *The Coming of the Quantum Cats* (Bantam, 1986), *The Crow: A Murder of Crows* (SFBC, 1998), *The Crow: Shattered Lives and Broken Dreams* (Donald M. Grant, 1998), *Count Zero* (Ace, 1987), *Daemons, Inc.* (SFBC, 1998), *Darker Than You Think* (SFBC, 1999), *Death: The Time of Your Life* (DC Comics/Vertigo, 1997), *Dirty Work* (Mark V. Ziesing, 1993), *Embraces: Dark Erotica* (Venus or Vixen Press, 2000), *Exploded Heart* (Eyeball Books, 1996), *The Furies* (Tor, 1994), *The Extremes* (Warner Aspect, 2000), *Ghosts of Blood and Innocence* (Tor 1990), *Going Home Again* (Eidolon, 1997), *Halo* (Marvel Comics, 1999), *Hong on the Range* (Walker & Co, 1989), *How Like a God* (Tor, 1997), *The Machiavelli Interface* (Ace, 2003), *Matadora* (Ace, 2002), *Moon Dogs* (NESFA Press, 2000), *Mrs. God* (Donald M. Grant, 1990), *Mythos: The Final Tour: #1 Shut Heaven* (w/ David Seeley); *#2 Uncut* (DC Comics Vertigo, 1996, 1997), *Narrow Houses* (Warner Aspect, 1994), *Neuromancer* (Ace/BCE, 1984), *Queen of the Amazons* (Tor, 2004), *Ports of Call* (Underwood, 1998), "*Repent, Harlequin!" Said The Ticktockman* (Underwood, 1997), *Sailing to Utopia* (White Wolf, 1997), *Scenting Hallowed Blood* (Meisha Merlin, 1999), *The Shades of Time and Memory* (Tor, 2004), *Shadows of Dreams, Poetry of Robert E. Howard* (Donald M. Grant, 1989), *Stalking Tender Prey* (Meisha Merlin, 1998), *Star Wars: Hero's Trial; Jedi Eclipse* (Del Rey/Ballantine, 2000), *Stealing Sacred Fire* (Meisha Merlin, 2001), *Still Dead* (Mark V. Ziesing, 1992), *The Talisman & Black House* (Donald M. Grant, 2003), *The Thorn Boy* (Eidolon, 1999), *The Wraiths of Will and Pleasure* (Tor, 2003).

BOOKS ILLUSTRATED AS BY SAM RAKELAND: *Death Hunt on a Dying Planet* (Signet, 1988), *Echoes of Valor II, III* (Tor, 1991), *The Enchantments of Flesh and Spirit* (Tor, 1990), *Five Hundred Years After* (Tor, 1994), *The Fulfillments of Fate and Desire* (Tor, 1991), *Svaha* (Tor. 1994), *The Gypsy* (Tor, 1993), *Ill Met in Lankhmar* (Tor Double, 1990), *Life on the Border* (Tor, 1991), *The Phoenix Guards* (Tor, 1992), *The Tainted Sword* (TSR, Inc., 1993), *Wraiththu* (Tor/Orb, 1993).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1992 (11)
WT: 1999 (fall)
SFAge: 2000 (5)

### Role-Playing Game Art Includes (*denotes as by Sam Rakeland)

*AD&D: *Complete Book of Humanoids* (TSR, Inc., 1995), *D&D: *Assault on Raven's Ruin* module; *The Fall of Magic* novel (TSR, Inc., 1992, 1993), *Earthdawn* (FASA, 1993), Earthdawn: *Gamemaster's Compendium; Player's Compendium* (RedBrick Ltd., 2005), *Everway* (Wizards of the Coast, 1995), *Gamma World: *Overlord of Bonparr* (TSR, Inc., 1993), *High Tech & Low Life: The Art of Shadowrun* (FASA, 1997), *Planescape: *Fires of Dis; Planewalker's Handbook; Well of Worlds* (TSR, Inc., 1994, 1995, 1996), Planescape *Eternal Boundary* (TSR, Inc., 1994), *Ravenloft: *The Awakening* Game module(TSR, Inc, 1994), Shadowrun: *Bug City; Eye Witness; Lonestar; Shadowfiles; Tir Na Nog* (FASA, 1993, 1994), Shadowrun: *Character Dossier* (Fantasy Productions, 2003), Trinity: *Luna Rising* (White Wolf, 1998).

**Misc.**: *Dark Age: Feudal Lords* card art (FPG,

1996); *Heresy: Kingdom Come* card art (Last Unicorn Games, 1995).

## Binder, Jack (John) R.

(August 11, 1902–March 6, 1986) American artist. The elder brother of Earl and Otto Binder (who collaborated on science fiction stories as Eando Binder), Jack Binder was born in Austria-Hungary but immigrated to the United States when he was eight years old. He attended the Art Institute of Chicago, earning a bachelor's degree, and later studied with J. Allen St. John* and at the Art Students League in New York. He later did art research at the Field Museum in Chicago, although he lived for the majority of his pro-fessional life in New York. Married, with at least three children (accounts vary), Binder worked at a number of odd jobs, including lumberjack, miner, blacksmith, boxer and wrestler, before settling down as an illustrator. He was an "all-around" artist, working as an interior artist for *Thrilling Wonder Stories* and *Startling Stories* in the late 1930s while also working for the Harry Chesler Studio as art director in the comic field, which he joined in 1937.

In 1940 Binder left Chesler and formed his own comic shop, ultimately producing thousands of pages of art for all the major comic books, in what some artists later would liken to a factory atmosphere. At first, Binder worked out of his apartment in the Bronx, along with an assistant, Pete Riss, using the pen name "Pete Neberd" for work they did together. When the workload increased, Binder hired artist Bill Ward as a layout artist and moved his Studio to a barn in Englewood, New Jersey. At times, Binder had up to forty men working for him, many of them recent graduates of Pratt Institute, who were delighted to have employment. His shop produced comic material for companies like Fawcett, Pines, Street and Smith, New Friday, and Marvel. Binder had a special relationship with Fawcett thanks to his brother Otto, who was not only a prolific science fiction writer but also Fawcett's foremost writer, and wrote the *Captain Marvel* line of comic books for them from 1941 to 1953. The shop shut down in 1943 when most of the staff was drafted into World War II, although Binder remained. He continued to produce work for such titles as *Mary Marvel,* working for the studio of C.C. Beck, who produced *Captain Marvel*, until Fawcett discontinued all its comics in 1953. He stopped working for Beck in 1946, and in 1953 retired completely from the comic book industry. Binder returned to the commercial art field and started a studio to produce commercial outdoor sculptures. He died in Chestertown, New York, preceded by both brothers, Earl Andrew Binder (1904–1965) and Otto Binder (1911–1974).

**Sources:** Bails, Jerry and Ware, Hames. *Who's Who in Comic Art*. Vol. 4, 1946 and online at www.bailsprojects.com; *Hogan's Alley* the online magazine of the cartoon arts accessed 6/7/05 from HA3: Volume 1, Number 3.interview with C.C. Beck at www.cagle.com/hogan/interviews/beck/home.asp; Schelly, Bill. Preface to: *Words of Wonder, The Life and Times of Otto Binder*. Hamster Press, 2003 online at www.billschelly.com/pages/binderintro.html; *The Man Behind Torchy: Bill Ward* online at http://womenofward.net/bio.htm; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975),

**Published Work**

ASF: 1936 (12); 1937 (4, 6, 11, 12); 1938 (1, 2, 3, 5, 6, 8, 10, 11, 12); 1939 (1, 2, 3, 4); 1941 (2, 4)
ASH: 1940 (2)
CF: 1940 (summer)
DYN: 1939 (2, 4)
FUT: 1939 (11)
SFQ: 1940 (summer)
SS: 1939 (1, 3, 5, 7, 9, 11); 1940 (1, 3, 5, 7, 9, 11)
StrS: 1939 (6)
TWS: 1937 (1, 6, 8, 10, 12); 1938 (2, 4, 6, 8, 10, 12); 1939 (2, 4, 6, 8, 10, 12); 1940 (1, 2, 3, 4, 5, 6, 7, 8, 9); 1941 (2)

## Binkley, Ric

(?) American artist. According to Weinberg (1988), Binkley began his career in the fantasy field when he found that no regular publisher would look at his portfolio because he had nothing published. His earliest work appeared on jackets done for Fantasy Press. He later moved to New York City, where he prepared a number of paintings for Gnome Press and Avalon Books. Among the best known of these are Binkley's dust jacket art and interiors for the four Edward E "Doc" Smith *Lensman* novels he did for Fantasy Press 1950–1953: *Galactic Patrol, Gray Lensman, Second-Stage Lensmen* and *Children of the Lens*. All four books in the basic series had previously been serialized in the SF pulp, during the period 1937 to 1948, and the general consensus is that Binkley's designs were strongly influenced by the artists who illustrated the stories originally, in particular Charles Schneeman* and Hubert Rogers*. The *Lensman* books were reissued with the original Binkley covers by Old Earth Books, 1998. Like several other artists from this time period who worked almost exclusively for specialty publishers, and spent only a limited number of years in the field, little to nothing is known about Binkley apart from his published credits. Queried via correspondence in 2005, Martin Greenberg, founder of Gnome Press, could not recall ever meeting Binkley, and Weinberg reports only that "(A)ccording to Fantasy Press founder Lloyd Eshbach, Binkley died young."

**Sources:** Weinberg, 1988; correspondence with Martin Greenberg, 2005; www.chronology.org/noframes/lens/

**Published Work**

BOOK ILLUSTRATIONS INCLUDE: *Aliens from Space* (Avalon, 1958), *Assignment in Eternity* (Signet, 1953), *Ballroom of the Skies* (Fawcett, 1952), *Black Star Passes* (Fantasy Press, 1953), *Blue Barbarians* (Avalon, 1958), *Children of the Lens* (Gnome Press, 1954, Old Earth, 1998), *Conquest of Earth* (Avalon, 1957), *Edge of Time* (Avalon, 1958), *Fire in the Heavens* (Avalon, 1958), *Flight into Yesterday* (Bourregy & Curl, 1953), *Foundation* (Gnome Press, 1951), *Future Tense* (Greenberg, 1952), *Galactic Patrol* (Fantasy Press, 1950, Old Earth, 1998), *Gray Lensman* (Fantasy Press, 1951), *Heads of Cerberus* (Polaris Press, 1952), *Hidden World* (Avalon, 1957), *Iceworld* (Gnome Press, 1953), *Immortality Delivered* (Avalon, 1958), *Invisible Barriers* (Avalon, 1958), *Islands of Space* (Fantasy Press, 1957), *Languages of Pao* (Avalon, 1958), *Lost Continents* (Gnome Press, 1954), *Mixed Men* (Gnome Press, 1952), *Mutant* (Gnome Press, 1953), *Northwest of Earth* (Gnome Press, 1954), *Out of This World* (Avalon, 1958), *Robot and the Man* (Gnome Press, 1953), *Robots Have No Tails* (Gnome Press, 1952), *Second Stage Lensman* (Fantasy Press, 1953, Old Earth, 1998), *Seeds of Life* (Fantasy Press, 1951), *Sentinels from Space* (Bourregy & Curl, 1953), *Shambleau* (Gnome Press, 1953), *Solomon's Stone* (Thomas Bouregy & Co., 1957), *Space Egg* (Avalon, 1958), *Space Lawyer* (Gnome Press, 1953), *Starhaven* (Avalon, 1958), *Starmen* (Gnome Press, 1952), *Tower of Zanid* (Avalon, 1958), *Troubled Star* (Avalon, 1957), *Twice in Time* (Avalon, 1957), *Tyrant of Time* (Fantasy Press, 1955), *Wasp* (Thomas Bouregy & Co., 1957).

## Birmingham, Lloyd P.

(b. August 23, 1924) American artist. Birmingham was trained in painting and illustration at the Parsons School of Design, 1946–1947, and the School of Art Studies in New York. After service in the Army during World War II, 1943–1946, he became a freelance illustrator specializing in aerospace and industrial artwork. A client recommended that he try *Flying Magazine,* a Ziff-Davis magazine, for assignments. The editor there explained that *Flying* did not use illustrations but referred him to *Amazing* magazine, which was looking for new artists. The Ziff-Davis publishing chain was trying to improve its science fiction magazines *Amazing* and *Fantastic* in order to make them competitive with best-selling SF publications. To that end, in October 1960 the two magazines were completely reworked and the editor Cele Goldsmith brought in many authors who had never before written for the magazines and changed the entire art focus. Birmingham became one of several artists who had a short but productive career in the SF field due to that effort. Top-name artists including Ed Emshwiller* and Alex Schomburg* shared the art assignments with newcomers, including Birmingham, Vernon Kramer*, and George Schelling*.

During this time, writing and cover paintings often overlapped. Many cover paintings were done to illustrate specific stories. In those instances, Birmingham would do preliminary sketches the size of the actual cover, detailed in full color. The final painting would then be worked in tempera on illustration board about twice the size of the printed cover. However, in many cases, artists were told to do a painting, and then authors were asked to create a story based on the painting. Birmingham's first cover, "The Hatchery of Dreams," (*Fantastic*, issue for November 1961), was a concept painting done by the artist for which Fritz Leiber wrote a story. When a story was to be based on a painting, a photostat was sent to the author as soon as the painting was completed. Birmingham took three to five days on a painting. Editorial freedom allowed him to vary style and technique. The cover for "It's Magic, You Dope" (*Amazing Stories*, August 1962) was done entirely in pen and ink, with a transparent color overlay.

In 1965 Ziff-Davis sold its SF magazines to Sol Cohen. The new publisher was interested in only reprint art for his covers. By that time, Birmingham had already created what was to be the long-running daily comic strip "The Handy Family" (1960–1976) and had published a book based on the strip, *Do it yourself with the Handy family*— Do-it-yourself ideas in comic strip form (Fleet, 1960). With the success of the strip and the increase in assignments in scientific illustration, Birmingham left the science fiction field. He produced another strip "Helen Homemaker" (1969–1973) and continued in illustration as a freelancer, taking on assignments ranging from encyclopedias and science oriented magazines to children's books and "how-to" non-fiction titles. As a hobby, Birmingham paints subjects connected with the sea and oceanography. He designed a sheetlet, issued by Palau (Oceania) "World of Sea and Reef" in 1986, to commemorate "Ameripex '86," the International Stamp Exhibition, in Chicago, IL Birmingham also was one of twelve painters whose color works were included in *The Secret Oceans* (Bantam, 1994), about undersea explorers who discover a dolphin-like species. His works are held in the U.S. Air Force Art Collection, and have been shown by the American Artists Professional League, the Society of Illustrators (NY) and the Westport Artists Group, Westport Connecticut. Birmingham's studio and home is in Putnam Valley, NY.

**Sources**: U.S. Air Force Collection online biography at www.afapo.hq.af.mil; River Wind Studios www.artworkorig-

inals.com; http://lambiek.net/artists/b/birmingham_lloyd.htm; http://pop-arts.com; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Envoy to the Dog Star* (Ace, 1967)

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1961 (12); 1962 (3, 4, 7, 8, 9, 10, 12); 1963 (1, 3, 8, 9, 10)

ASF: 1962 (1, 2, 4)

FTC: 1961 (11, 12); 1962 (1, 3, 9, 11, 12); 1963 (2); 1964 (12)

## Blaine, Mahlon Carradin

(June 16, 1894–January 1969) American artist. Born Mayborn C. Blain in Albany, Oregon, the son of a men's clothing salesman, Wilson Blain and his wife, Carrie, Blaine was an elusive figure for most of his life. He frequently invented details about his life when providing biographical information, and blurbs on books illustrated by Blaine often gave conflicting information on his birthplace, education, and age. For example, the monograph by his longtime friend, Gershon Legman, *The Art of Mahlon Blaine* (Peregrine, 1982), states incorrectly that Blaine was born in California, did set design for early Hollywood films (for which there cannot be found any published credits), and served in World War I — where he received some severe wounds. While he registered for the draft in both World War I and World War 2, there is no record of military service; moreover, on the World War I draft form he claimed he was blind in one eye from a childhood accident chopping wood, making his induction unlikely (he also signed the form as "Blaine," adding the "e"). What seems true is that he was an illustrator for the local newspaper in his native city until about 1914. By 1916, he had moved to San Francisco to establish a studio-home at 915 Van Ness and lived in Los Angeles in the 1920s. However, the 1920 Census lists him as living in Oregon with his mother (now remarried) and stepfather, C. D. Jack, in Portland. It is unknown whether he was self-taught, as he has claimed, or if he used "Carradin" after his mother's name, Carrie C. Blain.

A major book illustrator of horror and fantasy fiction in the 1920s, with an unusual style strongly influenced by the artist Aubrey Beardsley, Blaine was mainly known for his interior illustrations. He worked in oils, tempera, gouache, but primarily in pen and ink, and many of his paintings and drawings — particularly his personal works — were erotic and macabre. His interior illustrations for *Vathek* (1928) and *Alraune* (1929), both published by John Day publishers, in New York, as well as those seen in Blaine's own *Venus Sardonicus* Portfolio (1929, reissued 1938) were the first to show his "decadent" side. Another Portfolio of 50 drawings *Colours* (Blue Faun, 1929) and an art folio, *Nova Venus*, limited to 300 hundred copies, was published by Jake Brussel in 1938. His artworks were often theatrically bizarre, variously described as "sensuous, sadistic, bawdy." A typical theme would be cloven-hooved women with sinuous tails in dominating situations. When illustrated books virtually disappeared during the Depression, Blaine fell on hard times and he made a living producing drawings for the erotic book trade, and doing private commissions for patrons, among them the professional magician Joseph Dunninger. Blaine created all the interior illustrations and color cover for *Dunninger's Magic Tricks* (1951), and Gerry de la Ree's *The Art of the Fantastic* reproduces two Blaine pieces inscribed to Dunninger.

At some point during the 1940s he is supposed to have moved to Arizona where he worked as art editor of the state-supported magazine, *Arizona Highways*. At other times, he was reputedly living in "hidden lofts" above bookstores in New York City, and depending on friends for food and clothing. What can be confirmed is that Blaine was living in New York, late in life, when he produced illustrations for the Canaveral Press hardcover reprints of Edgar Rice Burroughs novels, for which his style of expression, most observers agree, was completely unsuited. His "bohemian lifestyle" was such that no one really knew when he died, until recent research of government records brought the date to light. Sadly, although Blaine's work appeared in over 150 books and magazines, he received little acclaim during his lifetime, nor much beyond it, although there are a number of collectors who praise his diverse talents and unconventional imagination. "His output over the five decades of work was prodigious and eclectic … what most weighs against his general popular acceptance is, I'm sure, due to the relatively erotic nature of some of his creations." (Trenary, 2000)

**Sources**: Hughes, Edan. *Artists in California 1786–1940* by Edan Hughes (Crocker Art Museum, 2002); Mahlon Blaine Biography by Jim Vadeboncoeur, Jr., 2000 at *The Vadeboncoeur Collection of Knowledge* online www.bpib.com/illustra2/blaine.htm; Roland Trenary Mahlon Blaine web pages and *Roland Trenary's Mahlon Blaine Tribute Site*, 1999/2000 at http://home.att.net/~rolandtrenary/index.html [accessed August2007]; Ancestry.com: 1930 U.S. Census; U.S. World War II Draft Registration Cards 1942: World War I Draft Registration Cards 1917–1918; Social Security Death Index; Weinberg, 1988.

**Published Work**

*A Fighting Man of Mars* (Canaveral Press, 1962), *Alraune* (John Day, 1927), *The Art of the Fantastic* (Gerry de la Ree, 1978), *At the Earth's Core* (Canaveral Press, 1962), *Fantasy Collectors Annual 1, 2* (Gerry de la Ree, 1974, 1975), *The Land That Time Forgot* (Canaveral Press, 1962), *Limehouse Nights*

(McBride, 1926), *The Man Who Was Born Again* (John Day, 1927), *The Monster Men* (Canaveral Press, 1962), *The Moon Men* (Canaveral Press, 1962), *Pellucidar* (Canaveral Press, 1962), *Salammbo* (John Day, 1927), *The Sorceror's Apprentice* (John Day, 1927), *Tanar of Pellucidar* (Canaveral Press, 1962), *Vathek* (John Day, 1928), *The Wolf Leader* (Prime Press, 1950).

## Blaisdell, Paul

(July 21, 1927–July, 10, 1983) American artist. Perhaps better known among science fiction fans as the "man behind the monsters" in low-budget B-movies in the 1950s than for his illustrations for SF magazines, Blaisdell was born in Newport, Rhode Island and grew up in Quincy, Massachusetts. After high school he was drafted into the Army, and after returning from military service in 1947, he attended the New England School of Art and Design on a GI Bill. After graduation, he married and moved to Topanga, California where he took a job with Douglas Aircraft Company as a technical illustrator and worked on his sketching and painting in his spare time.

Blaisdell's first commercial sale was to *Spaceway* magazine in 1954 and soon he was getting semi-regular work from various pulp magazines — thanks to Forrest J Ackerman, a science fiction writer who later become famous as the editor of *Famous Monsters of Filmland* magazine. Blaisdell met Ackerman in the early 1950s and he became Blaisdell's agent; this led to his entry into movies. The artist had produced only one book cover, for a "juvenile" SF novel *The Antmen*, for John C. Winston Company in 1955, when Ackerman learned that the "fledgling" producer/director Roger Corman needed a monster for his new movie, *The Beast with a Million Eyes*, but could pay practically nothing for the work. He recommended Blaisdell.

Over the next couple of years, Blaisdell worked on more than a dozen low-budget features, either appearing inside his own cheaply-created monster suits, or producing inventive special effects "on a shoestring." Among these were cult favorites such as: *Voodoo Woman* (1956), *It Conquered the World* (1956); *The Day the World Ended* (1956); *The She Creature* (1956); *From Hell It Came* (1957); *Invasion of the Saucer Men* (1957); *The Amazing Colossal Man* (1957); *Not of This Earth* (1957); *Attack of the Puppet People* (1958); and *How to Make a Monster* (1958). In 1958 his screen career ended, however, as a result of a series of unfortunate incidents; several of his creations were destroyed in a fire during the shooting of *How to Make a Monster*, and his proposed budget for the movie *Beast from the Haunted Cave* was rejected. His last "creature" was for the United Artists film *It! The Terror from Beyond Space* (1958). After he reportedly badmouthed publisher James Warren in public, and was blacklisted from his magazine, *Famous Monsters of Filmland*. Blaisdell started up his own magazine with Bob Burns, *Fantastic Monsters of the Films*. The magazine ran for only seven issues 1962–1963.

Blaisdell left the movie business in 1959 to concentrate on more conventional design work and carpentry. Had he not died of cancer just short of his 55th birthday, his illustrative and film work would likely have brought him greater memorability. In the 1980s and 1990s there was a resurgence of interest in 1950s horror movies, which triggered "Monsters of Filmland" and "Chiller" genre conventions (among others), bringing a new generation of fans eager to honor Forry Ackerman and Ray Harryhausen, and buy specially fabricated monster model kits and masks.

**Sources**: All Movie Guide biography by Bruce Eder at www.allmovie.com; Palmer, Randy. *Paul Blaisdell, Monster Maker: A Biography of the B Movie Makeup and Special Effects Artist* (McFarland & Co., 1997); www.scifipedia.scifi.com [accessed August 2007].

**Published Work**

F&SF: 1957 (1)
IMG: 1955 (10)
OW: 1956 (9); 1957 (1)
SPWY: 1954 (4, 6, 12); 1955 (2, 4. 6); 1969 (1); 1970 (5/6)

## Blanchard, N. Taylor

(b. May 16, 1955) An American artist, born and raised in Lawrence Township (a suburb of Trenton, New Jersey), Blanchard went through the Lawrence School System and as an adult still occasionally teaches part time at the elementary school he attended as a child. Unlike most artists in the field of Fantasy and Science Fiction, Blanchard is primarily self-taught. He received a BA in Astrophysical Sciences from Princeton University (1977) and an MFA in Stage Design from New York University (1980) before starting to paint in late 1980. Blanchard was a stage designer off-off Broadway and regional theatre 1980–1985, and his simply composed and intensely colored paintings show those theatrical influences. He paints in acrylics on masonite, which amplifies the brilliance of the colors and gives his work a distinctive and dramatic look, regardless of the subject matter.

Blanchard's first professional assignment was for a game box cover for Phantasy Conclave, 1983, and he has been working as a professional illustrator since 1986. He has freelanced for several major publishers (Tor, Houghton Mifflin, Doubleday) and well as small independent presses and genre magazines, in the United States, Germany and Italy, and is Art Director and Primary Artist for Science Fiction pub-

lisher FoxAcre Press. In recent years Blanchard changed his primary focus to Wildlife and Nature art, focusing on North American predators, and hopes to continue that career while developing into a children's book author and illustrator. Taylor resides in Central NJ with his wife Kathei Logue and their cats Agate and Onyx.

**Sources**: www.ntaylorblanchard.com; e-mail from the artist, May 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Barbary* (Houghton Mifflin, 1986), *Barrayar* (Easton Press, 1991), *A Book of Troth* (Llewellyn, 1989), *Casting Fortune* (Tor, 1989), *Clan of the Shape-Changers* (Houghton Mifflin 1994), *The Crystal Crown* (FoxAcre, 2004), *Escape from Exile* (Houghton Mifflin 1993), *Enochian Yoga* (Llewellyn, 1990), *Evoking the Primal Goddess* (Llewellyn, 1989), *Fire and Ice* (Llewellyn, 1990), *Invaders from Earth* (FoxAcre, 2001), *Lifeboat Earth* (FoxAcre, 2000), *The Misfit Apprentice* (Houghton Mifflin 1995), *The Nine Doors of Midgard* (Llewellyn, 1990), *Orphan of Creation* (FoxAcre, 2000), *Poltergeist* (Llewellyn, 1993), *The Prince of Morning Bells* (FoxAcre, 2000), *The Sins of the Fathers* (FoxAcre, 2000), *The Sword of Rhiannon* (Tor,1990), *Tweedlioop* (FoxAcre, 2002), *The Widget the Waget and Boff* (Tor, 1989) *1992 Daily Planetary Guide & Astrologer's Datebook* (Llewellyn, 1992).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1991 (#2)

ABO: 1987 (2/3, 5/6); 1992 (Fall, Winter); 1993 (Spring, Summer, Winter); 1994 (Spring); 1996 (Summer, Fall); 1998 (Summer)

ASM: 1989 (6, 9, 10); 1990 (11); 1991 (11); 1992 (

Fantasy Gamer: 1984 (2/3)

Fate Magazine: 1990 (6, 11); 1991 (5, 9)

GAMES ILLUSTRATED INCLUDE: *Galactic Empires* CCG: Empires, Piracy (Companion Games, 1995, 1996), *Gatecrasher* game book (Grey Ghost Games, 1995), *Middle Earth: The Wizards* (Iron Crown Enterprises, 1995), *Phantasy Conclave* Game Box (1983), *Places of Mystery IV: The High Road* game book (The Companions, 1984), T*imemaste*r: *Whom the Gods Destroy* game book (Pacesetter Games, 1985)

**Misc.:** *BookWyrms* (Science Fiction book Club, 2001), *Ironweed: The King's Favorite* CD cover (1993); *SF Book Club* advertising circular (May 1984), *SF Book Club* Special Collector's Issue: Mid Summer 1997; 1992 Calendar: *Isaac Asimov's SF Magazine* presents "The Art of N. Taylor Blanchard."

## Blanche, John

(b. 1948) British artist. Known for the dark visionary imagery that made Games Workshop's role-playing games the British equivalent of TSR, Inc. in popularity, John Blanche's name is not as well known to American fans as it is to those in England. He attended Nottingham Art College in 1966–1967, and then Loughborough Art College 1967–1969. Blanche's unique style is influenced by 19th and turn-of-the-century British fantasy and children's illustrators such as Arthur Rackham, Aubrey Beardsley, Edmund Dulac, Kai Nielson, Charles and William Heath Robinson. Dreamlike and detailed, and characterized by sharp line work and often horrific imagery, Blanche has been a driving force in the appeal of Games Workshop's games and miniatures both through his own paintings and sketches, and as the long-time Art Director of GW's design studio. Blanche became known in the fantasy gaming world when his work appeared as the first full-color cover of *White Dwarf* magazine in June/July 1978. Since then he has produced many covers for gamebook, boxes, books and record album covers, and his distinctive "Punk Fantasy" style has been imitated by other artists in the field. Blanche's characters are darker, more dangerous and "twisted" and less innocently, if exaggeratedly, sexual — than their American counterparts, in that regard closer to Gerald Brom* than Boris Vallejo*. Blanche is known primarily for his interior illustrations for the Steve Jackson and Ian Livingstone *Fighting Fantasy* role-playing gamebooks and the well-known *Warhammer* and *Warhammer 40,000* games by Games Workshop.

Blanche is also one of the world's finest fantasy miniature painters, and has won several awards for his individual figures and dioramas as well as editing a miniatures column in *White Dwarf* magazine. He illustrated a large format children's book *The Prince and the Woodcutter* (Paper Tiger, 1979), and his work has been featured in anthologies and collaborative works, most notably *Ratspike* (1990), which jointly featured Ian Miller* another British artist whose unique style Blanche has long admired. A retrospective John Blanche Art Exhibition featuring his art, sketchbooks and miniatures was sponsored by Games Workshop at their Warhammer World Gaming Hall, Nottingham England April-June 2007.

**Sources**: www.abandonart.co.uk/artists/biog_job.html; Hayley, Guy. Interview John Blanche: The Illustrated Man" in White Dwarf #300, June 2006 in The Black Library online www.blacklibrary.com/

**Collections and Anthologies (various contributing artists)**

Blanche, John. *The Inquisitor* Sketchbook (Black Library, 2000), Blanche, John. *Inquis Exerminatus: Images from the Dark Millenium* (Black Library, 1999), Blanche, John and Miller, Ian. *Ratspike* (Games Workshop/GW Books, 1990), Day, David.

*The Tolkien Bestiary* (Ballantine, 1978), Dean, Martyn and Roger, ed. *Flights of Icarus* (Paper Tiger, 1977), Jackson, Steve & Livingstone, Ian, Gascoigne, Marc ed. *Out of the Pit: Fighting Fantasy Monsters: 250 Monsters from the Wild and Dangerous Worlds of Fighting Fantasy* (Puffin, 1985), Ralphs, Matt. *The Art of Warhammer 40,000* (GW, 2006)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Call of Cthulhu: Green and Pleasant Land* (Hogshead Publishing, 1987), *Chaos Marauders* card game (GW, 1987), *Dark Future: Demon Download; Ghost Dancers; Krokodil Tears* (GW Books, 1990, 1991); *Fighting Fantasy: Sorcery! 1, 2, 3, 4* (Puffin, 1983, 1984, 1985); *Clash of the Princes* (Puffin, 1986); *Sagas of Demonspawn* (Fontana, 1985), *Warhammer* box cover, *Warhammer: Forces of Fantasy* (Games Workshop, 1983), *Warhammer: Fantasy Roleplay*, 2nd ed; *Old World Armoury* (Black Industries, 2005), *Warhammer: Apocrypha Now; Apocrypha 2 Charts of Darkness; Dying of the Light* (Hogshead Publishing, 1995, 2000), *Warhammer 40,000: Inquisitor* (GW, 1990). *Warlock* #4, #5, #10 (GW/Penguin, 1985, 1986).

MAGAZINES ILLUSTRATED INCLUDE:

WD: 1978 (6/7); 1983 (3, 4, 5, 6, 11); 1986 (7); 1987 (9); 1988 (3, 12); 1990 (1); 1993 (10); 1997 (5, 7); 1998 (11); 2000 (2)

## Bober, Richard

(b. August 18, 1943) American artist. Bober was born and grew up in Elizabeth, New Jersey. He studied with Lee Gaskins (1957–1958) and then won a scholarship to the Pratt Institute in 1961, where he "caused general havoc and aggravation to many Professors." As Bober describes it, he was a "die-hard reactionary forced to study under a series of tenth rate DeKoonings and Jackson Pollack clones," who was "booted out in 1966, after flunking gym, and holding the school record for cutting classes." Of this and other actions which show his continued disdain for the art establishment, he remains inordinately proud. He later studied at the Art Students League with Lennart Anderson (New York, 1969). His first commercial assignment was in 1959, for an industrial magazine print advertisement, but before officially beginning his professional art career in the late 1960s as a freelance medical illustrator for Roche and Upjohn, he took on a series of jobs, including auto worker at General Motors, carpet mechanic, stockroom worker at E.J. Korvette, and ditch digger in Puerto Rico. Since the 1970s, he has applied his talents to literary commissions and portraiture.

Bober claims as his artistic influences "anything that predates Impressionism and nothing that comes afterward." His paperback cover work is classical in influence, and entirely anachronistic for the time period in which he works, in both style and execution. Bober excels in creating highly detailed, and heavily embellished compositions in a romantic 19th century style reminiscent of the famous English landscape painter J.M.W.Turner. He works in oil on canvas or masonite, but often combines media, underpainting with oil and alkyd glazes to create layered coats of paint for affect, and surface texture. He has created fantasy cover art for most of the major paperback publishers, including Dell, Avon, Berkley, Bantam, Tor, and the New American Library (NAL) among others. A memorable early series were the *Hitchcock Presents* paperback reissue covers for Dell in the 1970s. In the 1980s to 1990s he also created a series of covers for the *Inspector Jurnet* mysteries for Bantam, the *Scene of the Crime* mysteries for Dell, and Nancy Pickard mysteries for Pocket Books and Simon & Schuster. Bober also has done work for YA novels, notably Janet Taylor Lisle's *Investigators of the Unknown* series (Avon), and some illustrative works for mainstream magazines (*Cosmopolitan, Datamation*), in addition to clients ranging from Franklin Mint and the Bradford Exchange (for collector plate art) to TSR, Inc. game art. His covers for *Dragon Fall* (Avon), series such as *The Parsina Saga* (Bantam), and *Night of the Long Sun,* along with other Gene Wolfe titles (Tor), are notable examples of his craft. The cover painting for *Fantastic Alice* (1995) is 60" × 72" on stretched Belgian linen canvas took months to complete, and showed his skill in fine art applied to commercial use.

Ever his own man, since 1995 Bober has largely retired from commercial assignments and turned more to numerous private commissions, including portraits of both humans and animals, and landscape paintings — in part to finally escape from the oppressive deadlines that inevitably interfered with his quest for artistic perfection. He earlier participated in the National Academy of Design 157th Annual Exhibition (1982), and won their Issac N. Maynard Prize for Portraiture and the Henry Ward Ranger Fund Purchase Award, so that his work is in their permanent collection. Other Awards include the 15th Annual Chesley (2001), for Best Product illustration for *Cleopatra*, his design for one in a series of collector plates commissioned by the Franklin Mint. His work has also been shown at the Delaware Art Museum (1987) Canton Museum (Ohio, 1996), and the University of Maryland Art Gallery (2004) and is in many private collections.

**Sources**: correspondence from the artist, March 2005; Frank, Jane. *Modern Classicism: The Gilded World of Richard Bober*. Realms of Fantasy Magazine, February, 1998.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection:*

*A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999),Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Blood of the Goddess* series: *Goa*, *Bijapur*, *Bhagavati* (Tom Doherty, 1997, 1998), *The Book of the Long Sun*: #1 *Nightside the Long Sun*, #2 *Lake of the Long Sun*, #3 *Calde of the Long Sun*, #4 *Exodus from the Long Sun* (Tor, 1994, 1996), *Castle of Days* (Tor, 1991), *Castleview* (Tor, 1990), *City of Bones* (Tor, 1995), *Cloven Hooves* (Bantam, 1989), *A College of Magics* (Tor, 1995), *Cross and Crescent* (Tor, 1997), *The Crystal Keep* (New American Library, 1988), *The Devil in a Forest* (TOR, 1996), *Dragondoom* (Bantam Spectra, 1990), *Dragon Fall* (Avon, 1984), *Duchess of Kneedeep* (Avon, 1986), *Earthman's Burden* (Avon, 1984), *The Enchantment* (Pocket Books, 2001), *Fairy Lair* (Simon & Schuster, 1997), *Fantastic Alice* (Ace, 1995), *Finder: A Novel of the Borderlands* (Tor, 1994), *The Fifth Head of Cerberus* (Tom Doherty, 1994), *The Greenbriar Queen* (Signet, 1987), *The Green Kingdom* (Avon, 1977), *The Guardians of the Flame: #4 The Heir Apparent* (Signet, 1987), *The Hypnotist* (Dell, 1979), *Litany of the Long Sun* (Tor, 2000), *Lost World II: The End of the Third World* (Avon, 1997), *The Mennyms, Mennyms in the Wilderness* (Avon, 1994, 1996), *Pandora by Holly Hollander* (Tor, 1990), *The Parsina Saga*; *Shrine of the Desert Mage*, *The Storyteller and the Jann*, *Crystals of Air and Water* (Bantam, 1988, 1989), *The Phoenix Bells* (Ace, 1987), *Ritnym's Daughter* (Signet, 1989), *Shards of Empire* (Tor, 1996), *The Silver Call* Duology: *Trek to Kraggen-Cor, The Brega Path* (Signet, 1987), *Spells of Mortal Weaving* (Avon, 1983), *Spider's Web* (Headline, 1997), *The Stars Dispose* (Tor, 1998), *Strong Spirits* (Avon, 1994), *A Tale of Time City* (Knopf, 1987), *There are Doors* (Tom Doherty, 1988), *The Thread That Binds the Bones* (AvoNova, 1993), *Ties of Blood and Silver* (NAL, 1984), *The War of the Worlds* (Pocket Books, 1969),

**Misc.**, *Dimension X* comic cover, 1st and only issue (Karl Art, 1992), *Fantasy Dragon* Figural display (MBI, Inc./Danbury Mint, 2001), *Glorantha*: Rune Quest game box cover (Monarch/Avalon Hill, 1994).

## Bok, Hannes Vajn

(July 2, 1914–April 11, 1964) American artist. Born Wayne Woodard in Kansas City, Missouri, the artist used the name Hannes Bok for most of his professional career. Considered one of the few stylists in the pulp magazine field, and on par with Virgil Finlay* as one of the greatest SF artists of the 1940s, Bok was also one of the unique personalities of early SF and fantasy illustration. His parents divorced when he was five, and neither his father nor stepmother encouraged his art interests. After graduating from high school in Duluth, Minnesota, he moved to Seattle, Washington, to live with his mother, and there became friends with science fiction fans in the area and involved with fanzines. He began using his pseudonym at that time; at first "Hans," and then "Hannes," Bok — it is believed, in honor of the composer Johann (Johannes) Sebastian Bach. A self-taught artist, Bok was a strong admirer of Maxfield Parrish and considered himself a student of the Parrish school of illustration, although he never actually studied with the artist; he only visited Parrish's farm in New Hampshire during the 1930s and corresponded with him in subsequent years. While Bok's work evidences strong Parrish influence in painting techniques, use of color, and some stylistic choices (his mountains used as background elements, for example), those influences were overshadowed by Bok's distinctive approach to fantasy subject matter.

Bok moved from Seattle to Los Angeles in 1938, where he painted murals for the WPA, and shared an apartment with Emil Petaja, a science fiction and fantasy author with whom he would form a lifelong friendship. Bok had met Petaja in 1936, and did illustrations for his Chapbook, *Brief Candle*. Bok soon was involved in the active science fiction fan community there. He and Petaja attended a meeting of the Los Angeles Science Fiction Society, and Bok became good friends with Ray Bradbury. Bradbury showed some samples of Bok's work to Farnsworth Wright, the editor of *Weird Tales*, during his trip to New York in 1939 for the first Science Fiction Convention. Wright liked what he saw, and Bok soon moved to New York to work for the pulp magazine, where he lived for the rest of his life. His first professionally published painting was the cover for the December 1939 *Weird Tales.*

Although Bok remains best known for his art, he was an innovative and multi-talented artist, not only producing work for *Weird Tales* and other science fiction pulps, but also writing novels, short stories, and poetry, and creating wood carvings and masks in papier mache.' Bok's pen-and-ink work appeared in more than fifty issues of *Weird Tales*, in addition to six color covers, between 1939 and 1942, and the magazine also published five of Bok's stories and two of his poems between 1942 and 1951, making him the only artist for the magazine who was also an author. He wrote two complete novels, *The Sorcerer's Ship*, originally published in the December 1942 issue of the fantasy magazine *Unknown*, and *The Blue Flamingo*, which first appeared in the January 1948 issue of *Startling Stories*, which later — after extensive revision — was published posthumously as

*Beyond the Golden Stair* (1970). Both novels have been reprinted several times, among the re-issues the Ballantine Adult Fantasy series. Also published posthumously was a collection of Bok's poetry, *Spinner of Silver and Thistle* (1972).

For all his talents, biographers generally agree, Bok's major problem was a lack of discipline in both his professional and private life. Weinberg observed, with some understatement "He lived the way he wanted with little worry about convention. He never let editors dictate to him what he should do in terms of illustration, and this cost him a number of assignments during his career." (p. 59, 1988). As an example, Weinberg cites Bok's attempt to organize a boycott of *Weird Tales* when Farnsworth Wright was fired as editor of the magazine, even though the publication was Bok's main source of income. Weinberg also notes Bok's inability to break into the pages of *Astounding Science Fiction*, which he attributes to Bok's inability to depict machinery or people realistically. Again, Weinberg understates the case; Bok's highly stylized and angular figures, some with unusual sexual overtones by the standards of the day, cost him commissions from editors, although they would be considered mildly racy now. In any event, his eccentric personality, refusal to hew to editors' directives, and inability to meet deadlines probably did as much to interfere with his getting work as his continual disagreements with editors over money and artistic issues.

After World War II, Bok found a new market for his art when several new science fiction and fantasy small press specialty publishers went into business. His imaginative paintings worked well on book dust jackets. Bok did some of his finest work for Shasta Books, which produced some of the finest jacket art in the fantasy field using Bok paintings for *Sidewise in Time*, *Slaves of Sleep*, and *Kinsmen of the Dragon*.. Many of the small-press publishers could not afford expensive color separations and had the artists do paintings in monochrome to which the printers added color. Bok went a step further, by supplying acetate overlays for many of his paintings with specific colors for each overlay; in effect, doing four color separations himself to ensure that the painting would turn out the way he intended. Bok also did exceptional work for Arkham House, Gnome Press and Fantasy Press — to the point where Bok painted a mural, oil on masonite panel about 5' × 7', to grace the Associated Fantasy Publishers display at the Book Festival held at the Museum of Science and Industry, New York City, 1948 (see photo in Arthur Lloyd Eshbach's *Over My Shoulder*, 1983). It has been speculated that Bok — perhaps believing that the artwork's value lay only in those parts that depicted his colorful creatures — sawed the mural into pieces after the work was returned to him, discarding those which did not contain figures. In any event, only three sections of the original painting, ones containing Bok's whimsical creatures, are known to exist.

Bok also got involved with the publishing field, joining with several other fans to form the New Collectors Group. A lifelong fan of A. Merritt, Bok completed two novellas left unfinished when Merritt died in 1943, which the house published in hardcover editions with Bok's illustrations. These were published as *The Blue Pagoda* (1946) and *The Black Wheel* (1947). Some questionable business activities by one of the other members of the group caused the company to cease publication, with Bok losing money in the deal; it was his first and last taste of the publishing end of science fiction.

Meanwhile, Bok continued to work for the many science fiction magazines in the field. At times he collaborated with fellow artist Boris Dolgov*, and these works are signed with the name Dolbokgov. His art was in demand by all of the smaller companies, although he never seemed to be able to sell to the best markets. He won the Hugo Award for Best Cover Artist in 1953, and also was a member of the Futurians, but ultimately his lack of discipline and fannish habits worked against him. As he grew older his conflicts with editors became more problematic; he started to withdraw and become more engrossed in his interest in the occult. When the market suffered major reversals in the 1950s, Bok left illustration and became an astrologer, maintaining only a few contacts in the SF community. He believed in, and actively practiced, astrology, writing at least 13 articles about astrology for *Mystic* Magazine. His interests also included the music of Finnish composer Jean Sibelius, with whom Bok corresponded. Bok died of an apparent heart attack in Manhattan, New York, living reclusively in poor conditions and poor health among his art and books.

After his death, Emil Petaja took responsibility for his estate, and founded the Bokanalia Foundation, to keep Bok's memory alive by keeping his work in the public eye. Petaja published several portfolios of Bok's artwork, a book of his poems, and wrote a commemorative novel. Bok's art was unique and unforgettable; a very personal take on horror and fantasy themes. His animal and human figures were free flowing but exaggerated in form and detail: at times they were bizarrely sensual. His figures were not realistic, but pixyish, and sometimes grotesque, but rarely frightening. Along with Virgil Finley*, Bok was considered the greatest SF artist of the 1940s. In recent decades his art has become a favorite of collectors in the genre, although he has received little recognition outside the field either before or since his death.

**Sources:** Brooks Jr., Cuyler W. *The Hannes Bok Illustration Index*. Purple Mouth Press, 3rd edition, 1994 online: http://

home.sprynet.com/~nedbrooks/BOKINDEX.htm [accessed 5/15/05]; Eshbach, Lloyd Arthur. *Over My Shoulder:* photo of backdrop for November 1948 Book Festival booth of the Associated Fantasy Publishers at the Radio City Museum of Science and Industry *(*Train, 1983), Reed, Walt. *The Illustrators in America 1860–2000* (Society of Illustrators, 2001); Riddle, Mark. "A Fan's Perspective" *American Art Archives* online www.americanartarchives.com/bok.htm; Willick, George C. *Spacelight: Hannes Bok* online www.gwillick.com/Spacelight/bok.html; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

*The Art of Horror Stories* (Chartwell, 1976), Artfolios: *Bok I, Bok II* (Gene Nigra, 1975), *Blind Spot/Spot of Life* Portfolio (Prime Press, 1951), *Bokanalia Foundation Folio # 1, 2, 3, 4, 5 (1965–1967),* Certo, Nick. *Hannes Bok: Drawings and Sketches by Hannes Bok* (Mugster Press, 1996), De la Ree, Gerry ed. *Art of the Fantastic* (De la Ree, 1978), De la Ree, Gerry ed. *Beauty and the Beasts: The Art of Hannes Bok* (De la Ree, 1978), De la Ree, Gerry, ed. *Bok* (De la Ree, 1974), De la Ree, Gerry, ed. *A Hannes Bok Sketchbook* (De la Ree, 1976), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland/Penguin, 1997), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Korshak, Stephen ed. *A Hannes Bok Treasury* (Underwood-Miller, 1993), Korshak, Stephen ed. *A Hannes Bok Showcase* (Charles F. Miller, 1995), Petaja, Emil. *The Hannes Bok Memorial Showcase of Fantasy Art* (SISU, 1974), Petaja, Emil. *And Flights of Angels: The Life and Legend of Hannes Bok* (Bokanalia Memorial Foundation, 1968), *The Powers Lithographs* (1945, reprinted by Bokanalia Foundation, 1969), *Set of Prints* (Utopia Publications, 1948).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Alien Minds* (Fantasy Press, 1955), *Beyond Infinity* (Fantasy Press, 1951), *The Black Wheel* (New Collector's Group, 1947), *Bradbury, An Illustrated Life* (William Morrow, 2002). *The Castle of Iron* (Gnome Press, 1950), *The Checklist of Fantastic Literature* (Shasta, 1948), *The Crystal Horde* (Fantasy Press, 1952), *Escape From Tomorrow* (Necronomicon Press, 1995), *The Fox Woman & The Blue Pagoda* (Arno, 1946), *The Green Man of Graypec* (Greenberg, 1950), *The Hounds of Tindalos* (Arkham House, 1946), *The House on the Borderland* (Arkham House, 1946), *Kinsmen of the Dragon* (Shasta, 1951), *Lest Darkness Fall* (Prime Press, 1949), *Monster Book of Monsters* (Bonanza, 1988), *The Moon Is Hell* (Fantasy Press, 1951), *Out of Space and Time* (Arkham House, 1942), *Out of the Storm* (Donald M. Grant, 1975), *The Secrets of Dr. Tavernier (Llewellyn, 1962), Seven Out of Time* (Fantasy Press, 1949), *Sidewise in Time* (Shasta, 1950), *Skullface and Others* (Arkham House, 1946), *Slaves of Sleep* (Shasta, 1948), *The Sphinx Child* (New Collector's Group, 1948), *Stardrift* (Fantasy Publishing Co, 1971), *Strange Glory* (St. Martin's, 1977), *The Titan* (Fantasy Press, 1952), *Under the Triple Suns* (Fantasy Press, 1955), *The Wheels of If* (Shasta, 1948), *Who Goes There?* (Shasta, 1948).

MAGAZINES ILLUSTRATED INCLUDE:

2CSAB: 1954 (spring)

ASH: 1940 (4, 6, 8, 12); 1941 (2, 4, 9, 11); 1942 (3, 6); 1943 (4)

COS: 1941 (3, 5. 7)

F&SF: 1963 (11)

FF: 1953 (3, 6. 8. 11)

FFM: 1941 (2); 1943 (9, 12); 1947 (8, 10); 1949 (8); 1950 (2, 4, 6); 1951 (12); 1952 (6, 12); 1953 (4)

FN: 1940 (11); 1941 (1); 1950 (11); 1951 (1, 6)

FU: 1956 (10, 11, 12); 1957 (1)

FUT: 1940 (11); 1941 (4, 8, 10, 12); 1942 (2, 4, 8. 10, 12); 1943 (2, 4, 7)

IF: 1968 (12)

IMG: 1950 (10); 1951 (6, 9)

MSS: 1951 (8, 11)

OW: 1950 (7, 10, 11); 1951 (5); 1952 (4); 1953 (1, 3, 6); 1956 (2, 6)

PS: 1940 (winter); 1941 (spring, summer, fall, winter)

ScS: 1953 (10)

SF: 1941 (3, 6, 9)

SFQ: 1941 (spring, summer); 1942 (winter, spring, fall); 1943 (winter)

SpSF: 1953 (3)

SS: 1941 (5)

STAR: 1941 (2, 4, 6); 1942 (3)

StrS: 1940 (6, 8)

TSF: 1951 (spring)

UK: 1942 (12)

WS: 1972 (8)

WT: 1939 (12); 1940 (1, 3, 5, 7, 9, 11); 1941 (1, 3, 5, 7, 9, 11); 1942 (1, 3, 5, 7, 11); 1943 (7, 9, 11); 1944 (1, 3, 5, 7, 11); 1951 (1, 3)

## Bonestell, Chesley

(January 1, 1888–June 11, 1986) American artist. Born in San Francisco, by his twelfth birthday Chesley had won so many school prizes for his artwork that he was given permission to start serious art instruction, Regrettably, the great earthquake and fire of 1906 would not only destroy the house he lived in, on Nob Hill, but also all of Chesley's earliest drawings and paintings. Bonestell attended St. Ignatius College and George Bates University in San Francisco, and attended Hopkins Art Institute in the evenings. He later entered Columbia University in New York as an architecture major. After three years he left, intending to return after gaining some practical experience, but he never received a degree. He

worked as a designer for prominent San Francisco architect Willis Polk and helped design many famous landmarks. Bonestell married Mary Hilton in November 1911 and was separated in 1918. In 1918 he moved to New York, where he again worked as an architectural designer and renderer.

In 1922, Bonestell married Ruby Helder, an English concert singer, and moved to London, where he worked for the *Illustrated London News,* creating renderings of famous buildings and other landmarks for the magazine. He returned to the United States in 1927, where he continued working on architectural projects, including the design of the Chrysler Building and the Golden Gate Bridge. In 1938, he began working as a matte artist for the motion picture industry, and in 1939 his second wife died. The following year he remarried his first wife, Mary. During this time Bonestell contributed matte paintings to many classic films, from *Citizen Kane* to *The Hunchback of Notre Dame.* He eventually became the highest-paid matte artist in Hollywood.

In the early 1940s Bonestell, after reviving an interest in astronomy he had since boyhood, began painting a series of space illustrations, most of which were published in *Life*. These major paintings combined technical realism and a stunning photographic technique — mainly learned during his work as a matte painter. Bonestell specialized in astronomical art for the rest of his career. His most notable achievements were illustrations for ten books on space science, including the influential *The Conquest of Space*, published between 1949 and 1972. Many of these paintings were printed as covers for science fiction magazines before their inclusion in the books. His collaboration on a series of spaceflight articles in *Collier* magazine in the early 1950s is considered a seminal influence on the evolution of the American space program. Bonestell also painted several large murals, the most outstanding of which was a 40-foot-wide depiction of the surface of the moon for the Boston Museum of Science (the painting now resides in the National Air & Space Museum).

In 1950 Bonestell contributed preproduction art and matte paintings for the first realistic science fiction space film, *Destination Moon*. He later prepared matte paintings for the important SF films *When Worlds Collide* (1951), *War of the Worlds* (1953) and *Conquest of Space* (1953). Winner of numerous prestigious awards for his art, Chesley Bonestell was awarded the Special Achievement Hugo in 1974 and a Retro Hugo in 2004 for Best Artist of 1953. The Association of Science Fiction and Fantasy Artists (ASFA) established a peer award in 1985 to recognize individual works and achievements during a given year, re-named the "Chesley" in 1986 to honor Bonestell after his death in that year. The awards are presented annually at the World Science Fiction Convention (Worldcon).

Mary Hilton Bonestell died in 1961, and in the Fall of 1962 he married Hulda von Neumayer Ray. She took an active role in cataloging his work that has proved invaluable to later researchers. Bonestell died at age ninety-eight, perhaps the most respected and famous space artist of all time, whose career spanned the first century of the history of aviation and spaceflight.

**Sources:** Benford, Gregory. "Interplanetary Pioneer." *Science Fiction Age Magazine*, March 1995; Di Fate, Vincent. *Infinite Worlds*. NY: Wonderland Press/Penguin, 1997; Miller, Ron. "Chesley Bonestell" *Outre Magazine*, Fall/Winter, 1997, Spring 1998**;** Miller, Ron. "Chesley Bonestell." *American Heritage*, Science and Technology, Spring 2002; Miller, Ron. "The Worlds of Chesley Bonestell" *Starlog Magazine*, August 1982.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Miller, Ron and Fred Durant III. *Worlds Beyond: The Art of Chesley Bonestell* (Donning, 1983), Miller, Ron and Fred Durant III. *The Art of Chesley Bonestell* (UK: Collins & Brown/Paper Tiger, 2001).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Across the Space Frontier* (Viking 1952), *Best from F & SF #1* (Little, Brown, 1952), *Best from F & SF #2* (Doubleday, 1953), *Best from F & SF #3* (Doubleday, 1954), *Beyond Jupiter* (Little, Brown, 1972), *Beyond the Solar System* (Viking, 1964); *The Complete Book of Outer Space* (Maco, 1953), *Conquest of the Moon* (Viking, 1953), *The Conquest of Space* (Viking, 1952), *The Exploration of Mars* (Viking, 1956), *Man and the Moon* (World Publishing Co., 1961)

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1947 (10); 1948 (4, 7); 1949 (6); 1950 (1); 1951 (11); 1954 (12)

F&SF: 1951 (12); 1951 (8); 1952 (2, 10, 12); 1953 (3); 1954 (2, 10, 11, 12); 1955 (4, 9, 12); 1956 (2, 4, 7); 1957 (9); 1959 (2); 1960 (10); 1961 (10); 1962 (12); 1963 (10); 1964 (10); 1965 (10); 1966 (7); 1967 (2, 10); 1968 (9); 1969 (9, 10); 1970 (4, 10); 1971 (11); 1972 (3); 1973 (8); 1975 (3); 1976 (10); 1977 (10); 1978 (3)

GXY: 1951 (2, 5)

## Bowman, William R.

(?) American artist. Little is known of this excellent black-and-white illustrator, who worked pri-

marily for the smaller science fiction magazines for a brief period from 1956 through 1958. He served as art associate for *Infinity* and *Science Fiction Adventures* from August 1956 through October 1957, contributing color work for the latter magazine that showed some imagination as well as skill in design.

**Published Work**

AMZ: 1957 (7)
GXY: 1957 (8. 9, 11, 12)
INF: 1957 (2, 4, 9, 10, 11); 1958 (1, 3, 6, 8)
SAT: 1958 (10)
SFA: 1956 (12); 1957 (2, 4, 6, 8, 9, 10, 12); 1958 (1)
SFA (BR): 1958 (1, 4)
SSF: 1957 (6, 8, 10, 12); 1958 (2, 4, 6, 8, 10, 12); 1959 (2)

## Brandt, Rolf A.

(1906–January 30, 1986) British artist. A British subject, Brandt was born in Hamburg, Germany and moved to London in 1933 after Hitler's rise to power, and remained in Britain for the rest of his life. The brother of famed British photographer Bill Brandt, Rolf was a distinguished artist in his own right, remembered by collectors of bizarre and fantasy illustration for his haunting drawings and book illustrations published in London during the 1940s. His art appeared under the byline of R. A. Brandt and included *Come Not Lucifer*, an anthology of horror stories, and other publications; these established his reputation for delicate pencil drawings with an elusive, often eerie quality, that have been described as "absurd as dreams and as mysterious." (RA Rolf Retrospective. 2005). In the fine art field the artist was known for his early surrealist paintings and drawings, and later, for his abstract paintings in the 1950s; his drawings and collages in the 1960s and 1970s, and ultimately, for his final major series of works-painted wooden constructions which explored color theory and optical art, created in the 1960s and 1970s.

In the 1920s, Brandt became interested in Dada and Surrealism, and when his brother Bill Brandt worked in Man Ray's Paris studio in 1930, Rolf followed him into that scene. The brothers were born two years apart, and remained close throughout their lives. When young, they both learned drawing at the Kunstgewerbeschule in Hamburg from a Czech architect named Karl Ort. Rolf later attended the Bauhaus at Dessau. In Berlin in the late 1920s and early 1930s Rolf Brandt created several albums of collages, one of which was donated to the Victoria and Albert Museum (England Gallery retrospective, 2005). In London, the Brandt brothers became part of an intellectual and artistic milieu in Hampstead in the late 1930s and '40s. Rolf at times served as his older brother's model, appearing in several photographs, and attended drawing classes in London with Ozenfant, and in Paris with Paul Colin. Rolf Brandt's drawings for Rabelais's *Gargantua and Pantagruel*, published in 1945, were influenced by his brother's experiments with the Kodak Wide Angle camera he used to photograph nudes (England & Co. retrospective, citing the London exhibition catalog for Brandt's show *Apparitions*, 1981). His drawings were first published in the early 1940s and were reminiscent of both Sidney Sime* and Mervyn Peake*, and "noteworthy for its powerful imagery and strong overtone of the macabre." (Dalby, in Weinberg, 1988, p. 63). The drawings and color illustrations exhibited in "Apparitions," at the Royal Festival Hall in London, 1988 were published by in a catalog by Wigwam Press, in 1984.

Brandt taught at the London College of Printing in the 1950s through to the 1970s. He had one-man shows of his paintings and drawings in the Paris gallery, as well as the Institute of Contemporary Art in London and the Pater Gallery in Milan. The last significant exhibition in his lifetime was at the Lisson Gallery in 1970.

**Sources**: Brandt: Known & Unknown — Exhibition catalog archive 7th December 2005–25th January 2006 at www.21stcenturyvillage.com/england-and-co-gallery-archive-exhibitions.html; Rolf Brandt (1906–1986) Retrospective Exhibition. Jane England Gallery, London www.englandgallery/RBrandt_BIOG.htm; Rolf Brandt Obituary, *Locus* v19:4 No.303 Apr 1986; Victoria and Albert Museum online at www.vam.ac.uk/collections/; Warburton, Nigel. Brandt's Pictorialism. The Open University at http://nigelwarburton.typepad.com [accessed August 2007]; Weinberg, 1988.

**Published Work**

*Come Not, Lucifer* (John Westhouse, 1945), *The Devil;'s Heir and Other Tales from "Les Contests Drolaticques"* (John Westhouse, 1945), *The Earth-Owl and Other Moon-People* (1963).

## Brautigam, Donald P.

(b. September 12, 1946) American artist. Born in Paterson, New Jersey, Brautigam has been a freelance illustrator since graduating The School of Visual Arts (NY) in 1971. His artistic influences include Gilbert L. Stone and Doug Johnson, fellow illustrators and teachers at the School of Visual Arts, and most importantly, his father, Curtis.

Brautigam's art is a mix of sharply defined images and arresting graphic design, made distinctive by a startling use of colors and symbology. He works with acrylics on boards, with a mixture of airbrush and brush combined. Brautigam is also well known for being a pioneer in using black paint on book illustrations, which revolutionized the illustration industry. More than thirty years later, his original method is still the archetype upon which innumerable contemporary illustrations are based. Over a

wide-ranging career, Brautigam has produced paintings for many advertisements, magazine covers, record/CD covers, and books — both hardcover and paperback. His list of clients includes some of the largest names in the music industry, *Metallica, AC/DC, ZZ Top, Mötley Crüe*, and *The Rolling Stones*, as well as well-known authors like Dean R. Koontz, Stephen King and Robin Cook, whose popular thriller/suspense books blend science with fiction, on the edge of the SF genre. His corporate clients have included companies like Pepsi, and Warner Communications. Brautigam's mass-market cover for Stephen King's *The Stand* was awarded Cover of the Year by Marketing Bestsellers in 1980, and he has received numerous other awards and commendations for his art. He has worked for many icons in the science fiction, fantasy and horror field, and numbers his covers for Koontz (at least eleven) and King (at least ten) among his favorites, but confesses he has lost count of the total number. He believes there are "a few hundred," most of them thrillers and mysteries, and contemporary mass market science fiction and fantasy/horror, for which his stark, non-narrative designs are particularly well suited. He also has enjoyed long-lasting relationships *with* people in the field, as well: people such as Ann Spinelli, Art Director for Putnam Publishing, and Dean Koontz, of whom Brautigam says "both had great ideas, and are good friends." Brautigam is married to Diane, with two sons, Daniel and James, who is also an Artist. An art book compendium of some of Brautigam's best works, *Don Brautigam Portfolio*, with an introduction by Dean Koontz, was published by Centipede Press, 2007.

**Sources**: e-mail from Daniel Brautigam, June 2007; Sem Hadland interview, at *Encyclopedia Metallica*, www.encycmet.com/news/2002-06-13b.shtml [accessed June 2006]; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Ancient Images* (SFBC, 1990), *The Bachman Books* (NAL, 1985), *The Bad Place* (Berkley, 1990), *Billy* (Macdonald, 1991), *Blood Music* (Ace, 1986), *Bright Shadow* (DAW, 1997), *Bug Jack Barron* (Berkley, 1987), *Carrion Comfort* (Warner, 1990), *Cold Fire* (Putnam, 1991), *Creature* (Bantam, 1989), *Dark Companions* (Tor, 1985), *Dark Fall* (Berkley, 1986), *The Dark Half* (NAL, 1987), *Dark Matter* (Doubleday, 1990), *Dark Tide* (DAW, 1993), *The Dark Tower III: The Waste Lands* (w/ Phil Heffernan, Penguin/Plume, 1992), *The Difference Engine* (Spectra/Bantam, 1991), *Different Seasons* (NAL, 1982), *Dolores Claiborne* (NAL, 1993), *Dragon Tears* (Putnam, 1993), *Dreamer* (St. Martin's, 1991), *Family Trade* (NAL, 1983), *The Flesh, the Blood, and the Fire* (DAW, 1998), *Hideaway* (Putnam, 1992), *House of Shards* (Tor, 1988), *The Judas Cross* (Warner Aspect, 1994), *Killjoy* (DAW, 1996), *Man Who Would Not Die* (NAL, 1982), *The Mask* (Berkley, 1990), *Michaelmas* (Berkley/Putnam, 1977), *Mind Bend* (NAL, 1985), *Mutation* (Putnam, 1989), *Night Chills* (Berkley, 1986), *Night Shift* (NAL, 1978), *Outbreak* (Putnam, 1987), *Phantoms* (Berkley, 1983), *Raven* (DAW, 1996), *Red Sands* (Warner, 1993), *Retribution* (DAW, 1998), *The Revelation* (NAL, 1989), *The Running Man* (NAL, 1982), *Second Skin* (Pocket, 1995), *Shattered* (Berkley, 1986), *Skeleton Crew* (Putnam, 1985), *Slipt* (Ace, 1991), *The Stand* (NAL, 1976), *TEEK* (DAW, 1999), *There's No Place Like Home* (Troll/Watermill, 1997), *Three Complete Novels by Dean Koontz* (Putnam, 1993), *Tommyknockers* (NAL, 1988), *Twilight Eyes* (Berkley, 1985), *Up the Walls of the World* (Berkley/Putnam, 1974), *Vampire Nations: Red Moon Rising, Malachi's Moon* (DAW, 2001, 2002), *Virtual Light* (Spectra/Bantam, 1993), *The Vision* (Berkley, 1986), *Voice of the Night* (Putnam, 1992), *Whispers* (Berkley, 1980), *Winter Lord* (NAL, 1982).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1983 (2)
DEST: 1978 (#1); 1979 (#2)

## Brillhart, Ralph

(?) American artist. A prolific paperback cover artist during the 1960s, practically nothing is known of this artist beyond his credits for the books he illustrated. Brillhart produced competent, surrealistic artwork in gouache for several paperback publishers, primarily for Monarch's science fiction line. He also produced a few covers for Belmont Books, Pyramid and Ballantine. He seems to have largely left the field by mid 1960s, only to return for one or two titles in 1981–1982.

**Sources**: Weinberg, 1988.

### Published Work

*After Doomsday* (Ballantine, 1962), *The Ayes of Texas* (Del Rey, 1982), *Caves of Steel* (Pyramid, 1962), *A Choice of Gods* (Ballantine, 1982), *Colors of Space* (Monarch, 1963), *Day the Earth Froze, Day the Machines Stopped, Day the Oceans Overflowed* (Monarch, 1963, 1964), *D-99* (Pyramid, 1962), *The Ends of the Circle* (Ballantine, 1981), *Invasion From 2500* (Monarch, 1964), *Martian Time-Slip* (Ballantine, 1964), *Masters of Science Fiction* (Belmont, 1964), Memory Bank (Airmont, 1962), *Mr. George and Other Odd Persons* (Belmont, 1964), *My Name is Legion* (Ballantine/Del Rey, 1981), *A Plague of Pythons* (Ballantine, 1965), *Planet Big Zero* (Monarch, 1964), *The Red Planet* (Monarch, 1962), *Rest in Agony* (Monarch, 1963), *Running Man* (Monarch, 1963), *Selected Stories and Poems* (Airmont Classics, 1962), *Space by the Tale* (Ballantine, 1964), *Space Prison* (Pyramid, 1962), Star Bridge (Ballantine/Del Rey, 1982), *Sten Adventure #1* (Del Rey, 1982), *Ten from Infinity*

(Monarch, 1963), *Their Majesties' Bucketeers* (Ballantine Del Rey, 1981), *The Third Eye* (Belmont, 1968), *Unending Night* (Monarch, 1964), *Witch House* (Monarch, 1962), *Wolfhead* (Berkley, 1978), *World Grabbers* (Monarch, 1964), *The Year's Best SF 7th Annual* (Dell, 1963).

## Brom, Jerold

(b. March 9, 1965) American artist. Born in Albany, Georgia, Brom is the son of a U.S. Army pilot, and spent his school-age years living in various locales, among them Japan, Alabama, and Hawaii. He graduated from high school in Frankfurt, Germany. A self-taught artist, he became a commercial illustrator at the age of 20, and within two years had acquired art representation and was doing work for clients such as Coca-Cola, IBM, Columbia Pictures and CNN. In 1989 Brom entered the fantasy field, working for TSR, Inc.'s Dungeons & Dragons role playing games and book lines, notably their best-selling *Dark Sun* world. He has since been known professionally by his last name only, and signs his work "Brom." With an early interest in dark fantasy, the artist was inspired at first by Frank Frazetta*, Boris Vallejo* and artists then working in the TSR, Inc. studio, such as Jeff Easley* but in time he developed his own intense, dark and distinctive style of expression.

In 1994, after four years at TSR, Brom returned to the freelance market. In addition to producing cover art for novels and games, he has been a designer for character and concept development for movies, computer games and toys. Brom created illustrations for comics by DC, Chaos, and Dark Horse and computer games for iD, Blizzard, Sega and Activision computer games (*Doom II, Diablo II, Heretic, Skyborg: Into the Vortex*). He was a conceptual artist on movies such as *Van Helsing* (2004), *Scooby-Doo* (2002), *The Time Machine* (2002) (uncredited), *Ghosts of Mars* (2001), *Bless the Child* (2000), *Tim Burton's Sleepy Hollow*, and *Galaxy Quest* (1999). There has also been a line of Brom fetish toys from Fewture and a series of bronzes from the Franklin Mint. He continues to work for TSR, Inc.'s successor, Wizards of the Coast producing collector card art for their fantasy role playing game *Magic: The Gathering* and cover paintings for their *War of the Spider Queen* series and reprints of *The Avatar* series. His art is seen on a range of specialty gaming magazines (*Rifter, Shadis, White Wolf*, others).

Brom's paintings are marked by strong composition and anatomy, and a stylized yet highly original gothic interpretation of fantasy game concepts and characters. His specialty is heavily muscled warriors, fetishistic females, and bizarre creatures with a somewhat sinister cast. He paints primarily in oils, and the colors are deep, saturated and intense. Some of his best imagery has been collected in art books, notably *Darkwërks* (2005). Brom has appeared in Spectrum Anthologies 1, 5, 11, 12 (Underwood-Miller/Underwood, 1994–2005). He frequently attends comic book, gaming and fantasy conventions such as GenCon, Origins, San Diego Comic Con and will be Artist Guest of Honor at the World Horror Convention, 2006. Brom currently resides with his family in the Seattle area of Washington State.

**Sources:** www.wizards.com; en.wikipedia.org/wiki/Brom [accessed 10/27/05]; *Art of Brom: The Darkwërks*. FPG Inc., 1997; "Artist Spotlight on Brom" *White Wolf Magazine*, #46 p. 60; *Offerings: The Art of Brom*. Paper Tiger/Chrysalis, 2003;

### Collections/Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Grant, John, Elizabeth Humphrey, with Pamela D. Scoville. *The Chesley Awards for Science Fiction and Fantasy Art: A Retrospective* U.K.: (AAPPL, 2003), Heeszel; Marlys (ed). *The Worlds of TSR* (TSR, 1994); Jude, Dick. *Fantasy Art Masters*. (HarperCollins, 1999), *High Tech & Low Life: The Art of Shadowrun* (FASA, 1997). *Masters of Dragonlance Art* (Wizards of the Coast, 2002).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *Brom's Little Black Book* graphic novel (Sirius, 2001), *The Plucker* (Abrams, 2006).

BOOKS ILLUSTRATED INCLUDE: *Abyss* (Global Games, 1997), *Arcanis: Blood Reign of Nishanpur, Spear of the Lohgin* (Paradigm Concepts, 2000, 2001), *The Banned and the Bannished (1) Wit'ch Fire (2) Wit'ch Storm, (3) Wit'ch War (4) Wit'ch Gate* (Del Rey/Ballantine, 1999), *The Compleat Dying Earth* (BCE/SFBC, 1998), *A Knight of the World* (Del Rey, 1998), *Masquerade of the Red Death: (1) Blood War (3) The Unbeholden* (White Wolf, 1995), *MasterHarper of Pern* (Del Rey/Ballantine, 1998), *The Roads Between the Worlds: Vol 6 The Eternal Champion* (White Wolf, 1996), *Running with the Demon* (Del Rey/Ballantine, 1997), *Tarzan at the Earth's Core/Tarzan the Invincible* (Del Rey, 1997).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Against the Giants: The Liberation of Geoff* (TSR, Inc., 1999), *Arena of Thyatis* (TSR, Inc., 1990), *Armies of the Abyss* d20 System (Green Ronin, 2002), *Book of Fiends* d20 System (Green Ronin, 2003), *Cloud People* (TSR, Inc., 1991), *Complete Book of Dwarves* (TSR, Inc., 1991), *Complete Book of Elves, Complete Spacefarer's Handbook* (TSR, Inc., 1992), *Complete Book of Gnomes and Halflings* (TSR, Inc., 1993), *Complete Book of Necromancers* (TSR, Inc., 1995), *The Created* (TSR, Inc., 1993), *Encyclopedia Magica* Vol 1, 3 (TSR, Inc., 1994, 1995), *Dark Ages: Tran-*

*sylvania by Night* (White Wolf, 1997), *Dark Sun: Freedom, Dark Sun World Boxed Set, Dark Sun: Prism Pentad (1) Verdant Passage (2) Crimson Legion (3) Amber Enchantress* (TSR, Inc., 1991), *Dark Sun: Arcane Shadows, Asticlian Gambit, Dragon Kings, Dune Trader, Monstrous Compendium Appendix: Terrors of the Desert, Road to Urik, Slave Tribes, Valley of Dust and Fire, Veiled Alliance* (TSR, Inc., 1992), *Dark Sun: Black Flames, Cerulean Storm, City-State of Tyr, Complete Gladiator's Handbook, Dark, Dragon's Crown, Earth, Air, Fire, and Water, Elves of Athas, Ivory Triangle, Marauders of Nibenay, Merchant House of Amketch, Obsidian Oracle* (TSR, Inc., 1993), *Dark Sun: Black Spine, Brazen Gambit, City by the Silt Sea* (TSR, Inc., 1994), *Dark Sun: Tribe of One—(1) Outcast (2) Nomad, (3) Seeker* (TSR, Inc., 1994), *Dark Sun: Cinnabar Shadows, Dark Sun Chronicles of Athas: (2) Darkness Before the Dawn (3) Broken Blade* (TSR, Inc., 1995), *Dark Sun: Rise and Fall of a Dragon King* (TSR, Inc., 1996), *Deadlands: Hell on Earth—Monsters, Muties & Misfits* (Pinnacle, 1999), *Deadlands: The Weird West—Book o' the Dead, Rascals, Varmints & Critters, Tales o' Terror: 1877* (Pinnacle, 1996, 1997, 1998), *Death in Freeport, Hell in Freeport, Madness in Freeport, Terror in Freeport* (Green Ronin, 2000, 2001), *Deep Horizon, Defenders of the Faith* (Wizards of the Coast, 2001), *Dragonlance: Oak Lords, Dragonlance Saga: Elven Nations Trilogy (1) Firstborn (2) Kinslayer Wars (3) Qualinesti* (TSR, Inc., 1991), *Dungeons and Dragons Rules Cyclopedia* (Wizards of the Coast, 1991), *Elric: Tales of the White Wolf* (White Wolf, 1994), *Epic Level Handbook* (Wizards of the Coast, 2003), *Fading Suns Players Companion, Fading Suns: d20* (Holistic Design, 1997, 2001), Faiths *and Pantheons* (Wizards of the Coast, 2002), *Fiend Folio* (Wizards of the Coast, 2003), *Firstborn* (Wizards of the Coast, 2004), *Forgotten Realms: Black Courser, Blood Charge, Draconomicon, Dwarves Deep, Old Empires, Stormriders* (TSR, Inc., 1990), *Forgotten Realms: Anauroch, Ruins of Undermountain* (TSR, Inc., 1991), *Forgotten Realms: The Twilight Giants (1) Ogre's Pact*, *Forgotten Realms: Avatar Series (4) Prince of Lies* (TSR, Inc., 1993), *Forgotten Realms: Thornhold* (TSR, Inc., 1998), *Pool of Radiance: Attack on Myth Drannor* (TSR, Inc., 2000), *Ghostwalk* (Wizards of the Coast, 2003), *Golden Orb* (Wizards of the Coast, 2002), *A Guide to Hell* (TSR, Inc., 1999), *GURPS Character Sheets (Summer of Horror Edition), GURPS Deadlands: Wanted Undead or Alive, Aces and Eights, GURPS Magic Items 3; GURPS Traveller Heroes: Bounty Hunters* (Steve Jackson Games, 2001, 2002, 2003), *Hero Builder's Guidebook* (Wizards of the Coast, 2000), *Legacy of the Drow* (Wizards of the Coast, 2003), *Legend of the Five Rings—Clan War Book: #1 The Scorpion, #2 The Unicorn, #3 The Crane* (Wizards of the Coast, 2000), *Legions of Hell: Vol. 1 The Book of Fiends d20 System game module* (Green Ronin, 2001), *Legions of Thyatis* (TSR, Inc., 1990), *Masters of Eternal Night* (TSR, Inc., 1998), *Monster Compendium: Monsters of Faerûn* (Wizards of the Coast, 2001), *Nightbane* RPG (Palladium, 1995), *Planescape: The Inner Planes* (TSR, Inc., 1998), *Pulp Dungeons: Amazon's Gold, An Infestation of Kobalds, Caves of the Accursed Wings, Dragon's Fountain, Dwarf Hold, Forsaken Elves, Halls of the Coven, Ogre Smash!, Orc's Lair, Shaman's Totem, Zombie's Curse* (Corsair, 1996), *Return to the Temple of Elemental Evil* (Wizards of the Coast, 2001), *Rifts World Book Six: South America* (Palladium, 1994), *Shadowrun: Harlequin's Back* (FASA, 1994), *Spelljammer: Lost Ships, Wildspace* (TSR, Inc., 1990), *Star*Drive: Alien Compendium, On the Verge, Starfall* (TSR, Inc., 1998, 1999), *Starships* (TSR, Inc., 1999), *Stormriders* (TSR, Inc., 1990), *Stronghold Builder's Guidebook* (Wizards of the Coast, 2002), *Terra Verde* (White Wolf, 1994, 2001), *Tome of Magic, Tree Lords, Under the Dark Fist* (TSR, Inc., 1991), *Vampires & Liches* d20 System (Necromancer Games, 2003), *Vampire: The Masquerade: Bloodwar, Unholy Allies* (White Wolf, 1995), *Vampire: The Requiem—Nomads, Vampire Storyteller's Screen* Art (White Wolf, 2004), *War of the Spider Queen: (1) Dissolution (2) Insurrection (3) Condemnation* (Wizards of the Coast, 2002, 2003), *Wheel of Time* RPG (Wizards of the Coast, 2001), *Wild Elves* (TSR, Inc., 1991), *Winterheim* (Wizards of the Coast, 2003), *Wraith: The Oblivion—Necropolis: Atlanta* (White Wolf, 1994).

MAGAZINES ILLUSTRATED INCLUDE:

DRA: 1990 (6, 7); 1991 (9); Issue #185. 1993 (6, 9); 1994 (8, 10); 1999 (9,10); 2000 (#272); 2001 (#279, 3); 2002 (12); 2003 (10); 2004 (8)

DUN: 2002 (1/2)

ROF: 1996 (4); 1998 (8); 1999 (6)

**Misc.**: *Dark Knight Dynasty* (DC Comics, 1997), *Dark Age: Feudal Lords* card Art (FPG, Inc., 1996), *Dragonlance Calendar* 1992 (TSR, Inc.), *Guardians: Dagger Isle* card Art (FPG, Inc., 1995), *Heresy: Kingdom Come* card art (Last Unicorn Games, 1995), *Lord of the Rings* collector cards (ICE, 1996), *Magic: The Gathering card art: Mirrodin* (Wizards of the Coast, 2003), *Postcards from Brom: Dark Fantasy* postcard series (Cartouche Press, 2001).

## Brosnatch, Andrew, Jr.

(October 24, 1896–December 26, 1965) American artist. An early illustrator for *Weird Tales* magazine, Brosnatch (birth name Andrej Brosnac) was born in Fayette, Pennsylvania of parents who emigrated from a small coal-mining village in Slovakia. Little is known of the early history of this artist, other than the interesting fact that he is likely closely related to the American abstractionist artist Steve Wheeler (born Stephen Brosnatch Jr., 1912, Slovakia, and raised in the same coal-mining area in Pennsyl-

vania), whose career appeared to have followed quite a different path than Andrew's, and is better known. Andrew Brosnatch illustrated many famous horror and fantasy stories in the 1920s, but, as Weinberg notes, he "proved unequal to the task … (H)is mediocre covers were surpassed only by his equally terrible interior illustrations." (1988, p. 64). Weinberg goes on to relate how Brosnatch was considered a "bargain artist"—working for *Weird Tales* during a period when the magazine was on shaky financial ground, and payment to artists was among the lowest of all pulp magazines. Brosnatch apparently left the pulp field once he left that magazine, at some point in 1926. However, he remained a commercial artist, living in Chicago, Illinois and working in advertising according to the U.S. census of 1930. He died in Los Angeles, California.

**Sources:** Ancestry.com. U.S. World War II Draft Registration Cards, 1942; 1930 United States Federal Census California Death Index, 1940–1997 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2000, 2002, 2006; Morphological Totems—American painter Steve Wheeler works shown *Art in America*, Dec, 1998 by David Ebony (articles online); Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Brain in the Jar and Others: Collected Stories and Poems* (Necronomicon Press, 1992).

MAGAZINES ILLUSTRATED INCLUDE:

WT: 1924 (11, 12); 1925 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 11, 12); 1926 (1, 2, 3, 4)

## Brown, Howard V.

( July 5, 1878–1945) American artist. One of the most popular early science fiction illustrators, Howard Vachel Brown was born in Lexington, Kentucky, and received his art education at the Chicago Art Institute, and later the Art Students League, in New York. He was a prolific artist, with his science fiction art representing only a small part of his total output. From 1913–1931 Brown was the cover illustrator for *Scientific American*, and he also illustrated for Gernsback's *Electrical Experimenter* (1916–1917), and painted over fifty cover paintings for Science and Invention (1919). However, his earliest science fiction art was done not for science fiction magazines (*Amazing* being the only genre SF magazine published at the time, and it was dominated by the work of Frank R. Paul*), but for *Argosy*—which published a great deal of science fiction in the late 1920s. Brown painted covers for SF stories such as "Darkness on Fifth Avenue" (1929), "Rain Magic" (1928), and "The Girl in the Moon" (1928).

When *Astounding Stories of Super Science* was bought by Street & Smith, and re-launched as *Astounding Science Fiction*, Brown was brought in to handle the covers, displacing Hans Wesso*. Brown's first cover for a science fiction magazine proper was for that magazine, in October, 1933, and he dominated the magazine from 1933 through 1937. He created every cover from January 1934 through May 1937, and about half of the covers through November 1938. While Brown's execution at first was simple and childish, he rapidly developed into an artist noted for his striking use of colors and willingness to portray fantastic monsters; he was one of the greatest of the BEM (bug-eyed monster) painters for the pulps. His interiors, done in charcoal pencil, were much more subdued but equally well done. In 1936 Brown prepared a series of highly acclaimed illustrations for two H.. P. Lovecraft novels, *The Shadow Out of Time* and *At the Mountains of Madness*. However, when John W. Campbell became editor of the magazine, he wanted a different look, something less garish, and Brown's "wild" covers were out.. By 1937–1938 Brown was alternating with Wesso (who made a brief comeback) and other artists for covers. Meanwhile, Brown had already begun painting covers for *Thrilling Wonder Stories* and *Startling Stories*, published by Standard magazines. After Gernsback lost *Wonder Stories* and his main artist Frank R. Paul stopped doing covers for that magazine, Brown did every cover from August 1936 through August 1940, with the exception of the August 1937 issue, which was done by Wesso. The Standard pulps were aimed at a somewhat more juvenile audience than *Astounding*, and Brown's dramatic monster covers art matched the contents perfectly. His pictures of "huge scientific machines dwarfing humanity" also were popular with readers who "preferred rampant technology to rampant sexuality." (Haining, p. 168) Although he produced more art for *Astounding*, he did his finest work for *Thrilling Wonder* and *Startling*.

Considered one of the "Big Four" science fiction illustrators of the 1930s (with Leo Morey*, H. W. Wesso, and Frank R. Paul) Brown painted ninety covers in all by 1940, even though he was in late 50s before he started. Brown's paintings were exhibited at the National Academy and featured by the International Exhibition of American Illustrators. He was a member of the Society of Illustrators (NY) from 1910, Brown was a long time resident of New Jersey, was married to Pearl P. Brown (1878–1974) and had one daughter, Margaret (b. 1911).

**Sources:** Clute, John and Nicholls, Peter, Eds. *The Encyclopedia of Science Fiction* (St. Martin's Press, 1993); Haining, Peter. *The Classic Era of American Pulp Magazines* (Prion Books, 2000), Weinberg, 1988. www.Ancestry.com 1910 United States Federal Census; 1920 United States Federal Census; 1930 United States Federal Census; World War I Draft Registration Cards, 1917–1918; U.S. World War II Draft Registration Cards, 1942 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006, 2005, 2002, 2007.

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Kyle, David. *A Pictorial History of Science Fiction* (Hamlyn, 1976).

**Published Work**

ASF: 1933 (11, 12); 1934 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1935 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1936 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1934 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1938 (2, 4, 5, 6, 7, 10, 11); 1939 (2)

SS: 1939 (1, 5, 7); 1940 (1, 5)

TWS: 1936 (8, 10, 12); 1937 (2, 4, 6, 10, 12); 1938 (2, 4, 6, 8, 10, 12); 1939 (2, 4, 6, 8, 10, 12); 1940 (1, 2, 3, 4, 5, 6, 7 8)

## Brundage, Margaret Johnson

(December 9, 1900–April 9, 1976) American artist. The first and only female illustrator to succeed as a pulp cover artist in a field dominated by men, Brundage made an indelible mark on the history of magazine art. She was the leading cover artist for *Weird Tales* during the height of the pulp's popularity and strongly influenced the style and content of the work of many other artists who followed.

Born Margaret Hedda Johnson in Chicago, Illinois, of Scottish and Swedish ancestry, the artist was a lifelong resident of that city. Her father died when she was eight years old, and she was raised by her mother (Margaret Jane Loutit Johnson) and grandmother in a Christian Science household. She attended McKinley High School in Chicago and Walt Disney was coincidentally, a classmate. "Of course, I finished; he didn't," she remarked in an interview with R. Alain Everts, conducted three years before her death, "He lied about his age to get into the Army in World War I. But we both went to art school together, to the Chicago Academy of Fine Art. I was there, I think, about 1921–1922–1923 or so …(and) was considered one of their better students. I don't think I ever got their certificate of graduation, because I could never letter. Never! My lettering is the world's worst." (Everts, 1983). After completing their two-year course, she began to freelance, doing fashion designs for various newspapers. She married in 1927 to Myron "Slim" Brundage, by all accounts a philanderer with tendencies toward radical politics and alcohol, and had one son, born shortly thereafter [Kerlyn Byrd Brundage (1927–1972)]. The marriage led to her art career since a wandering husband who disappeared for weeks at a time, a baby son, and an invalided mother (from a broken hip suffered from a fall), forced her to work. When the Depression made fashion jobs scarce, she sought magazine work, saying "I was trying to get out of the black & white, and if possible, into color." She looked up *Weird Tales*— at that time the only publishing house with editorial offices in Chicago — without any knowledge of the contents of the pulp or familiarity with fantasy or science fiction. "I didn't know that they published *Oriental Tales*, but I just happened to have a drawing of an Oriental dancer in my samples, and they … decided to give me a job, even though they knew I knew nothing about color reproduction." (Everts, *ibid.*) The artwork in her portfolio had caught the eye of Farnsworth Wright, editor of both *Weird Tales* and a companion magazine, *Oriental Tales* (later *Magic Carpet*) and he hired Brundage to paint a cover for the latter magazine. The art proved so popular that Wright gave her a *Weird Tales* cover assignment. Soon she crowded all other artists from the cover of the magazine.

Her first cover for *Weird Tales* appeared on the September 1932 issue of the magazine, and she went on to create covers for 39 straight issues from June 1933 to August 1936. Her last original cover was for the January 1945 issue, for a total of 66 original covers (the total of 67, often cited in sources, includes a repeat of that final 1945 cover on the November 1953 issue). As Weinberg observed "(her) earliest covers showed the strong influence of fashion design, featuring a prominent female figure, usually partially clothed, with a vague menace hinted at in the background. She was very good at painting women, but was not very good at portraying menaces or monsters." (1988, p. 67). Her first cover, illustrating "The Altar of Melek Taos" presaged the look of those to follow: a semi-nude young woman, one breast exposed, being grasped from behind by an awkwardly posed "Rudolph Valentino'–type model. This was not surprising; as she could not afford models, she used magazine photos as reference. What was surprising, was her talent for producing strikingly erotic images — a talent which Wright encouraged because even in the 1930s, sex sold magazines. Soon, Brundage's women had less and less clothing, the poses became increasingly provocative, and the erotic aspects of the pictures increased (her whipping scenes attracted the highest attention).

Brundage worked in pastel chalks on illustration board or paper, and the colors gave her work a soft beauty that was unlike anything else being published in the magazine field. At the same time, the themes of her paintings were thrilling, depicting sensual scenes of beautiful women and "unspeakable threats to their virtue." While other cover artists offered supernatural thrills, like the powerful covers by Hans Wesso* for *Strange Tales*, Brundage was the first of the pulp artists to depict torture and bondage. At first, her covers were well received, with many readers writing in enthusiastic praise. However, as the nudes

grew bolder, reader sentiment began to change. Her covers became a focus of extreme attention and controversy after October 1934 when Wright revealed, that the covers were being done by a woman (Since she signed her work "M. Brundage," many of the magazine's readers were unaware that the artist was female.) Complaints filled the letter column of *Weird Tales*: it was all right to feature nudes on the cover but not nudes that were painted by another woman. (Weinberg, p. 66). Wright continued to use Brundage, however, despite the complaints, because at the height of the Depression magazines were competing fiercely for readers and the covers and the controversy helped sell *Weird Tales* to those who might otherwise have never looked at his magazine. Her name became virtually synonymous with that of the magazine in the minds of readers.

Several authors, seeing the slant that Brundage covers had taken, made sure that their stories featured at least one scene with a nude woman in jeopardy. Seabury Quinn freely admitted that he aimed his stories for the cover of *Weird Tales* by featuring naked women in his work no matter what the main theme of the tale was (Weinberg, *ibid*.). When Virgil Finlay* first began illustrating covers for *Weird Tales*, many of his paintings showed a strong Brundage influence. Wright thought that Brundage-style nudes sold the magazine.

When *Weird Tales* was sold in late 1938, and the editorial offices moved to New York, Brundage found herself without a job. She worked only in pastels, a fragile medium that presented practical problems with shipping the art from Chicago to New York. Her artwork, usually painted twice or three times the size of the published cover (i.e., approximated 20" × 16") had to be kept under glass at all times, and shipping glass to New York was expensive. She knew the disadvantages of pastels, and knew she would have to go into another medium to keep the contract, but she could not, or would not, switch: "After Mr. Wright died, the new editor contacted me and I did one cover in oil — but it wasn't as good as my best. Well, I guess they didn't like it very well. They paid me for it, but I never heard from them." (Everts, 1983). There was also a time limit; Brundage worked two months in advance, and that left little time for corrections at long distance. Brundage used to visit Wright at his office every week to discuss cover ideas after she had read the story, and that was now impossible. Another reason for her losing the contract, however, was the new "decency" standard being imposed (primarily through the efforts of then-mayor of New York Fiorello La Guardia) on pulp magazines sold at newsstands, and the nude or semi-nude young women that had been the primary subjects of Brundage's covers were not acceptable. Therefore, Virgil Finlay, her chief competitor, who lived on the East Coast, took over cover assignments for *Weird Tales*. Brundage found little market in Chicago for her pastel nudes and left the fantasy art field, although she did sell a few more paintings to *Weird Tales* in the 1940s. By this time she was divorced from her husband and was forced to take various low-paying jobs — a far cry from the handsome $90 per cover she had been paid for her cover paintings. Brundage appeared at a number of science fiction conventions and art fairs in subsequent years, where (it is said) some of her original period works were stolen. Largely forgotten by most science fiction and fantasy fans, she died in near poverty after a long illness.

Weinberg, an authority on pulp magazines, who knew Brundage and interviewed her in Chicago prior to writing his biography, said of her impact on the field: "Brundage's nudes brought sex to the covers of science fiction and fantasy magazines. Most covers before hers had featured either giant machinery, spaceships, or monsters. Brundage's work proved that the same type of cover that sold many other pulp magazines would also work for the SF-fantasy lines. She was the first of many artists to become known for women-in-peril-style covers." (1988). Today, with both *Weird Tales* and her covers revered by pulp fans, it's a shame that so few of her original cover paintings have survived; it appears that time, and the fragility of her medium, have taken their toll. Newfound collector interest in her work revealed that only about fourteen Brundage *Weird Tales* cover originals still exist, making them exceedingly rare and valuable.

**Sources**: Everts, R. Alain. "Woman of Weird Tales: An Interview with Margaret Brundage" Conducted in Chicago on August 23, 1973 originally published in *Etchings & Odysseys #2*, 1983, and later *Lovecraft's Weird Mysteries* #4, 2001 and online at http://members.aol.com/weirdtales/brundage.htm [accessed Nov 2007]; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Haining, Peter. *The Classic Era of American Pulp Magazines* (Chicago Review Press, 2001), Martignette, Charles and Meisel, Louis K. *The Great American Pin-up* (Taschen, 1996).

### Published Work

FA: 1945 (4)

WT: 1932 (9, 10); 1933 (3, 6, 7, 8, 9, 10, 11, 12); 1934 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1935 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1936 (1, 2, 3, 4, 5, 6, 7, 8–9, 11); 1937 (1, 3, 5, 6, 8, 9, 10, 11); 1938 (1, 3, 5, 6, 8, 9, 10); 1940 (3, 7, 11); 19441 (3, 7, 9); 1942 (7), 1943 (5, 9); 1944 (5); 1945 (1); 1953 (11)

## Bull, Reina M.

(?) British artist. Little is known of Bull's life or career apart from four distinctive cover paintings she created for John Carnell's magazines *Science Fantasy* and *New Worlds* in 1951–1952. As Aldiss observed, Bull was "one of the most remarkable artists to enter the British field" (*Science Fiction Art*, p. 100–101), yet it remains a mystery why she left the field so soon. With anatomy less delicately sensuous and graceful than Margaret Brundage's* earlier *femmes*, and features less attractive than Rowena Morrill's* later ones, Bull's sexually charged and stylishly posed women seem to relate to both artists in terms of their power to convey emotional intensity. Bull's paintings, according to Mike Ashley (Weinberg, 1988) "were full of action, power, and menace … (perhaps) these qualities were too strong for the modest English readership…" (p. 67). Bull's cover for the Winter issue of *Science Fantasy* 1951–1952, for example, shows a caped, helmeted *art moderne* inspired futuristic ebony man winging over a stylized metropolis with a familiarly posed and scantily clad redheaded damsel clutched in his arm. Nor was all the "sizzle" driven solely by her imagination, for as Aldiss points out, "(T)he phallic symbols in the background (of her painting for *New Worlds*, Autumn 1951) are strictly contemporary with the painting: the Skylon and the Dome of Discovery in the 1951 Festival of Britain." Her paintings were signed "RMB."

**Sources:** Aldiss, Brian. *Science Fiction Art*. Bounty Books/ Crown, 1975. Pp. 100–101; Weinberg, 1988.

**Published Work**

NW: 1951 (fall); 1952 (11)
ScF: 1951 (winter); 1952 (spring)

## Burns, Jim

(b. April 10, 1948) British artist. Born in Cardiff, South Wales Burns was obsessed from an early age with flying machines and airplanes, and was a devoted fan of Frank Hampson's* *Dan Dare* comic-strip series in *Eagle* magazine. To fulfill his dreams, in 1966 he joined the Royal Air Force as a trainee pilot. Falling short of RAF standards, and not content to stay on in a non-flying capacity, after two years he left the service and applied to Newport School of Art for a year's foundation course. He was accepted and went on to complete a three-year Diploma in Art and Design course at St. Martin's School of Art in London, 1969 to 1972. By the time he left St, Martin's he had already been signed up by John Spencer's recently established illustration agency, Young Artists, and he has remained with that agency, later re-named "Arena Agency," ever since.

The years between 1973 and 1980 were spent exclusively on work for British publishers, including Sphere, Panther, Corgi, Orbit, Coronet, Methuen, Pierrot and others. Increasingly drawn to science fiction material, he did little other work outside the genre. He originally worked in watercolors, then gouache. By 1980 all his illustrative work was in oils, including the largest projects at the time, his collaborations with Harry Harrison. He spent two years creating about thirty large oil paintings for the illustrated novella by Harrison called *Planet Story*, published by the now defunct Pierrot Publishing, in 1979. In retrospect, he considers that publication to have been pivotal in the development of his career. Other collaborations included *Mechanismo* (1977) and *Great Balls of Fire* (1978). In 1980 Burns was approached by the film director, Ridley Scott, and ended up working on his movie *Blade Runner*. Burns spent "ten very interesting and exciting weeks in Hollywood" and at the end found he had made a switch from oils to acrylics. His involvement with the American publisher, Bantam Books, led to a series of covers for novels by author Robert Silverberg, which were very well received. This was followed by dozens of assignments from Dell, Avon, Ace and Berkley, while at the same time he continued working for British publishers such as Gollancz. In short, over the course of thirty years, Burns has produced book jackets and covers for hundreds of books both in the U.K. and the U.S.A., and in the process has become among the best known and important of British science fiction illustrators to have entered the field in the last quarter of the twentieth century.

Largely uninfluenced by the boxy, mechanistic realism of Chris Foss*, whose "look" inspired many artists in the early 1980s, Burns instead perfected his own style. He became known for detailed, photorealistic interpretations of futuristic scenes, and in particular for his fantastic sleek and gleaming "hardware." His heroic characters where always believable, and he often featured beautiful — and frankly sensual — females (both human and alien) as central figures, set against imaginary, but intricately designed machines or spaceships. "Dark, moody landscapes, interiors of spaceships, sterile laboratories — all can be the perfect setting for the mysterious beings that inhabit writers, and therefore Burns' creations," says Frank in her article on the artist, 1993. What his otherworldly images share in common is their unique visual appeal. His airbrush technique enabled him to depict land, sky and shiny metallic space vehicles so perfectly painted that you felt you could reach out and feel the touch of chrome. "Everything — and everyone — looks sleek, sexy, slippery and built for speed," writes Haber, in her 1998 article describing how Burns walks the fine line between artistic and commercial art. "There are no hard angles," she notes, while at the same time his visual inventiveness and sense of composition lends

an importance to even the tiniest of details. "A paradox of (Burns') work is its depiction of delicacy balanced against massive power," adding "Burns is known for his "baroque organic touches, with their antique and art-historical references.… Even his machinery has a rococo anthropomorphic feel, as if it's about to morph into some strange and provocative new life form.… It's as though he wedded art nouveau to super realism." (p. 42)

Burns has won the Hugo award for Best Professional Artist three times — the first, and only non–American to date to ever have won it — and has won the BSFA (The British Science Fiction Award, equivalent to the U.S. Hugo) sixteen times — more times than anyone else in the history of the award, including writers. He has been nominated as Best Artist in the annual Locus polls more than fifteen times, and for Chesley awards more than ten times. His popularity and reputation was such that in the early 1990s he began to be referred to by fans as the "British Michael Whelan*" — not only because his style was similarly realistic and "slick" but because Burns was the only artist whose skills were great enough to compete with Whelan's hold on the SF audience. Burns' work has been included in several traveling exhibitions and group shows in England and the U.S., and has appeared in *Spectrum* anthologies. The artist was also the subject of a special documentary that was aired on Wales BBC.

Since the late 1990s an increasingly significant proportion of Burns' commercial work has been completed on a computer — a development he finds exciting and challenging. This development has motivated collectors' interest in private commissions, which in turn has enabled him to explore new themes — a development he finds equally exciting and challenging. Burns lives in Wiltshire with his wife Sue, who is also an artist (they met art college). He has four children — Elinor, Megan, Gwendolen, and Joseph.

**Sources:** e-mail from the artist and artist biography at www.alisoneldred.com; Barnet, Paul. "Burnsing Passions: Jim Burns Interviewed" at SF Crows Nest e-zine at www.computercrowsnest.com; Foyles Bookshop art gallery exhibit, July-August 2000 artist supplied biography at www.sflink.net/events/artgallery/jim_burns.htm; Frank, Jane "*Jim Burns: Bio of a Space Artist" Gallery in: Science Fiction Age,* July, 1993; Haber, Karen. "Jim Burns: Images Burned into Our Mind," Gallery in: *Realms of Fantasy*, June, 1998.

### Collections and Anthologies (various contributing artists)

Barnett, Paul ed. *Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2002), Burns, Jim. *Imago* (Heavy Metal, 2007), Burns, Jim. *Transluminal* (Paper Tiger, 2000), Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Dean, Martyn, ed. *The Guide To Fantasy Art Techniques* (Arco, 1984), Edwards, Malcolm and Holdstock, Robert. *Tour of the Universe* (Pierrot, 1980), Evans, Chris. *Lightship: Jim Burns Master of SF Illustration* (Paper Tiger, 1985), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), *Jim Burns Portfolio* (Paper Tiger, 1990), *Jim Burns in Miniature*: portfolio (Paper Tiger, 1994), Jude, Dick. *Fantasy Art Masters*. (HarperCollins, 1999), Harrison, Harry. *Great Balls of Fire* (Pierrot, 1977), Harrison, Harry *Mechanismo* (Pierrot, 1978), Harry Harrison. *Planet Story* (Pierrot, 1979), Sacks, Janet. *Visions of the Future* (Chartwell/New English Library, 1976), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Agyar* (Tor, 1993) *An Earthly Crown* (DAW, 1993), *Amtrak Wars* (Sphere, 1983), *Ancient Light* (NAL, 1988), *Ancient Shores* (HarperCollins, 1995), *Aristoi* (SFBC/Tor, 1991, Grafton, 1993), *Armageddon Blues* (*Armor* (DAW, 1996), *Artificial Things* (Bantam, 1989), *Best of Arthur C. Clarke Vol 1, Vol 2* (Sphere, 1981), *Best SF Stories from New Worlds 7, 8* (Panther, 1971, 1974), *Beyond Bedlam* (Sphere, 1973), *Beyond the Farthest Star* (Tandem, 1976), *Big Planet* (Coronet, 1977), *Bio of a Space Tyrant trilogy: 1 Bio of a Space Tyrant; 2 Mercenary; 3 Politician* (Avon, 1984), *Bios* (Tor, 1999), *Black Mist/Japanese Futures* (DAW, 1997), *Blind Lake* (Tor, 2003), *Blown* (Quartet, 1975)*Book of Manna: 1 Lucky's Harvest; 2 The Fallen Moon* (Gollancz, ), *Book of Skulls* (Bantam, 1982), *Book of the Short Sun Trilogy* (Tor, 2001), *Born with the Dead* (Bantam/Coronet U.K., 1983), *Bouncing Off the Moon* (Tor, 2002), *Bronze of Eddarta* (Bantam, 1983), *Brother to Demons, Brother to Gods* (Panther, 1980), *Burning Heart of Night* (DAW, 2002), *Ceremonies* (Bantam, 1985), *Chantry Guild* (Ace, 1988), *The Chosen* (Bantam, 2000), *Chronoliths* (Tor, 2000), *Chung Kuo: 1 The Middle Kingdom; 2 Broken Wheel; 3 White Mountain; 4 Stone Within; 5 Beneath the Tree of Heaven* (Dell, 1990, 1991, 1993, NEL, 1993), *Claw of the Conciliator* (SFBC, 1999), *Clone* (Quartet, 1974), *Confluence* (SFBC, 2000), *Confederation Handbook* (Warner Aspect, 2002), *Conglomeroid Cocktail Party* (Gollancz, 1989, Bantam, 1984), *Context* (Transworld, 2000), *Crossfire* (Tor, 2003), *Crucible* (Tor, 2003), *Crystal Singer Omnibus* (Corgi, 1999), *Cyberiad* (Futura, 1976), *Damiano trilogy: 1 Damiano; 2 Damiano's Lute; 3 Raphael* (Bantam, 1984), *Darwinia* (Tor, 1997), *Deathbird Stories* (Macmillan Collier Nucleus, 1990), *Devil's Armour* (Gollancz/Orion, 2004), *Downward to the Earth* (Bantam, 1984, Gollancz, 1990), *Dream Archipelago* (Simon & Schuster U.K.), *Dream Park* (Bantam, 1983), *Dreamthief's Daughter* (Simon & Schuster U.K., 2001), *Durdane Trilogy* (Coronet, 1974), *Dying*

*Inside* (Bantam, 1983), *Dying of the Light* (Millenium, 2000),*Emergence* (Bantam, 1984), *Emperors of the Twilight* (DAW, 1994), *Engines of God* (Harper Collins, 1996), *Eon* (Gollancz, 1986), *Exordium: 1 Phoenix in Flight; 2 Ruler of Naught; 4 Rifter's Covenant; 5 Thrones of Kronus* (Tor, 1992, 1994, 1995), *Expendables: 1 Deathworm/Kratos* (Coronet, 1979), Eye of the Tiger, (2003, ), Eyes of God 1, 2 (Orion, 2001), *Explorers of Gor* (Star, 1980), *Face of the Waters* (Grafton, 1991), *Fallen Dragon* (Macmillan, 2001, Warner Aspect, 2002), *Farnham's Freehold* (Panther, 1979), *The Fetch* (Orbit, 1991), *Forests of the Night* (DAW, 1992), *Forever War* (HarperCollins, 2003), *Futurological Congress* (Futura, 1976), *Gate of Worlds* (Magnum, 1979), *Giant Book of Science Fiction Stories* (Magpie, 1992), *Gilgamesh the King* (Bantam US, 1985), *Gilgamesh the King* (Bantam/Gollancz U.K. 1984), *Glass of Dyskornis* (Bantam, 1982), *Godwhale* (Methuen, 1976), *Gray Prince* (Coronet, 1976), *Green and the Gray* (Tor, 2004), *Guide to the Uplift Wars* (Bantam, 2001) *Gwen in Green* (Coronet, 1975), *Handful of Men: 1 Cutting Edge; 2 Upland Outlaws; 3 Stricken Field; 4 Living God* (Ballantine/Del Rey, 1992), *Hawksbill Station* (Warner, 1986), *Hearts, Hands and Voices* (Gollancz, 1991), *Heaven's Reach* (Bantam, 1997), *Helm* (Tor, 1999), *Heretics of Dune* (Gollancz, 1983), *His Conquering Sword* (DAW, 1992), *Homeward Bound* (Ballantine/Del Rey, 2004), *Hostile Takeover: 1 Profiteer; 2 Partisan; 3 Revolutionary* (DAW, 1994), *House on the Borderland* (Orion/Gollancz, 2002), *Ice Schooner* (Panther, 1985), *Illustrated Man* (Bantam, 1988), *Image of the Beast* (Playboy Press, 1980), *Imajica* (HarperCollins, 2000), *Infinity's Shore* (DAW, 1996), *In Green's Jungles* (Tor, 2000), *Jaran* (DAW, 1992), *Jewels of Aptor* (Sphere, 1983). *Jumping Off the Planet* (Tor, 2001), *Kaeti on Tour* (Sirius, 1992), *Karma* (Sphere, 1980), *Kiln People* (Tor, 2001), *Kingdoms of the Wall* (Harper Collins, 1992), *King of Dreams* (Voyager, 2001), *Leaping to the Stars* (Tor, 2002), *Less Than Human* (Warner, 2003), *Let the Fire Fall* (Panther, 1977), *Lifeburst* (Sphere, 1985), *Longest Way Home* (Orion/Gollancz, 2001), Long Run (Bantam, 1989), *Long Way Home* (Panther, 1975), *Lord Prestimion* (Harper & Row, 1999), *Lord Soho* (Simon & Schuster/Earthlight, 2001), *Lord Valentine's Castle* (Bantam, 1981, Voyager, 1999), *Mage of Clouds* (DAW, 2003), *Majipoor Chronicles* (Bantam, Gollancz, 1982), *Man in the Maze* (Avon, 1981), *Manseed* (Sphere, 1982), *Man Who Fell to Earth* (Bantam, 1981), *Man Who Melted* (Bantam, 1985), *Marcus Device* (Bantam, 1981), *Martian Rainbow* (Ballantine Del Rey, 1981), *Masks of Time* (Bantam, 1983), *Marune* (Coronet, 1978), *Master of Life and Death* (Tor, 1986), *Microcosmic Tales* (DAW, 1992), *Misspent Youth* (Macmillan, 2002), *Mockingbird* (Bantam, 1984), *Moonbane* (Bantam, 1989), *Monster Men* (Tandem, 1976), *Mortal Gods* (Panther, 1980), *Mother of Plenty* (Harper Collins, 1997), *Mountains of Majipoor* (Bantam, 1995), *Mutant Legacy* (Bantam, 1993), *Mutant Prime* (SFBC/Bantam, 1990, 1991), *Mutant Season* (Bantam, 1990), *Mutant Star* (Bantam, 1992), *Naked God* (McMillan, 1999), *Nano Flower* (Tor, 1998), *Neutronium Alchemist* (Macmillan, 1996), *New Worlds 2* (Gollancz, 1992), *Night Train to Nigel* (Tor, 2004), *Nightwings* (Avon, 1983), *Nimisha's Ship* (Bantam, 1998), *Northwest Smith* (Ace, 1982), *On Blue's Waters* (Tor, 2000), *O Pioneer* (Tor, 1997), *Orcs: First Blood: Bodyguard of Lightning* (Gollancz, 2001), *Other Edens I, II, III* (Unwin Hyman, 1987, 1989), *Our Friends From Frolix 8* (Panther, 1984), *Out of the Silent Planet* (HarperCollins, 2000), *Pandora's Star* (Macmillan, 2003), *Paradox* (Bantam, 2000), *Pasquale's Angel* (Gollancz, 1993), *Pavane* (Orion, 2000), *Perelandra* (HarperCollins, 2000), *Phoenix in Flight* (Tor, 1993), *Plenty Principle* (HarperCollins, 1997), *Quicker Than the Eye* (Earthlight, 1997), *Reality Disfunction* (Macmillan, 1995), *Red Dust* (Gollancz, 1992), *Return to Eddarta* (Bantam, 1984), *Return to the Whorl* (Tor, 2002), *Quiet of Stone* (Bantam, 1983), *Red Dust* (Gollancz, 1993), *Robots* (Robinson, 1989), *Salt* (Sterling Publishing/Gollancz, 2002), *Search for KA* (Bantam, 1984), *Seasons of Plenty* (Harper Collins, 1994), *Second Chance at Eden* (Macmillan, 1998), *Seed of Light* (Coronet, 1977), *Silverheart* (Simon & Schuster/Earthlight, 2000), *Soothsayer* (Ace, 1991), *Sorcerers of Majipoor* (Harper & Row, 1997), *Stainless Steel Rat For President; Stainless Steel Rat Gets Drafted; Stainless Steel Rat Is Born; Stainless Steel Rat's Revenge; Stainless Steel Rat Saves the World; Stainless Steel Rat Wants You* (Bantam, 1985, 1989), *Standing Dead* (Transworld, 2000), *Stand on Zanzibar* (Gollancz, 1999), *Star of Gypsies* (Warner, 1988), *Sword Born*; Sword Sworn (DAW, 1998, 2002), *Tales of Sector General* (SFBC, 2003) *Tangents* (Popular Library US/Gollancz, 1990), *Tenebrea Rising* (Pocket, 2002), *Third Eagle* (Bantam Spectra, 1990), *Thorns* (Bantam, 1983), *A Time of Changes* (Warner, 1986), *Time's Arrow trilogy* (Byron Preiss, 1998), *To Live Again* (Warner, 1986), *To Open the Sky* (Bantam, 1984), *Tom O'Bedlam* (Warner, 1986), *To the Land of the Living* (Gollancz, 1989), *Tower of Glass* (Bantam 1983, Gollancz, 2000), *Valentine Pontifex* (Bantam, 1984), *Venus Prime: 1 Breaking Strain; 2 Maelstrom; 3 Hide and Seek; 4: The Medusa Encounter; 5: The Diamond Moon; 6 The Shining Ones* (Avon, 1987, 1988, 1989, 1990, 1991), *The Wanderer* (Sterling/Gollancz, 2002), *Wasp* (Sterling /Gollancz, 2002), *Watching Trees Grow/Tendeléo's Story* (Orion/Gollancz, 2002), *When Gravity Fails* (Bantam U.K., 1991), *Windhaven* (Millenium, 2000), *World Inside* (Bantam, 1982), *World of 1000 Colors* (Bantam, 1983), *Worlds Apart* (Ace, 1984), *The 1990 Annual World's Best SF* (DAW, 1990).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1992 (12); 1993 (4, 5, 12); 1995 (7); 1996 (7, 8, 10); 1998 (4, 7/8)
HM: 1981 (2); 2004 (3)
IASFM: 1992 (4); 1993 (4, 5); 1994 (7); 1998 (6); 1999 (10/11)
INT: 1992 (12); 1993 (4); 2000 (4)
SFAge: 1993 (1)
WD: 1982 (8); 1983 (7); 1988 (7, 9); 1991 (2)
**Misc.:** *Discworld* Calendar 2002 (Orion, 2002), *Warhammer 40,000: Space Marine* box cover (Boxtree, 1993).

## Burr, Linda J.

(b. January 6, 1951) American artist. Burr attended the Memphis College of Art and the University of Tennessee in Knoxville, Tennessee as a graduate student, 1976–1979. She worked for the Missouri Mines Historical Site and as an art instructor for the Mineral Area College, and remains a long-time resident of that state. One of a few talented women who made efforts to become known in the field in the early 1980s, Burr got jobs from magazines and book club editions but failed to fully realize her talents. Her style was influenced by the impressionists, particularly clued Monet and by twentieth century surrealists, including Ernst and Dalí. She painted with oil on canvas, frequently over air-brushed acrylic underpainting. In black-and-white work, she used pencil. With regard to her philosophy of art, she believes that "art is the continuous remixing of the imagination and observation, to the result of expressing the vision that exists in my mind's eye. To do this successfully is the greatest of satisfactions." Burr was a member of Buckhorn Studios in the early 199s, a relatively short-lived attempt by artist Douglas Beekman* to represent other artists in the field. She is known principally for her covers for Zelazny's *Amber* series, for Arbor House and Morrow's Book Club editions.
**Sources:** Weinberg, 1988.

BOOKS ILLUSTRATED INCLUDE: *Blood of Amber* (Arbor House/SFBC, 1987), *The Cult of Loving Kindness* (Morrow, 1991), *Frost & Fire* (Morrow, 1989), Knight of Shadows (Morrow/SFBC, 1989). *A Place Among the Fallen* (Arbor House, 1987), *Prince of Chaos* (Morrow/SFBC, 1991), *Sign of Chaos* (Arbor House/BCE, 1987*), The Wine-Dark Sea* (Arbor House, 1988).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1987 (10)
IASFM: 1983 (7, 10); 1984 (12); 1988 (1); 1990 (12)

## Burroughs, John Coleman

(February 28, 1913–February 22, 1979) American artist. Although all Edgar Rice Burroughs' children — Joan, Hulbert, and John Coleman — were fans of their father's writing, according to Danton Burroughs, only his father "JCB" (John Coleman "Jack" Burroughs), the third child, in his opinion "added significantly to Burroughs' works with new creative material, although Hulbert was very involved in photography and ERB, Inc. business matters and Joan starred as Jane in the 1932 Tarzan radio serial." (JCB Tribute). "Jack" Burroughs was trained as an artist and illustrator and graduated Phi Beta Kappa*, magna cum lauda* from Pomona College in 1934. Afterward, he studied art under Russian/American artist Nicolai Fechin (1881–1955). Because he had grown up in an atmosphere "saturated by his father's famous creations," it is not surprising he would be influenced by J. Allen St. John*, who illustrated most of Edgar Rice Burrough's early works, nor that he would want to illustrate his father's works.

At age 23, he produced the cover and two interior illustrations for his first ERB book: *The Oakdale Affair and the Rider,* published in 1937. The illustrations were a success, and John Coleman went on to illustrate all future ERB books published during his father's lifetime — a total of thirteen books and over 125 illustrations — beginning in 1937 and continuing until Edgar Rice Burroughs death in 1950. He also wrote several science fiction stories and novels in collaboration with his brother Hulbert ("Hully"), published in *Thrilling Wonder, Thrilling Mystery, Amazing Stories* magazines. Jack's last novel, *Treasure of the Black Falcon*, was published by Ballantine Books in 1967, although it had been written twenty years earlier. He also illustrated an ERB miniature book — *Tarzan, Jr.* — for Colleen Moore's Fairy Castle Collection in Chicago, 1937, created a *John Carter of Mars* Sunday strip for Dell's *The Funnies* comics, and produced a 32-page comics adaptation of *David Innes of Pellucidar*, as well as illustrating several Big Little Book covers.

After the death of his father, Burroughs turned to fine art and became a painter of scenes of the Southwest. He did many character studies of Indians and cowboys and had many successful one-man shows and gallery exhibits throughout the West. Burroughs was married twice: first to a Pomono College classmate, Jane Ralston (December 12 1936), who later served as his model and art assistant. They had three children, John Ralston Burroughs, Danton Burroughs, and Dian Burroughs. The marriage ended in divorce in 1961. Burroughs married his second wife, Mary, in December, 1962; this marriage ended in divorce c. 1972.
**Sources**: John Coleman Burroughs Tribute Site www.johncolemanburroughs.com/intro/; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE (ALL BOOKS PUBLISHED BY TARZANA/ERB, INC.) *Back to the Stone Age* (1937), *Carson of Venus* (1939), *The Deputy Sher-*

*iff of Comanche County* (1941), *Escape on Venus* (1946), *The Lad and the Lion* (1938), *The Land of Terror* (1944), *Llana of Gathol* (1948), *The Oakdale Affair and the Rider* (1937), *Synthetic Men of Mars* (1940), *Tarzan and the Forbidden City* (1938), *Tarzan and the Foreign Legion* (1947), *Tarzan the Magnificent* (1939).

MAGAZINES ILLUSTRATED INCLUDE:
SS: 1941 (9)

## Cabral, Ciruelo

(b. July 20, 1963) Argentinian artist. The artist known professionally as "Ciruelo," was born in Buenos Aires, Argentina. His formal art training was limited to a few courses in drawing and advertising design, after which, at the age of 18, he immediately found work as an illustrator in an advertising agency. At 21 he became a freelance illustrator, and has never desired any other career. In 1987, Argentina's economic problems combined with a desire to be among other artists interested in fantasy art, drove Cabral to travel to Europe and settle in Sitges, "a quaint and magical town near Barcelona, on the shores of the Mediterranean Sea" — well-known as an artist's community. He worked for publishers in Spain, England, the United States and Germany, and he continues to work for the U.S. market, creating strong and realistic fantasy images. He has worked for TSR, Inc., Berkley, Tor, Warner, Ballantine, and magazines — *Heavy Metal*, and *Playboy*. For Bantam, he did the trilogy written by George Lucas, *Chronicles of the Shadow War*. He created a number of rock album covers outside the genre, as well as fantasy role-playing game art for Wizards of the Coast (*Magic* cards).

One of a handful of internationally known artists, "Ciruelo" has accomplished that feat through a combination of talent and a rigorous exhibition and travel schedule to promote his publications and original artworks. Cabral works in acrylics, handbrush or airbrush, on canvas or illustration board. Since 1995 Cabral has produced three-dimensional works he calls "Petropictos" — paintings on stone — and exhibits and sells them in galleries. He paints directly onto the surface of stones, using acrylics, following their natural configurations to discover images of animals and human figures. Through DAC Editions, Ciruelo self-publishes a variety of products, including prints, paintings, calendars, posters, portfolios, and reproductions of his sketchbooks. He lives with his wife Daniela and two children, Angelo and Lys, in Sitges.

**Sources:** email from the artist February 2007; www.dac-editions.com/

COLLECTIONS AND ANTHOLOGIES: *Ciruelo: The Art of Ciruelo* (Paper Tiger, 1990), *The Book of the Dragon* (Timun Mas, 1990, Paper Tiger, 1992), *Luz: The Art of Ciruelo* (Bast Editorial, 1997). *Magia: The Ciruelo Sketchbook* (DAC, 2000). *Cuaderno de Viajes de Ciruelo* ( Journeys notebook (DAC, 2005).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Athyra* (Ace, 1993), *Brian Boru: Emperor of the Irish* (Tor, 1995), *Bruce Colville's Chamber of Horror: #1 Amulet of Doom; #3 Eyes of the Tarot* (Archway/Pocket Books, 1996), *Corsair* (Warner, 2001), *The Crimson Shadow: #1 Sword of Bedwyr; #2 Luthien's Gamble; #3 The Dragon King* (Warner, 1995, 1996, 1997), *Chronicles of the Shadow War: #1 Shadow Moon; #2 Shadow Dawn* (Bantam Spectra, 1996, 1998), *Dark Glory War* (Bantam, 2000), *A Dragon-Lover's Treasury of the Fantastic* (Warner, 1994), *The Dragon Sorcerer* (ibooks, 2003), *The Dungeon* (ibooks, 2003), *Elminster in Myth Drannor* (Wizards of the Coast, Inc., 1998), *Evermeet: Island of Elves* (TSR, Inc., 1999), *Fortress Draconis: Book 1 of the DragonCrown War Cycle* (Bantam, 2001), *Hel's Crucible: Into the Forge; Into the Fire* (ROC, 1998), *Rider At The Gate* (Warner, 1995). *Saltflower* (Avon, 1971), *Shadowborn*: Ravenloft Book 16 (TSR, Inc., 1998), *The True Knight* (Ballantine, 1996), *The Watershed Trilogy: #1 A Breach in the Watershed; #2 Darkenheight; #3 War of Three Waters* (Berkley/Ace, 1996, 1997), *When Dragons Rage* (Bantam, 2002), *A Wizard in Absentia* (Ace, 1993).

GAME-RELATED ILLUSTRATIONS INCLUDE: *HARP: High Adventure Role Playing* source book, HARP revised 2nd ed. system manual (Iron Crown Enterprises, 2003, 2004), *Magic: The Gathering, 7th Ed.* card art (WoTC, 2001), *Netheril: Empire of Magic* Forgotten Realms game module (TSR, Inc., 1996).

## Caldwell, Clyde

(b. February 20, 1948) American artist. Caldwell is a native of North Carolina, and by the time he had earned his MFA from the University of North Carolina at Greensboro, he had already decided on a career in illustration. Frank Frazetta* and Roy Krenkel* were early influences, as were Wally Wood*, Jeff Jones*, and others. Caldwell's father was a printer, and worked for a company called Radiator Specialty, where Sam Grainger — an artist who did comics work for Marvel — also worked. As child, Caldwell would do drawings of super heroes and them to Grainger for critiquing. Later on, after he had graduated from college, Caldwell began freelancing for Grainger who by then had begun his own commercial animation studio in Charlotte, NC. After doing some *Dragon* magazine covers on a freelance basis, TSR, Inc. offered him a staff job in the early 1980s, and he moved to Lake Geneva, Wisconsin headquarters of the company.

Few artists have had the opportunity to see their

names, and their artistic styles, become practically synonymous with an entire art movement. Such is the case with artists who spent the bulk of their early years in the illustrative field working for what historically is the most dominant fantasy role-playing game company,TSR, Inc. For almost ten years Caldwell worked side by side with other early staff artists in TSR's art department — Easley*, Parkinson*, and Elmore* — to visualize "sword and sorcery" and fantasy adventure gaming products and publications.

Caldwell uses live models, both male and female, and usually photographs them in costumes appropriate to the specific assignment. He works in traditional media, primarily oil, but also acrylic and pencil, and is perhaps best known for his colorful portrayals of strong, sexy female characters — his self-professed favorite subject matter.

His colorful and recognizable imagery appeared on covers and interiors of TSR, Inc.'s game and book lines, including paintings for calendars 1985 through 1993. He was cover artist for the Dungeons & Dragons(™) *Gazetteer* game module series and the *Ravenloft*(™) series, and his work was included in several TSR art books (see for example: *The Art of Dungeons & Dragons*, 1985 and *The Art of Advanced Dungeons & Dragons*, 1989).

In 1992, Caldwell left TSR, Inc. to pursue a freelance career. His clients are diverse but focused in the genre, and have included major book publishers (e.g., Baen, Ace, Avon, Warner), several genre magazines (*Heavy Metal*, *The Savage Sword of Conan*, *Epic Illustrated*, *Dragon* and *Dungeon*, among others), and gaming companies. Caldwell also has published his art in posters, limited edition prints, a resin figure based on one of his paintings, and portfolios, and he maintains an active exhibition schedule at gaming and comic conventions. A collection of his images was published in a trading card series, 1995.

Caldwell has one daughter, Kelly, and lives in Wisconsin with his wife, Sharon.

**Sources:** www.clydecaldwell.com; Caldwell, Clyde. *The Art of Clyde Caldwell*. US: SQP, 2002; McMahan, Scott, Ed. *Cyber Reviews: The Lost Art of Clyde Caldwell*. Online cyberreviews.skwc.com (accessed May 12, 2005); Ness, Alexander. "An interview with the artist Clyde Caldwell" in *Thoughts From the Land of Frost*. Special Edition, April 2005 Online www.robingoodfellow.com (accessed May 17, 2005).

PORTFOLIOS INCLUDE: *Death Angels* (Caldwell, 1991), *Kingdom of Knives* Set 1, 2 (SQP, 1993, 1994); *Savage Hearts*: *The Clyde Caldwell Sketchbook*, Volume 1 and 2 (SQP, 1997, 2002), *Warrior Queens* (SQP, 1994).

**Art Collections and Anthologies (various contributing artists)**

Blashfield, Jean (ed). *The Art of Dragon Magazine* (TSR, Inc., 1988); Weis, Margaret (ed). *The Art of the Dungeons & Dragons Fantasy Game* (TSR, Inc., 1985); Kirchoff, Mary (ed). *The Art of the Advanced Dungeons & Dragons Fantasy Game* (TSR, Inc., 1989); Kirchoff, Mary (ed.) *The Art of the Dragonlance Saga* (TSR/Wizards of the Coast, 1998); Heeszel; Marlys (ed). *The Worlds of TSR* (TSR, Inc., 1994).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Allies of Antares* (DAW, 1981), *Bedlam's Bard* (Baen, 1997), *The Chrome Borne* (Baen, 1999), *Chrysalis 4* (Zebra, 1979), *The Devil and Dan Cooley* (Baen, 1996), *Exiles at the Well of Souls* (Baen, 2001), *Fiddler Fair* (Baen, 1997), *Glenraven, Glenraven 2: In the Mist* (Baen, 1996, 1997), *Glory Road* (Baen, 1995), *Hadon of Ancient* Opar (DAW, 1981), *Hell on High* (Baen, 1996), *The Hunter* (Warner, 1989*), King's Son, Magic's Son* (Baen, 1993), *Martian Nightlife* (Baen, 2001), *Midnight at the Well of Souls* (Baen, 2001), *Mind of the Magic* (Baen, 1994), *Minerva Wakes* (Baen, 1993), *On Arena* (Warner, 1991), *The Otherworld* (Baen, 1999), *The Rose Sea* (Baen, 1993), *The Sherwood Game* (Baen, 1994), *Sight of Proteus* (Ace, 1978), *Silverlight: The Arcana* (Baen, 1995), *Sympathy for the Devil* (Baen, 1995), *There Will be Dragons* (Baen, 2004), *Virgin Planet* (Baen, 2000), *Wiz Biz 2* (Baen, 2000).

MAGAZINES ILLUSTRATED INCLUDE:

DRA: 1982 (#58, #65); 1983 (#69, #71, #72, #80); 1985 (#94); 1988 (#134, #139); 1989 (#145, #147, #150, #151); 1991 (#172); 1994 (#205)

DUN: 1986 (#2)

POLY: 1990 (9); 1992 (2, 4)

InQ: 1998 (#41, #47); 1999 (#54); 2000 (#68); 2005 (#120)

GAME-RELATED ILLUSTRATIONS INCLUDE: *AD&D Dungeon Master's Guide*, 2nd Ed. (TSR, Inc., 1989), *Allisa of the Mists* Forgotten Realms Adventures(™) (TSR, Inc., 1990), *Artifact of Evil* Greyhawk Adventures(™) (TSR Inc., 1986), *The Atruaghin Clans* Gazetteer module (TSR, Inc., 1991), *Azure Bonds* (TSR Inc., 1988), *Blade of the Young Samurai* D&D(™) (TSR, Inc., 1984), *The Book of Lairs* Advanced Dungeons & Dragons(™) (TSR, Inc., 1986, *The Book of Marvelous Magic* Dungeons & Dragons(™) (TSR, Inc., 1984), *Captive Planet* Star Frontiers novel (TSR, Inc., 1984), *Castle Caldwell and Beyond* Dungeons & Dragons(™) (TSR, Inc., 1985), *Castle of the Undead* (TSR Inc., 1994), *The Complete Barbarian's Handbook* (TSR Inc., 1995), *The Complete Bard's Handbook* (TSR, Inc., 1992), *The Complete Book of Dwarves* (TSR, Inc., 1991). *The Complete Book of Gnomes and Halflings* (TSR

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**Misc.:** *Amazing Stories* Calendar for 1986 (TSR, Inc.), *Amazon* (Doubleday Book club advertising, 1982), *Art of Clyde Caldwell* Collector Card series (FPG Pub, 1995), *Dragonlance(™)* Calendar for 1985, 1986, 1987, 1988 (TSR, Inc.), *Dragonlance* fantasy card art (InQuest, 2002), *Forgotten Realms(™)* Calendar for 1989, 1990 (TSR, Inc.,), *Heartbreakers* postcard editions (Steve Jackson Games, 2002), *Heavy Metal* Calendar (1974), *Magic the Gathering* card art: Mercadian Masques, Odyssey, Torment (Wizards of the Coast, 1999, 2000, 2001), *Tribunal* video game cover (Bethesda Softworks, 1996), *Women of Fantasy* Calendar for 1993 (TSR, Inc., 1993), *Wheel of Time* card art (Precedence Games 1999).

## Calle, Paul

(b. March 3, 1928) American artist, well known and highly regarded for his art of the American frontier and, at the other end of the spectrum, manned space flight. Born in New York City, Calle attended Pratt Institute in Brooklyn and was impressed by the figure work of Thomas Hart Benton. He sold his first illustration to *Liberty* magazine at the age of 19, and by the late 1940s had begun working for the pulps. After a few years he moved on to better paying markets, producing illustrations for *McCall's*, *The Saturday Evening Post*, *National Geographic*, and *Fortune*, among others. Calle published work under his own name and also "Paul Pierre" and "Peter Paulino."

Calle was selected as official artist for the NASA Fine Arts Program and served as the official artist covering the Apollo-Soyuz training for NASA (1975). He has designed 37 stamps for the U.S. Postal Service, among them the highly popular First Man on the Moon tribute, a 10 cent airmail stamp first issued September 9, 1969. Two paintings commemorating the 25th anniversary of the Moon landing, and the first twin stamp to commemorate the successful Gemini Space Walk (1967) are also among his memorable designs. With no photograph in existence of this event, the painting has become the most authoritative visual record for posterity, and was shown at the National Air and Space Museum in 1989 as part of an exhibition commemorating the twentieth Anniversary of Apollo 11.

Calle works primarily in oils or pencil, sharing his skills for that medium in his book, *The Pencil*. Another book of his art, *Paul Calle: An Artist's Journey*, was awarded the prestigious Benjamin Franklin Award for Fine Arts in 1993.

Calle now does historical paintings, with the subject matter primarily Western heritage — Native Americans, trappers and mountain men, and the trailblazers of North America's uncharted territories, which have won him a large following. In addition to major corporate and private collections, Calle's artwork is in the permanent collections of numerous prestigious institutions including The National Aeronautics and Space Administration, The National Portrait Gallery, the National Air and Space Museum, the U.S. Department of the Interior and the Gilcrease Museum. The artist received the distinguished Nona Jean Hulsey Buyer's Choice Award at the Prix de West Invitational, presented by the National Cowboy Hall of Fame and Western Heritage Center. His drawings and paintings have been widely exhibited in the United States as well as in the former Soviet Union, Sweden and Poland.

**Sources:** Correspondence with the artist, March, 2005; James Dean and Pam Hait, *Paul Calle: An Artist's Journey* (Mill Pond Press, 1992); Hereward Lester Cooke with James D. Dean. *Eyewitness to Space: From the Art Program of the National Aeronautics and Space Administration, 1963 to 1969* (New York: Henry N. Abrams, 1971); Dr. Roger Launius and Bertram Ulrich, *NASA and the Exploration of Space* (New York: Stewart, Tabori & Chang, 1998); Hereward Lester Cooke and James Dean, *The Pencil* (New York: Watson-Guptill, 1974); *The Postal Service Guide to U.S. Stamps*, 28th Edition (New York: Harper Collins, 2001)

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Amphibians*— Galaxy Science Fiction Novel (4) (World Editions, 1949), *The Legion of Space*— Science Fiction Novel (2) (World Editions, 1950), *The Star Seekers* ( John C. Winston Company, 1953) *The Warriors of the Day*— Galaxy Science Fiction Novel (16) (Galaxy Publishing, 1953)

MAGAZINES ILLUSTRATED INCLUDE:
AMF: 1949 (12); 1950 (4, 7, 10)
GXY: 1953 (3)
GXYN: 1950 (2)
IMG: 1953 (7); 1954 (3)
SSS: 1949 (11); 1950 (1, 3, 5, 7,9, 11); 1951 (8)
WB: 1950 (12)

## Canedo, Alejandro

(December 26, 1901–February 20, 1978) American artist. Born in Mexico, Canedo worked for *Astounding Science Fiction* in the late 1940s using the pen name "Alejandro." His work was striking, some-

what surrealist, and done in a post–World's Fair, Art Moderne graphic style. Earlier, Canedo illustrated Francis de Miomandre's 1929 book *Orientale* (L'Aventure de Therese Beauchamps) and his 1930 *The Love Life of Venus* (La vie amoureuse de Venus) published by Bretano's, in New York. The latter book included several art nouveau-styled erotic art illustrations, for which Canedo today is perhaps more widely known. Little is known of his career beyond these few credited magazine and book illustrations. From time to time, unpublished fine-art drawings and paintings surface, signed "Canedo." By the early 1960s he had moved to the west coast, and showed work at the Gallery Gianni in Los Angeles, in 1963.

**Sources**: Social security death index at www.ancestry.com; Weinberg, 1988.

**Published Work**

ASF: 1946 (12); 1947 (9, 12); 1948 (2, 5, 8); 1949 (3, 10); 1952 (9); 1954 (7)

## Cantor, Ann

(?) American artist. Research has uncovered nothing more than what Weinberg supplied in the way of information about Cantor, a staff artist for Avon paperbacks during the 1940s and early 1950s. As Weinberg notes, "During this period, art was not credited on covers, but a search of copyright records by paperback collector Michael Barson uncovered Cantor as one of the mainstays of the Avon line." A further search of copyright re-registrations uncovered one more, placed by Eleanor Merritt in 1977, for *The Fox Woman*, identifying Cantor and associating her with the story "The White Road"; this reinforces Weinberg's contention that Avon printed many of the earliest science fiction paperbacks, and "Cantor was responsible for the art in several important books in that line." Since many of the Avon covers were not credited even in the copyright registrations," Weinberg writes, "it is likely that Cantor did many other books in the Avon science fiction line; covers such as *The Green Girl*, *Princess of the Atom*, and *Perelandra* feature art very similar to those definitely identified as Cantor's work." (Weinberg, p. 69).

**Sources**: Weinberg, 1988.

**Published Work**

*Daughter of Fu Manchu* (Avon, 1950), *The Fox Woman and other Stories* (Avon, 1949), *Girl With the Hungry Eyes* (Avon, 1949), *Out of the Silent Planet* (Avon, 1949).

## Canty, Thomas

(b. 1952) American artist. Raised in a working-class neighborhood in New England (where one of his earliest childhood friends was the artist Dean Morrissey*), Canty early in his commercial career developed a distinctive style of expression that immediately brought him attention in the field of fantasy art. He began working out of the Newbury Studio, above a bookstore on Boston's Newbury Street sometime in the 1970s — partnering with poet/cartoonist Eric Kimball. Other illustrators later would join the Studio for a while, among them Dean Morrissey*, Richard Salvucci, Robert Gould*, Phil Hale*, and Rick Berry* but within the group were a few who were especially interested in exploring what Windling (1993) has called the second branch of fantasy illustration, "New Romanticism" — romantic imagery updated for a contemporary audience. It was a style of art founded on 19th century Arts and Crafts ideals, and more European in its roots. Influenced by the Pre–Raphaelites, Mucha, Beardsley and Klimt. and Golden Age illustrators such as Rackham, Nielson, and Dulac, the style is notable for its delicate line work and meticulous detailing. While this type of romantic fantasy art had been seen on children's books and small press editions, Canty and Gould were "instrumental in changing the bias against Romantic art for fantasy books — which in turn assisted the commercial viability of a more Romantic brand of fantasy fiction," according to Windling.

In the late 1970s, Canty's drawings in graphite and watercolor paintings began to appear in books and prints. His Celtic inspired patterns and designs featuring roses and trailing ivy vines made a strong impact on a field used to seeing Frazetta-like muscular heroes on fantasy book covers, and not this sort of delicate romantic imagery. By the early 1980s, Canty had received his first commissions from New York publishers and from that point swiftly rose to become one of the most accomplished and prolific book artists in the field of fantasy literature. He turned from watercolor to oil on paper and illustration board, but in his oil technique retained his trademark "look" by layering the paints in extremely thin washes and glazes, delicately applied. His artistic goal was to illuminate a mood, not illustrate the story through a narrative, literal depiction of a scene. He writes "I despair when writers or art directors want me to illustrate some particular scene — it seems to me that it is the writer's job to paint imagery in the reader's mind. As the artist/designer, it's not my job to tell, or re-tell the story. It's to attract the reader and then, once the book is in their hands, to put them in the mood for a story — receptive, open to magic and Romanticism." (The Endicott Studio, biography). He also has said "Books should be like magical jewelled boxes.… My job is to make you want to pick up the box, and to peer inside." (Windling, "Rose and Thorn").

In the mid–1980s Canty moved to New York

City, working out of a loft. During this period he created two children's book series (*Goblin Tales* and *Nightlights*) and worked an as art director and designer for Donald M. Grant Publisher. For Grant, Canty wrote the text for a children's book, *A Monster At Christmas* (1985), with color illustrations by Phil Hale. With author Terri Windling, Canty collaborated on an adult "Fairy Tales" series of novels, as well as the *Snow White, Blood Red* anthology series inspired by the darker side of fairy tales. He has illustrated books by leading writers of fantasy literature, including John Crowley, Jonathan Carroll, Robert Holdstock, Jane Yolen, Ellen Kushner, Peter Straub, and Stephen King. During this time Canty also began developing ideas for book packagers, which led to work designing books — and an expansion of his interest in all facets of book publication, from cover and interior illustrations to lettering, binding, design, and decoration. When it comes to his own art, he is a very careful draftsman, and prepares many pencil studies, followed by detailed drawings in graphite on vellum, before completing a final painting. These drawings are fine enough to have attracted as many collectors to his drawings as to his finished art. Outside the genre, however he has become equally as well known for his unique, award-winning book designs for mainstream and mystery books, which utilize computer techniques. These designs are very different from his romanticized fantasy book cover style.

In the late 1980s, Canty moved to a small town in New England and became increasingly shy and reclusive, so as to focus entirely on his art. He made fewer and fewer public appearances, although he continued to exhibit art at genre conventions and kept up a high artistic output.

When asked to provide information about himself, he almost always declines, saying "honestly, the lack of information speaks volumes about who I am FAR more than a complete bio EVER could!" (private correspondence, March, 2005). Canty's work has been featured on several annual editions of the Year's Best Fantasy and Horror volumes published by St. Martin's Press. He was a Hugo nominee in 1992 and 1994, and was nominated as Best Artist for the World Fantasy Awards nine times, beginning in 1981, and twice received an Award for his contributions to the fantasy field, in 1986, and 1990. His work is included in the permanent collection of the New Britain Museum of American Art and has been exhibited in museums and galleries across the U.S. and abroad, although in recent years few originals have been made available for sale. As Windling observes "His work is so unique, memorable, and instantly recognizable, that "the Canty look" has become a shorthand phrase among New York editors and art directions — meaning a delicate, fluid line and luminosity of color."

**Sources:** e-mail from the artist March, 2005; Terri Windling: *The Endicott Studio for Mythic Arts* online at www. Endicott-studio.com; Windling, Terri. "Rose and Thorn: The Art of Thomas Canty" Gallery article in *Realms of Fantasy*, Aug 1995; Ketter, Greg. Thomas Canty feature in *American Fantasy* Spring, 1987.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

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*Readers* (Penguin/Roc, 1993), *Hedge of Mist* (HarperPrism, 1996), *Hound and the Falcon* series (Tor, 1985), *Ice Crown* (Penguin/Roc, 1993), *Innerverse* (AvoNova, 1996), *Iron Cage* (Penguin/Roc, 1992), *Jack of Kinrowan* (Tor, 1995), *Jewel of Fire* (Tor, 1992), *The Keltiad* series (ROC, 1991), *Knight and Knave of Swords* (Morrow, 1988), *Lavondyss* (Avon, 1991), *Little, Big* (Bantam, 1994), *Madame Two Swords* (Donald M. Grant, 1988), *Master of Lies* (Tor, 1995), *Masterpieces of Fantasy and Enchantment* (Doubleday, 1988), *Masterpieces of Fantasy and Wonder* (SFBC, 1989, St. Martin's Press, 1994), *Mattimeo* (AvoNova, 1991), *Maximum Light* (Tor, 1998), *Maze of Moonlight* (Penguin/Roc, 1993), *Merlin's Booke* (Ace, 1986), *Metahorror* (Donald M. Grant, 1992), *Misbegotten King* (Warner, 1997), *Mistress of the Jewels* (Tor, 1991), *Moon's Fire Eating Daughter* (Donning, 1981), *Moonwise* (Penguin/Roc, 1991), *Mossflower* (Avon, 1990), *Mythago Wood* (Avon, 1991), *The Nightingale* (Ace, 1991), *Nothing Burns in Hell* (Tor, 1998), *Oak Above the Kings* (HarperCollins/Roc, 1994, 1995), *Of Water Trilogy* (ROC, 1995), *O Greenest Branch!* (Penguin/Roc, 1995), *Philip K. Dick Is Dead, Alas* (Tor, 1994), *Prime Evil* (Donald M. Grant, 1988), *Protector* (Avon, 1996), *Redwall, Mariel of Redwall* (Avon, 1990, 1993), *Revelations* (HarperPrism, 1997), *Ruby Slippers, Golden Tears* (AvoNova, 1996), *Scare Care* (Tor, 1989), *Secret Passages* (Tor, 1997), *Seeing Red* (Tor, 1990), *Serpent's Tooth* (Morrow, 1991), *Seven Tales and a Fable* (Edgewood Press, 1995), *Shadow of Albion* (Tom Doherty, 1999), *Silver Birch, Blood Moon* (Eos, 1999), *Silver Branch* (Grafton, 1991), *Silver Gryphon* (Golden Gryphon Press, 2003), *Single Combat* (Tor, 1993), *Snow White and Rose Red* (Tor, 1990), *Snow White, Blood Red* (Doubleday SFBC, 1993, Avonova, 2000), *Soma Blues* (Forge, 1997), *Spires of Spirit* (Penguin/Roc, 1997), *Spirits of Cavern and Hearth* (St. Martin's, 1988), *The Sun the Moon and the Stars* (Ace, 1988), *Swordspoint* (Tor, 1991, Bantam/Spectra, 2003), *Systemic Shock* (Tor, 1983, 1992), *The Talisman* (Donald M. Grant, 1984), *Tam Lin* (Tor, 1992), *Temporary Walls* (Dreamhaven, 1993), *They Fly at Ciron* (Tor, 1995, HarperCollins, 1998), *Thomas the Rhymer* (Tor, 1991), *The Throne of Scone* (Grafton, 1992), *The Totem* (Donald Grant, 1994), *Traitors* (Penguin/Roc, 1994), *Travellers in Magic* (Tor, 1994), *A Whisper of Blood* (Morrow, 1991, BOMC, 1992), *White Mists of Power* (Penguin/Roc, 1991), *The White Raven* (Avon, 1989), *Wild Country* (Tor 1993), *The Wild Hunt: Vengeance Moon* (Eos, 1998), *The Wind Crystal* (Tor, 1990), *White as Snow* (Tor, 2001), *Year's Best Fantasy 1st Annual* (St. Martin's Griffin, 1988), *Year's Best Fantasy and Horror: 2nd Annual; 3rd Annual, 4th Annual, 5th Annual, 6th Annual, 7th Annual, 8th Annual, 9th Annual, 10th Annual, 11th Annual, 12th Annual, 13th Annual, 14th Annual, 15th Annual, 16th Annual, 17th Annual, 18th Annual, 19th Annual, 20th Annual* (St. Martin's Griffin, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1990 (3, 10)
F&SF: 1992 (6); 1993 (10/11); 1997 (8); 2002 (8)
ROF: 1995 (3)

**Misc.:** Thomas Canty Fantasy Art collector card set (FPG, Inc., 1996), *Vintage Art Cards* (Archival Press, 1978)

## Cartier, Edd

(August 1, 1914–December 25, 2008) American artist. One of the most influential artists in the science fiction pulps, Cartier helped establish humor as one of the major ways to illustrate a science fiction or fantasy story. Born Edward Daniel Cartier in North Bergen, New Jersey, he attended Pratt Institute in Brooklyn, where one of his teachers was pulp artist H. W. Scott*. Cartier graduated with a three-year certificate from Pratt in 1936, and was immediately hired by the Street & Smith publishing chain and put to work illustrating stories in the various Street & Smith pulp magazines. Soon after starting work for the company, Cartier found himself assigned to providing illustrations for the biweekly single-character detective pulp *The Shadow*.

At first Cartier followed the lead of previous artists who had illustrated that pulp and produced dark and murky drawings, tying in with the theme of the novels, that of a mysterious crime fighter who stayed in the shadows. However, Cartier began developing a style of his own for the magazine and by 1937 had changed the focus of the art in the pulp. Light replaced dark, and instead of mood pieces, action dominated. Strong characterization pieces for all of the major players were used. Using a brush and lithographic pencil, Cartier became the Shadow's definitive illustrator, producing more than eight hundred illustrations for that magazine.

John W. Campbell, Jr., who edited *Astounding Stories* for Street & Smith, recognized Cartier's talents and approached him with an assignment for a new Street & Smith magazine. *Unknown* was an innovative new pulp, a fantasy magazine printing logical fantasy stories, often with strong humorous elements. Cartier illustrated *Sinister Barrier*, the lead novel in the first issue of *Unknown*, as well as "The Trouble with Water," an influential short humor story. A perfect match had been formed. Cartier's illustrations became an integral part of the magazine. His exceptional cover paintings were masterpieces of fantasy artwork, and authors and fans alike lavished praise on his black-and-white interiors. His *Shadow* characterizations had shown that he could give life and depth to the most bizarre criminals.

Therefore, Cartier was given full range to show what he could do with a vast array of fantastic beings. Subtle nuances became full-blown whimsy. His gnomes, elves, goblins, and bemused humans perfectly fit the stories they illustrated. For the first time in the history of science fiction, an artist had emerged who specialized in humor. In the thirty-nine issues of *Unknown* (later retitled *Unknown Worlds*) Cartier contributed more than two hundred illustrations.

Cartier entered the army in 1941 and was sent overseas shortly after he met and married his wife, Georgina, in 1943. He was gravely wounded at the Battle of the Bulge and did not return to illustrating until 1946. Back at Street & Smith, Cartier found *Unknown* had been dropped in 1943, due to a combination of poor sales and the paper shortage, but that *Astounding SF* was still being published. Cartier had done a few illustrations for that magazine before the war, although his style was less suited for the straight-forward science fiction printed in that pulp. During the war, *Astounding* had shrunk from pulp to digest size. By late 1946 Paper quality had improved, and Cartier's illustrations reproduced better in this form.

Cartier's postwar art featured a tighter style and greater concentration on fine detail. More humorous fiction began appearing in *Astounding*, and Cartier was given total control over such stories. Editor Campbell made sure that any story featuring animals, mutants, robots, or bizarre extraterrestrials was given to Cartier.

*The Shadow* had been cut back from a biweekly to a monthly magazine during the war. To make up for the loss of work, Cartier contributed art work for another Street & Smith pulp, *Doc Savage*, for which he did more than one hundred illustrations. Looking to expand his markets, Cartier also went outside the Street & Smith chain and produced a number of illustrations for other science fiction magazines, including *Fantastic Adventures, Other Worlds, Planet Stories,* and *Universe SF. Astounding*, however, remained his major magazine market. Cartier illustrated covers for virtually every major author of his time including L. Ron Hubbard, Isaac Asimov, Theodore Sturgeon, Jack Williamson, Gordon R. Dickson and many others.

Among the science fiction small-press publishers, Cartier found another market. The publishers of these hardcover reprints from the SF magazines were all fans of Cartier's work, and they knew that other science fiction fans closely identified the artist with *Astounding* and *Unknown*. He was the top choice to illustrate books reprinting stories from those magazines. His broad, sharp strokes and sweeping line work produced dramatic and striking cover art. Cartier became one of the leading cover artists for the small-press field, creating a number of fine pieces for Fantasy Press and Gnome Press. He also prepared some fine black-and-white interior pieces for Fantasy Press. When Gnome Press published a series of fantasy calendars, Cartier was their choice for artist for most of the illustrations. Later, he designed a series of bookplates for Fantasy Press that were very popular. Beginning in the mid 1940s, Cartier also did work for comic companies, Harvey and Street & Smith (e.g., *Red Dragon* Comics).

Increased work did not seem to mean greatly increased revenue for Cartier. With his wife and two sons, Dean and Kenn, born in the 1950s, to support, Cartier returned to Pratt part time and obtained a degree in fine arts in 1953. He left the science fiction field for the more lucrative field of graphic art and design. It was not until 1988, at the Writers of the Future awards event held at the United Nations in New York City, that Cartier was finally presented the first in what was to become a series of awards, the L. Ron Hubbard Lifetime Achievement Award for Outstanding Contributions to the Arts. He has been an Illustrators of the Future judge since 1989. In 1992, Cartier was recognized with a Lifetime Achievement Award by the World Fantasy Convention. He is also a recipient of First Fandom's Hall of Fame Award and was twice nominated for a Retro Hugo for the Best Professional Artist, in 1996, and 2001 (covering the years 1945, and 1950, when Hugos were not awarded).

Weinberg wrote, in 1988, "Cartier was the first science fiction artist to demonstrate that there was a place for humorous illustration in the field, and in this he set the standard by which all others were to be judged. More important, in larger terms, Cartier along with Virgil Finlay* and Hannes Bok* brought about a revolution in science fiction and fantasy. Before this trio began working in the late 1930s, art in science fiction magazines was considered a waste of paper by most readers. SF art rarely contributed to the stories illustrated. The spectacular art of Finlay, Bok and Cartier, however, convinced fans and authors alike that illustrations would enhance stories and improve the magazines in which they appeared. Their work generated the first fan mail for artists. It was their contributions that changed magazine science fiction from a print medium to a more graphic form."

**Sources:** www.writersofthefuture.com 10/05 Edd Cartier; Bail, Jerry. Who's Who of American Comic Books 1928–1999 online www.bailsprojects.com; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Cartier, Dean. *Edd Cartier: The Known and the Unknown* (Gerry de la Ree, 1977).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Annotated Guide To Unknown and Unknown Worlds* (Starmont House, 1991), *Bridge of Light* (Fantasy Press, 1950), *The Cometeers* (Fantasy Press, 1950), *Cosmic Engineers* (Gnome, 1950), *Darker Than You Think* (Fantasy Press, 1949), *Dreadful Sanctuary* (Fantasy Press, 1951), *Earthman's Burden* (Gnome, 1957), *Foundation and Empire* (Gnome, 1952), *From Unknown Worlds* (Street & Smith, 1948, Atlas, 1952), *Galactic Patrol* (Fantasy Press, 1950), *Genus Homo* (Fantasy Press, 1950), *A Gnome There Was and Other Science Fiction and Fantasy* (Simon and Schuster, 1950), *The Hand of Zei* (Owlswick Press, 1981, Baen, 1990 w/ Thomas Kidd), *I Robot* (Gnome, 1950), *Journey to Infinity* (Gnome, 1951), *Masters of Time* (Fantasy Press, 1950), *Men Against the Stars* (Gnome, 1950), *Minions of the Moon* (Gnome, 1950), *The Moon is Hell* (Fantasy Press, 1957), *Operation: Outer Space* (Fantasy Press, 1954), *Pattern for Conquest* (Gnome, 1949), *Seetee Ship* (Gnome, 1951), *Sinister Barrier* (Fantasy Press, 1948), *Sixth Column* (Gnome, 1949), *Travelers of Space* (Gnome, 1951), *The Unknown* (Pyramid, 1963), *Unknown Five* (Pyramid, 1964), *Vortex Blaster* (Fantasy Press, 1962).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1939 (6, 8); 1940 (8, 10, 11); 1941 (2, 12); 1942 (2); 1947 (1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12); 1948 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1949 (1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12); 1950 (1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12); 1951 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1952 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1953 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1954 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12);

FA: 1951 (9)

OW: 1951 (5, 7, 9); 1952 (1, 3, 4, 7); 1953 (6); 1956 (2)

PS: 1951 (3, 5)

UK: 1939 (3, 4, 5, 6, 7, 8, 9, 12); 1940 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (2, 4, 6, 8, 10, 12); 1942 (2, 8, 12); 1943 (2, 8)

UNI: 1953 (3)

**Misc:** Gnome Press Calendars 1949, 1950, 1952; Fantasy Press Bookplates 1952 (four designs)

## Cawthorn, Jim

(b. December 21, 1929) British artist. Born James Philip Cawthorn, the artist entered the field like many of his peers, as an amateur artist contributing to fanzines. He had been was active in fandom since 1953, and his first illustrations were done for the English fanzine *Satellite*. In the early 1970s, Cawthorn provided illustrations for a number of small, limited edition specialty books for George Locke (Ferret Fantasy) and others, which reprinted early examples of weird fiction.

Cawthorn was known primarily, however, for being a devoted fan of the works of Edgar Rice Burroughs, and he began drawing illustrations for two ERB fanzines in the mid 1950s, one published by Peter Ogden, *Erbania*, and the other by Moorcock, *Burroughsania*. Many of his black-and-white illustrations appeared in *Tarzan Adventures*, edited by Moorcock. In 1962 Cawthorn produced two portfolios based on *The Lord of the Rings*, the first illustrations of their kind after Tolkien's own. During this time he became a lifelong friend and sometimes collaborator with noted science fiction author Michael Moorcock, who has said of their friendship, "Jim Cawthorn and I have been inseparable for over twenty-five years, sometimes to the point where I can't remember which came first — the drawing or the story. It is his drawings of my characters which remain for me the most accurate, both in detail and in atmosphere." (Savoy People interview). Moorcock dedicated his non-fictional review of epic fantasy, *Wizardry and Wild Romance,* to the artist (Gollancz, 1987).

Cawthorn did cover illustrations for a number of Moorcock's swords and sorcery novels, and line drawings for his original Elric stories. Cawthorn illustrated the first appearance of Elric in the story "Flamebringers" in *Science Fantasy* magazine, 1962. A few years later when Moorcock was editor of *New Worlds*, Cawthorn became part of the regular staff. He also collaborated with Moorcock on the screenplay of Burrough's fantastic adventure *The Land That Time Forgot*, filmed in 1974 by Amicus Productions. In 1978, Cawthorn adapted Moorcock's *The Jewel in the Skull* into a graphic novel for Savoy publishers — considered to be the first British "homegrown" example of the kind. His illustration style has been called "vigorous and entertaining" (Dalby, in Weinberg, 1988), and artist John Coulthart, writes " (Cawthorn's) fantastic scenes are given their power not merely by the imagination on display but also by the degree to which they seem representations of authentic locations. Decoration is always functional, never florid, armour looks as though it is there to serve a purpose … like the paintings of Frank Frazetta (his work) accumulates much of its power from what it leaves out as much as from what it depicts."

Cawthorn, who is also a critic in his own right, collaborated with Moorcock on a non-fictional review of the field *Fantasy: The 100 Best Books* (Carroll & Graf, 1988) and an Elric story by Cawthorn and Moorcock were featured in Mike Ashley's *The Mammoth Book of Fantasy*, published by Carroll & Graf, 2001.

**Sources:** Britton, David. *James Cawthorn* interview (printed in the Savoy edition of Jewel in the Skull, 1979) on Savoy people online at www.savoy.abel.co.uk/HTML/cawth.html [accessed February 2007]; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Conan Grimoire (Mirage, 1972), The Crystal and the Amulet* (Savoy, 1986), *Distant Suns* (Unicorn Science Fiction, 1975, NEL, 1989), *The Golden Barge* (Savoy, 1979), *Hawkmoon* (White Wolf, 1995), *The Jade Man's Eyes (*Unicorn, 1973), *Jewel in the Skull* (Savoy, 1979), *The Land of the Unseen* (Ferret Fantasy, 1973), *Mad God's Amulet* (White Lion, 1973), *New Worlds #8; #9; #10* (Corgi, 1975, 1976), *The Runestaff* (White Lion, 1974), *Sojan* (Savoy, 1977), *Stormbringer* (Savoy, 1976), *Sword of the Dawn* (White Lion, 1973), *Tales From the Scientific Crime Club* (Ferret Fantasy, 1979), *The Tritonian Ring* (Owlswick Press, 1977) *Warlord of the Air* (Ace, 1973), *Warrior of Mars* trilogy (Compact, 1965), *The Wrecks of Time* (Roc, 1994).

MAGAZINE ILLUSTRATIONS INCLUDE:
NW: 1964 (5/6, 7/8)
ScF: 1962 (10; 1964 (2)

## Chaffee, Douglas S.

(b. January 24, 1936) American artist. Born in Mountour Falls, New York. Chaffee worked as head of IBM's Art Department during the early years of the space race before becoming a commercial freelance artist. Chaffee began illustrating space related subjects during a time when the space program was young and at a time when few artists knew how the Earth looked from space. He illustrated a *National Geographic* article about the Red Planet, and created illustrations for NASA, and the military, before turning to the book and gaming industry. Chaffee did the official program painting for the Trident submarine and his work has hung in the Smithsonian, and the American Airlines museum and has been featured in *Air Force*, *Think*, *Newsweek*, and *U.S. News* as well as several military and science magazines. Chaffee has won awards from the National Association of Industrial Artists and the World Military Gaming convention. He won the Frank R. Paul award for science fiction and received a nomination for a Chesley. Chaffee's personal work illustrating Tom Clancy's *Hunt for Red October* was purchased by the author, and when the artist reproduced it in a limited edition; it quickly became a popular print.

Chaffee began freelancing for role-playing and computer game companies in the mid 1980s, and has worked for TSR, Inc., and FASA Corp. He has illustrated *Battletech* and *Magic, Netrunner, Shadowrun* and other CCG games. Chaffee's paintings have appeared in *Inquest, Duelist, Scrye* and on covers for *Strategy & Tactics* magazines, as well as many game box and module game covers. Doug Chaffee was the Guest of Honor at the World Gaming Convention as well as Artist Guest of Honor at several other major conventions, including Dragon*Con/Origins convention in Atlanta Georgia in 1990.

**Sources:** artist website www.chaffeestudios.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Endgame Enigma* (Baen, 1997), *Falcon Rising* (Roc, 1999), *The Exiles Trilogy* (Baen, 1994), *The Gatekeepers* (Baen, 1995), *Ghost of Winter* (Roc, 1999), *Initiation of War* (Roc, 2001), *Measure of a Hero* (Roc, 2000), *Test of Vengeance* (Roc, 2001), *Twilight of the Clans VIII* (Roc, 1999).

GAME-RELATED ILLUSTRATION INCLUDE: *The Alien Dark* (TSR, 1990), *Buck Rogers: Nomads of the Sky* (TSR, 1992) Conan the *Undaunted* (TSR, Inc., 1984), *The Dragon's Ransom* (TSR, Inc., 1984), *Mission Critical* Computer game box (Legend, 2004) *Moonstruck* (Baen, 2007), *Mystery of the Ancients* (TSR, Inc., 1985), Outbanker (TSR, Inc., 1990)

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1992 (10)

## Chaykin, Howard Victor

(b. October 7, 1950) American artist. Born in Newark, New Jersey, and raised in Brooklyn, New York, Chaykin — while known primarily for his innovative work as a comic book writer and artist — early in his career gravitated to the SF field "because he had been a science fiction fan ever since reading *Space K'at* at age eight, and because it was easier to get work there." (Weinberg, 1988). He attended Columbia College in Chicago for eight months, majoring in radio broadcasting, but felt he was a terrible student and quit. He later took art courses at the School of Visual Arts in New York. Chaykin apprenticed himself to comic artist Gil Kane, at the age of nineteen, and then Neal Adams and Gray Morrow*, but it was Wally (Wallace) Wood* who offered him his first publishing opportunity, pencilling *Shattuck*, a western strip that Wood then inked for the *Overseas Weekly*, a newspaper for sale to the military only. His apprenticeships as "gofer" for established artists led to penciling romance comics for DC. In 1972, when DC Comics launched *Weird Worlds*, a SF/F comic showcasing characters created by Edgar Rice Burroughs, Chaykin was given his first opportunity to develop his own concept, featuring a science fiction hero, *Iron Wolf*, He prepared art for Atlas Comics for a short time as well as *National Lampoon*, and then wrote and drew his adult themed creation *Cody Starbuck* (1974), with some images later collected into a *Cody Starbuck Portfolio* (SQP, Inc. 1980). In 1976 Chaykin started working for Marvel Comics, rendering the comic version of *Star Wars* — which proved to be among the best-selling comic-book series of all time. He was also the artist for one of the Luke Skywalker movie posters for the film.

In the late 1970s Chaykin turned to freelancing in the science fiction field as well as comic art. Chaykin's financial situation was weak at the time, as it was for most comic artists, and illustration promised to be more lucrative. One of the early pioneers in the graphic novel format, Chaykin created an original graphic novel called with writer , 1978. Then, working with book packager and publisher Byron Preiss, Chaykin drew graphic novel adaptations of science fiction books such as Alfred Bester's *The Stars My Destination* and Samuel R. Delaney's *Empire*, as well as illustrating works by Roger Zelazny. While acclaimed for their artwork, the books were commercial failures, and Chaykin ended up working for DC and Marvel again, for various projects, as well as doing covers for Western and romance paperbacks. He produced a number of covers for Tor, beginning 1982, and seemed to be headed more toward book illustration than comics when First Comics, a new comic-book publisher, came along and gave him the chance to develop his own comic and characters, in his own dynamic and expressive art style. The product of Chaykin's efforts was the groundbreaking comic book series *American Flagg!* (published 1983–1989). A mix of satire and science fiction, the landmark series dealt with mature themes not common in comics at the time — winning Chaykin numerous awards, and helping to redefine comics for readers in the 1980s. The comic's success also brought to an end Chaykin's brief involvement with literary illustration.

In the mid 1980s, Chaykin moved to Southern California, with the intention of working in film. Among his earliest efforts was the animated film *Heavy Metal*, for which he provided character designs. Since that time, Chaykin has moved on to other graphic and movie/TV projects, leaving science fiction behind. Weinberg (1988, p. 74) quotes him as wishing that "science fiction art was as interesting as the writing. There is a tremendous desire to reduce the sense of wonder to television terms." At times controversial for his "adult only" explicit depictions of sex and violence, as in his popular comic *Black Kiss* (Vortex, 1988), Chaykin is equally known for his post-modern graphic novel *Time*$^2$ (First Comics, 1987), which was inspired by his love for jazz and New York. He worked on staff as writer/producer for such TV series as *The Flash*, *Viper TV, Earth: Final Conflict* and *Mutant X,* as well as freelancing in feature films, pilots, and episodic television. In 2000 he returned to comics to write *American Century*, a pulp adventure strip for Vertigo/DC, and then a graphic novel *Mighty Love* (2004), among other projects. He continues to work for both Marvel and DC, writing and drawing for new series, while some older comic series are being re-issued. Chaykin works in mixed media, using a lot of acrylics, but often using markers, pens, and so on in the same piece. He still lives on the California coast.

**Sources:** Interview conducted by Alan David Doane, 2004 for Comic Book Galaxy online www.comicbookgalaxy.com [accessed July 2004]; Jim Lee-a-Rama: Howard Chaykin interview 2004, at Graphitti Designs Presents: www.newsarama.com [accessed July 2007]; Howard Chaykin: Back to the Drawing Board Interview by Philip Schweier, March 13, 2006 online at www.comicbookbin.com/bubble072.html; Weinberg, 1988.

**Collections Published Work**

BOOKS ILLUSTRATED INCLUDE: *Coils* (Tor, 1982), *The Descent of Anansi* (Tor, 1982), *Dominion* (Tor, 1982), *Empire* (Berkley, 1978), *First Book of Swords* (Tor, 1984), *Greatheart Silver* (Tor, 1982), *The Taking of Satcon Station* (Tor, 1982), *McSweeney's Mammoth Treasury of Thrilling Tales* (Vintage Books, 2003), *The Purple Book* (Tor, 1982), *A Rebel in Time* (Tor, 1983), *Second Book of Swords* (Tor, 1985), *The Stars My Destination* (Baronet, 1979), *Test of Fire* (Tor, 1982), *Third Book of Swords* (Tor, 1985), *Weird Heroes #8* ( Jove, 1977), *World of Krypton—The Home of Superman* (Tor, 1982), *Worlds of the Imperium* (Berkley, 1977).

MAGAZINE ILLUSTRATIONS INCLUDE
AMZ: 1974 (8)
H HM: 1978 (11); 1979 (3, 4, 11); 1982 (1)

## Cherry, David Alan

(b. December 14, 1949) American artist. Born in Lawton, Oklahoma, Cherry was raised in Oklahoma City, and has lived and worked in that state for most of his life. He received a B.A. in Latin, Phi Beta Kappa with General Honors, from the College of Arts and Sciences at the University of Oklahoma in 1972, and then a J.D. from the same institution in 1975. Cherry was working happily for the law firm Morgan & Brown, when in 1976 his sister — the well-known science fiction author C. J. Cherryh (pen name) — talked him into going with her to a "Worldcon" (the annual, and largest convention dedicated to the genre, the World Science Fiction Convention). "She [Carolyn} had just sold her first book, *The Gate of Ivrel*, " Cherry recalls, " and she wanted me to go along to keep her company … I had no idea what we were getting into." This was a turning point for Cherry, for although he had read SF and fantasy voraciously, and had "dabbled" with art, doing realistic depictions of myth and fantasy as a hobby, it had not struck him until then that there were professionals out there "making a living doing the kind of art I had always wanted to do."

By 1980 he had accepted his first professional illustration assignment, and in 1982 he left his law firm and began to work part time as an illustrator. By 1984 he decided to leave the practice of law alto-

gether, and went into art full time. His first paperback cover assignment came in 1981, to illustrate *Ealdwood*, a novel written by his sister. In 1986 his art won two Chesley Awards [see Appendix] and in the following year his art book *Imagination: The Art and Technique of David A. Cherry* was published and subsequently nominated for the Hugo Award for Best Non-fiction Book of 1987, the first year Cherry himself was nominated for the Best Artist Hugo. He was nominated a total of nine times over the next ten years but never won the Hugo, although he has won almost every other award available in the field of SF and fantasy illustration.

Cherry has done covers and illustrations for the works of such notable authors as Stephen R. Donaldson, Poul Anderson, John Brunner, David Brin, Piers Anthony, but over the years he devoted as much time to totally original works as he did to covers and illustrations. In contrast to the realism of his illustrative work, his personal works generally echo the "fine-art" look of Victorian neo-classicism. Because he is allergic to oil paints and turpentine, Cherry uses acrylic underpainting, overpainted with alkyds (fast drying, water-based oil media).

By the mid 90's Cherry all but left the book cover market in favor of making a name in gaming art. He did everything from game card art, game board designs, and box covers to character and screen concept and design for computer games. He also managed to fit in designs for collectible plates, t-shirt designs, magazine covers, interior art for books (notably, maps for the *Cyteen* series, Doubleday 1983, *Chanur* series Daw 1985, and the *Uplift War*, Phantasia Press 1987).

The year 2000 brought a big change for Cherry. He left Oklahoma, and the world of freelance art, and went to work full time for a Microsoft-owned PC game developer, Ensemble Studios. Among his projects: creating marketing art for an expansion of their bestselling game, *Age of Mythology*. Cherry's last freelance project before signing on with Ensemble Studios was *The World of Shannara*, an illustrated guide to Terry Brooks' popular fantasy series.

In addition to being a member of the Oklahoma Bar Association since 1975, Cherry has long been active in various arts organizations; he was a Member of the Board of the National Academy of Fantastic Art (1986–1987), and has been a member since 1983 of the Association of Science Fiction and Fantasy Artists, serving that organization also as President (1988–1990) and Vice-President (2004–2006). He is also a member of the Science Fiction Writers of America.

**Sources**: *Imagination: The Art and Technique of David A. Cherry* (The Donning Co., 1987); www.davidherryart.com; correspondence from the artist April, 2005.

**Collections and Anthologies (various contributing artists)**

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), *Imagination: The Art and Technique of David A. Cherry* (Donning, 1987).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Annals of the Witchworld* trilogy (Guild America, 1965), *Arthur Sequence* 1, 2 (TSR(™) *New Infinities*, 1987), *The Big Losers* (TSR(™) New Infinities, 1988), *The Birth of the Blade* (Ballantine/Del Rey, 1993), *The Black God: Chosen of the Changeling* (Ballantine/Del Rey, 1997), *The Bloody Sun* (DAW, 1994), *The Bromeliad* (Guild America, 1993), *Chanur's Venture* (DAW, 1985), *A Crossroads Adventure in the World of Piers Anthony's Xanth* (Tor, 1988), *The Cursed* (Ballantine/Del Rey, 1996), *Daughter of Regals* (Donald M. Grant, 1984), *Deryni Challenge* (Tor, 1988), *The Dreamstone* (DAW, 1983), *Ealdwood* (Donald M. Grant, 1981), *Earthwind* (DAW, 1983), *Faery in Shadow* (Ballantine, 1993), *Fates Trick* (Tor, 1987), *The Gates of Hell* (Baen, 1986), *The Goblin Mirror* (Del Rey, 1992), *A Handful of Stars* (Ace, 1991), *The Kif Strike Back* (DAW/Phantasia Press, 1985), *The Last Knight of Albion* (Ace, 1987), *Lord of the Two Lands* (Tor, 1993), *Marion Zimmer Bradley's Darkover* (DAW, 1993), *New Destinies Vol. 6* (Baen, 1988), *Operation Starhawks* #4, #5, #6 (Ace, 1991, 1992), *Robotech Art* 2 (Donning, 1987), *Ruby Flames* (Pocket Books, 1999), *Second Star* (Ace, 1994), *Serpent Waltz* (DAW, 1994), *Shattered Light* (Pocket Books, 1999), *Startide Rising* (Phantasia Press, 1985), *Sung in Blood* (NESFA Press, 1990), *Sword and Sorceress* 7, 8, 9, 10, 11 (DAW, 1990, 1991, 1992, 1993, 1994), *Tamar* (Tom Doherty, 1994), *Thieves' World Graphics* Vol. 1 (Donning-Starblaze, 1986), *Timescoop* (DAW, 1984), *Twilight's Kingdoms* (Baen, 1987), *Visible Light* (Phantasia Press, 1986), *A Wizard Abroad* (Guild America, 1993); *World of Shannara* (Ballantine/Del Rey, 2001)

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1994 (12)
ABO: 1991 (Jan/Feb)
AMZ: 1991 (7)
ASM: 1992 (12)
MZB: 1992 (Winter); 1994 (Summer); 1995 (Spring); 1998 (Spring)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Aesheba: Greek Africa/Fantasy Master* (New Infinities, 1987); *Lost Angels: Deadlands/The Weird West* (Pinnacle Entertainment, 1998); *Unglued: Magic The Gathering* (Wizards of the Coast, 1998)

**Misc.:** *The Art of David A. Cherry* Collector Trading Cards (FPG Publishing, 1995); *Legendary Visions* Screensaver (Second Nature Software); *Piers*

*Anthony Question Quest* calendar page "Awghost" (Valet Pub Co., 1991)

**Exhibitions include:** "Into the Future" (Charles B. Goddard Center, Ardmore, Oklahoma 1994), "Art of the Cosmos" touring exhibit (International Association for the Astronomical Arts, 1992–1993), "In Dreams Awake: The Art of Fantasy," and "Into the Future: The Art of Science Fiction (Park Avenue Atrium, Olympia and York 1990), "The Art of Fantasy and Science Fiction" (Delaware Art Museum, Wilmington, Delaware 1989).

## Christensen, James C.

(b. September 26, 1942) American artist. Christensen was born and raised in Culver City, California, the son of Sibyl and Harry Christensen, two blocks from the M.G.M. studio where he and his friends played in the back lot of the studio in Tarzan's pond or on sets for movies such as *Gone With the Wind*. He loved to tell stories and use his imagination while playing and drawing. Christensen studied painting at the Santa Monica City College, University of California, Los Angeles, and Brigham Young University, and received an MFA from Brigham Young. A devout Mormon, who later would illustrate several books related to his religion, during this period Christensen took time to serve a mission for the Church of Jesus Christ of Latter-day Saints (L.D.S.) in Uruguay and became a member of the *Mormon Mods*, a performing group that toured Chile, Argentina, Brazil, and Paraguay. A long-time member of the faculty at Brigham Young's art department, from 1976–1997, Christensen first taught for five years in the California secondary schools and then at Alan Hancock College. His paintings show the influences of local art seen in early travels to South America, and later travels with students in Mexico and Europe. They frequently display Christensen's wry humor, and depict imaginary people and animals, in environments based on fairy tales and mythology.

In 1972, Christensen moved to American Fork, Utah, and became an associate art director for the New Era, a teen magazine published by the L.D.S. Church. By the early 1980s he was also working as a freelance artist, producing fantasy book interiors and covers, but continually worked on his own paintings. He is known equally well for his highly detailed and realistic large-scale fantasy landscapes as for his more symbolist works with a surreal or whimsical edge. His larger "Shakespearean" landscapes, based on fables and folklore, are often filled with multitudes of uniquely depicted people and objects, filling large canvases with busy detail. In smaller, richly colorful works Christensen excels in depicting human emotions through animal forms, often fish or birds, or plump jesters.

While garnering more renown for his many non-commissioned works of high fantasy than for his relatively few genre illustrations, Christensen has worked for Time/Life Books "The Enchanted World Series" and *Omni* magazine, and his illustrated appeared in the American Illustration Annual and Japan's Outstanding American Illustrators. His art is in many private collections in the U.S. and Europe, and he has had one-man shows in galleries in the West and Northeast. Christensen has won awards from the World Science Fiction Convention, and has been nominated for several Chesley Awards from the Association of Science Fiction and Fantasy Artists, winning in 2002 for Best cover illustration, magazine for his fairy art for *The Leading Edge* #41 (April). His art was featured on the cover of *Spectrum 4* (Underwood, 1997). Beginning in 1985, when the Greenwich Workshop Collection produced a porcelain figurine of a painting he did of Santa Claus, Christensen's fine art has been represented and published by the company, appearing in limited edition prints, porcelain, and artist-inspired products such as note cards, silk ties and books. His second illustrated book, the adventure fantasy *Voyage of the Basset*, written by Renwick St. James and Alan Dean Foster was published in 1996 and has more than 75,000 copies in print. His third children's book, an annotated collection of nursery rhymes, *Rhymes & Reasons*, was published in 1997 (both books by Greenwich Workshop Press).

In 2007, Christensen was designated a "Utah Art Treasure"— one of Utah's Top 100 Artists — by the Springville Museum of Art and received the Governor's Award for Art awarded by the Utah Arts Council, and was inducted into the U.S. Art Magazine's Hall of Fame. He and his wife, Carole, co-chair the Mormon Arts Foundation. Christensen lives in Orem, Utah, with his wife, Carole Larsen, and his five children.

**Sources**: Biography: James Christensen, Springville Museum of Art, Utah Artists Project, 2005 at www.lib.utah.edu/fa/UtahArtists/artists/christensenj/index.html [accessed July 2007]; Meyers, Richard S. Gallery: "Out of the Corner of Your Mind" gallery feature on James C. Christensen, in: *Realms of Fantasy* June 1997; Wenaha Gallery Online, July 2005, at www.wenaha.com; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Christensen, James/ St. James, Renwick. *The Art of James Christensen: A Journey of the Imagination* (Workman, 1994), *James Christensen: The Greenwich Workshop's New Century Artists Series* (Workman, 2002), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Changing Earth*

*Trilogy: 1 Earth Rising* (Lightstream, 1999), *Dervish Daughter* (Tor, 1986), *Dragons of Darkness* (Ace, 1983), *Dragons of Light* (Ace, 1980), *Green Sky Trilogy: 1 Below the Root; 2 And All Between; 3 Until the Celebration* (Tor, 1985), *Jinnian Footseer, Jinnian Stareye* (Tor, 1985, 1986), *Lyonesse: The Green Pearl* (Underwood, 1985), *Lyonesse: Madouc* Underwood-Miller, 1989), *Lyonesse: Suldrun's Garden* (Berkley, 1983), *The Awakeners: 1 Northshore; 2 Southshore* (Tor, 1987, 1988), *Seventh Son* (Tor, 1987), *The True Game: 1 King's Blood Four; 2 Necromancer 9; 3 Wizard's Eleven* (Ace, 1983, 1984), *The Zanzibar Cat* (Arkham House, 1983).

MAGAZINES ILLUSTRATED INCLUDE:
DEST: 1980 (spring)
ROFM: 1997 (6)

## Ciruelo *see* Cabral, Ciruelo

## Clark, Alan M.

(b. May 10, 1957). American artist. Born and raised in Nashville, Tennessee, Clark returned there after receiving a BFA from the San Francisco Art Institute in 1979. He was an indifferent student before pursuing his talent in art, although his father was a neurologist, his grandfather a head of the anatomy department at Vanderbilt University for many years, and there were several medical doctors in the family. These early associations would later influence his writing, and art. He became a freelance artist in the mid '80s, and his first commercial assignment was in 1986 — a color interior for *Nashville Magazine* appearing with the story, "The Comet's Tale," about three prominent Nashvillians who saw Halley's Comet in 1910 and were alive to see its return.

A versatile artist, Clark has worked in the Young Adult and Children's book markets, as well as producing biology illustrations on the cellular and molecular level for research publications and college textbooks. However, he is best known for his illustrations in the fantasy, science fiction, horror and mystery genres of fiction, bringing to his art a distinctly different style and approach that might best be described as "southern gothic": that is, just like many writers of the American South, whose stories are set in that region, Clark's paintings are characterized by grotesque, macabre or fantastic elements. Or, as he likes to put it, "spooky art." The artist cites as influences Hieronymus Bosch, the surrealists Max Ernst and M.C. Escher, and other contemporary artists who work within and outside the illustration field, among them the photographer, Joel Peter Witkin and Rick Berry*, Richard Powers*, and Paul Lehr*. Clark's artwork has appeared on books for publishers as diverse as Ace Books and Night Shade Books, ROC and Cemetery Dance Publications, McGraw-Hill and Borderlands Press. His magazine work includes covers and interiors for *Amazing Stories*, *Ellery Queen's Mystery Magazine, Realms of Fantasy*, *Cemetery Dance,* and *Weird Tales*.

Clark paints mainly in acrylic on hard board, and is fond of exploiting a technique that he calls "controlled accidents" which includes the possibility of "finding" images within the paint. In this regard, he emulates the Dadaists, who embraced Chance as an avenue to expression in their works of art. Clark has illustrated the writing of such authors as Ray Bradbury, Robert Bloch, Joe R. Lansdale, Richard Laymon, Stephen King, George Orwell, Manly Wade Wellman, Greg Bear, Spider and Jeanne Robinson, and Lewis Shiner, as well as his own. Short fiction by Clark has appeared in *More Phobias, The Silver Web*, and *The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases*, among others.

A great advocate of collaboration, Clark has worked with many others in literary and visual art. In 1999, he created IFD publishing to further his own, and collaborative, literary ventures, based on his commitment to the idea that "art is never the product of a single mind but occurs instead when imaginations meet." Through IFD Publishing and other small publishers he has designed and illustrated several books containing stories inspired by his paintings. An early notable collaboration with Randy Fox, *Pain Doctors of Suture Self General* (1995), was followed by an anthology based on Clark's works *Imagination Fully Dilated* (1998), and *Pain and Other Petty Plots to Keep You in Stitches* (2003), a collection of stories set in the same "Facility" environment of Suture Self General. These and other books display Clark's sly sense of humor and continuing fascination with horrific, medically-related themes, all of which demonstrate "a talent for finding the disturbingly surreal, yet human, element in his art" (VanderMeer, 2004). Clark has won several artists' awards in the field, among them the World Fantasy Award (1994), The International Horror Guild Award (1994), the Deathrealm Award (1995) and several Chesley Awards (1992, 1993, 1994). He is married to married to Melody Kees Clark, and enjoys collecting bones and mummified animals, and gardening — raising bonsai and cacti/succulents.

**Sources:** Artist website at www.ifdpublishing.com; Reed, Dan. "Controlled Accidents: An Interview with Alan Clark" Silver Web, issue 7, 1991; Wiater, Stanley "Artist Profile: Featuring Alan Clark" Scream Factory, issue 14 1994; Vandermeer, Jeff. "The Paint in his Blood: A Conversation with Alan M. Clark" *SF Site*, November 2004 online (www.sfsite.com/12b/ac190.htm

### Collections and Anthologies (various contributing artists)

Clark, Alan. *The Paint in my Blood* (IFD, 2004), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fan-*

*tasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Alchemy of Love* (Triple Tree, 1998), *American Beauty* (Gale Group/Five Star, 2003), *The Astonished Eye* (PS Publishing, 2001), *Batman, Captured by the Engines* (Borderlands Press, 1992), *Beast House* (Cemetery Dance, 1998), *Bedtime Stories to Darken Your Dreams* (IFD, 1999), *The Best of Cemetery Dance* (Cemetery Dance, 1998), *Black Fire* (Cemetery Dance, 2004), *The Blind God is Watching* (Salamander Press, 1994), *Blood of the Lamb* (Ace, 1991), *The Bottoms* (Subterranean, 2000), *Brightness Reef* (Easton Press, 1995), *Camp Pleasant* (Cemetery Dance, 2001), *The Cellar* (Cemetery Dance, 1997), *The Christmas Thingy* (Cemetery Dance, 2000), *Covenant* (Delirium, 2004), *Cuts* (Cemetery Dance, 1999), *Dancing with Demons* (Obsidian, 1998), *Darkness Darkness, Forever Twilight Book 1* (Cemetery Dance, 2002), *Darkness Demands* (Cemetery Dance, 2001), *Dead Cat Traveling Circus of Wonders and Miracle Medicine Show* (Bedlam Press, 2005), *Dead on Demand* (Triple Tree, 2001), *Death's Door* (Cemetery Dance, 2003), *Death Stalks the Night* (Fedogan & Bremer, 1995), *Devil's Day* (Easton Press, 1996), *The Devouring Void* (Ace, 1991), *Door Below* (Fedogan & Bremer, 1997), *Dream Maker* (Walker, 1992), *Enemy Papers* (Doubleday/BCE, 1996), *Escaping Purgatory* (IFD, 2001), *Eternal City* (Gale Group/Five Star, 2003), *Exit at Toledo Blade Boulevard* (Obsidian, 1998), *The Far Stars War* (Roc, 1990), *Ferryman* (Cemetery Dance, 2003), *Flaming Arrows* (IFD, 2000), *Flirting With Death* (Deadline Press, 1995), *Friday Night in the Beasthouse* (Subterranean, 2001), *Fugue on an G-String* (Subterranean, 1998), *Geckos* (Roadkill Press, 1994), *Ghosts* (Pocket Star, 1995), *Ghosttide* (Revenant, 1993), *Gifted Trust* (Biting Dog Press, 2005), *Goon* (Necro, 1996), *Heaven's Reach* (Easton Press, 1998), *Helltracks* (Cemetery Dance, 2000), *Halloween Mouse* (Cemetery Dance, 2001), *The Homecoming* (Byron Preiss, 1989), *Honey is Sweeter Than Blood* (Delirium, 2004), *Horror for the Next Millenium* (Darkside, 1996), *Imagination Fully Dilated 1, 2, 3* (IFD, 1998, 2000, Fairwood, 2003), *In Endless Twilight* (Tor, 1992), *Infinity's Shore* (Easton Press, 1997), *I, Vampire: Interviews with the Undead* (Longmeadow Press, 1995), *John the Balladeer* (Doubleday/BCE, 1988), *Jupiter War* (Roc, 1991), *Lambshead Pocket Guide to Discredited and Eccentric Diseases* (Night Shade, 2004), *Little, Big* (Easton Press, 1997), *The Longest Single Note* (Cemetery Dance, 1999), *Love Bite* (Transylvania Press, 1994), *Madman Stan and Other Stories* (Cemetery Dance, 2004), *Midnight Promises* (1996), *The Midnight Tour* (Cemetery Dance, 1998), *Mines of the Behemoth* (Darkside, 1994), *More Phobias* (Pocket Books, 1995), *Nifft the Lean* (Darkside, 1994), *Night in the Lonesome October* (Cemetery Dance, 2001), *Nightmare Flower* (Tor, 1992), *Night Shapes* (Cemetery Dance, 1995), *Night Visions 10* (Subterranean, 2001), *Not Broken, Not Belonging* (Road Kill Press, 1994), *October Gethsemane* (Darkside, 1996), *Once Upon a Halloween* (Cemetery Dance, 2000), *Orangefield* (Cemetery Dance, 2002), *Pain and Other Petty Plots to Keep You in Stitches* (IFD, 2003), *Quietly Now* (Borderlands Press, 2004), *Really, Really, Really Really Weird Stories* (Night Shade, 1999), *Redshift Rendezvous* (Ace, 1990), *Roll Them Bones* (Cemetery Dance, 2003), *Safety of Unknown Cities* (Darkside, 1997), *Santa Steps Out* (Dark Highways Press, 1998), *Scissors* (Cemetery Dance, 2004), *Shadow Games, Slippin' Into Darkness* (Cemetery Dance, 1994), *Siege of Arista* (Roc, 1991), *Silent Warrior* (Tor, 1991), *Siren Promised* (Bloodletting Press, 2005), *Sleepwalker* (Delirium, 2004), *Soul Drinker* (Doubleday/BCE, 1989), *Spares* (Overlook, 1999), *The Stephen King Universe* (Cemetery Dance, 2001), *Strange Monsters of the Recent Past* (Ace, 1991), *Terminal* (Bloodletting Press, 2004), *Things Left Behind* (Cemetery Dance, 1997), *Time Travelers, Ghosts, and Other Visitors* (Gale Group/Five Star, 2003), *Towing Jehovah* (Easton Press, 1994), *Toybox* (Cemetery Dance, 1999), *The Traveling Vampire Show* (Cemetery Dance, 2000), *Trick or Treat* (Cemetery Dance, 2001), *Troika* (Ministry of Whimsey Press,1997), *1984* (Easton Press, 1992 ), *Twilight Gate* (Walker, 1993), *The Ushers* (Obsidian, 1999), *Wizardspawn* (Gale Group/Five Star, 2003), *Wolf of Winter* (Doubleday/BCE, 1993).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1974 (9); 1996 (1, 3, 4, 8); 1997 (3); 2000 (2)
IASFM: 1994 (2);
CEM: 1993 (winter, spring); 1994 (winter); 1995 (winter); 1996 (summer); 1998 (#28); 1999 (#32); 2000 (#33); 2001 (#34, #35); 2003 (#42, #43, #44), 2006 (10) w/ Glenn Chadbourne

GAME-RELATED ILLUSTRATIONS INCLUDE: *Mythos Project; Mythos Now; Dreamlands* supplement card game (Chaosium, 1996, 1997), *Tempest of the Gods* card art (Black Dragon Press, 1995).

## Clarke, Harry

(March 17, 1889–January, 1931) British artist. Clarke was one of a select group of artists from the golden age of book illustration whose work is best remembered today both for his exceptionally detailed and imaginative horror-fantasy style and for his beautiful illustrations for the fairy tales of Andersen and Perrault. Clarke illustrated only a few books but his graphic output was considerable, and, like other contemporary illustrators such as Arthur Rackham

and Edmund Dulac, his works have become highly prized by collectors. Clarke worked in the tradition of Beardsley, and like his peers the illustrators Kay Nielsen and Sidney Sime*, he "exhibited a similar fascination with a decadent sexuality and tales of horror producing highly decorated and textured work." (Horne, 1994).

Born on St. Patrick's Day in Dublin, Ireland, Harry Patrick Clarke became a stained-glass apprentice at age fourteen, studying in his father's studio. He attended the Dublin Metropolitan School of Art from 1910 to 1913, where he won 3 gold medals and 2 scholarships in stained glass. Clarke's first entry to the Board of Education National Competition, held in the Victoria and Albert Museum in London in 1910, *The Consecration of St. Mel, Bishop of Longford, by St Patrick*, won a gold medal. This was his earliest extant work in stained glass, created during his first year as a full-time student. Ultimately Clarke would design and craft more than 130 stained glass windows in the British Isles, Australia, and Africa and was considered the greatest stained glass artist of his generation. In 1913 after completing his art training he moved to London to begin his illustrative career. In 1914 he married art teacher Margaret Crilley.

Clarke's first two important illustrative efforts were not published. In 1913 he was privately commissioned by his patron, Lawrence Ambrose Waldron, to create six pen and ink drawings to illustrate *The Rape of the Lock*. The black and white drawings illustrated the same scenes as Beardsley, twenty years earlier, and were derivative in style. He next was commissioned to illustrate Coleridge's *Rime of the Ancient Mariner,* by the Dublin firm of Maunsel and Co, but the project was abandoned when all but the eight full page drawings were destroyed by fire; these, executed in 1913, also were long thought to be lost but were discovered in Dublin seventy years later.

Clarke's five most important books were all commissioned by the London publisher George Harrap. These featured both pen and ink and pen and wash drawings and works in color, signed "HC" or Harry Clarke. His first printed work was Hans Christian Andersen's *Anderson's Fairy tales* in 1916, followed by his brilliant illustrations for Poe's *Tales of Mystery and Imagination* in 1919 — which made his name as a book illustrator. Other books followed, *The Years at the Spring* in 1920, and *The Fairy Tales of Perrault* in 1922, both for the children's market. His last book for Harrap was Goethe's *Faust* in 1925, considered by many critics to be his graphic masterpiece, prefiguring the bizarre psychedelic imagery of 1960s.

It is now generally acknowledged that Clarke was the greatest and most successful of all artists who have attempted to illustrate the stories of Edgar Allan Poe. In commenting on their holdings of Clarke's original works for *Tales of Mystery and Imagination*— the best known, most successful and often reprinted of Clarke's illustrated books — the Crawford Gallery (Cork, Ireland) wrote "Clarke's antithetical, fundamentally medieval predilection for both the sublimely beautiful and macabrely grotesque (sometimes in the same context) is often most marked in his book illustrations, where his love of detail can be examined more closely than in many of his windows … (S)adly, few of his original coloured illustrations have survived, for it is only these, rather than their reproductions, which reveal the microscopic delicacy and subtle detail of an artist whose graphic work is essentially that of a miniaturist." The eminent art critic Malcolm Salaman of the day wrote "(Clarke has) tremendous imagination vitalizing pictorially with amazing power and invention, the *Tales of Mystery and Imagination.* Never before, I think, have these marvelous tales been visually interpreted with such flesh-creeping, brain-haunting, illusions of horror, terror and the unspeakable." (The Studio, 1923). The book was so well received that a completely new and reedited version was produced in the autumn of 1923. This edition had eight new plates in color, tipped in on grey paper. The first edition of 1919 was illustrated in black and white. Many further reprints have appeared, including a pirated edition by the Tudor Company of New York in 1933 and the latest British edition of 1985, by Chancellor Press. It has remained the most popular edition of Poe's *Tales* ever printed.

Clarke was elected member of the Royal Irish Academy in 1922. There followed a major exhibition of Clarke's work, opened by President Cosgrave in Dublin on August 3, 1925. The occasion marked the peak of the artist's career. His final book was Selected Poems of Algernon Charles Swinburne, which was published in 1928. By that time, the intensity and long hours required to maintain the stained glass studio that he and his brother, Walter, had taken over after their father's death in 1921, had taken its toll. It has been conjectured that the toxic chemicals used in stained glass production, as well as the exhausting pace of work, may have affected both brothers, as they died within a year of each other. Clarke suffered from agonizing headaches, a severe eye infection, and recurrent bouts of tuberculosis, and this resulted in his premature death in Coire, Switzerland, two months before his forty-second birthday.

Often called "the outstanding Symbolist of Ireland" Clarke's influence on later twentieth-century fantasy, horror, and science fiction illustrators was monumental. Virgil Finlay*, Lawrence Sterne Stevens*, Vincent Napoli*, and Wallace Smith* were a few of the many artists whose work showed a

strong Clarke influence. His strong line work and masterful black-and-white illustrations were so popular and well known that virtually every major modern artist after him was exposed to Clarke's works. And his illustrations for Poe's short stories are still considered the definitive art for these works. Clarke's drawings were included in the exhibition "Land of Enchantment: British Fantasy Illustration in the Golden Age," held 1997–1998 at the Watkinson Library at Trinity College, CT. An award-winning documentary (2004) was produced by Camel Productions (Dublin, Ireland) titled *Harry Clarke—Darkness in Light*. Of their subject, the producers write "He created a stunning and often bizarre world in stained glass and book illustration. The work is a heady mix of the beautiful and the grotesque, the ethereal and the demonic, the romantic and the obscene."

**Sources**: Bowe, Nicola Gordon. *Harry Clark: His Graphic Art* (Dolmen Press, 1983); Bowe, Nicola Gordon. *The Life and Work of Harry Clarke* (Irish Academic Press, 1994); Camel Productions at www.camelproductions.net/; Collection notes: Crawford Municipal Art Gallery, the city art museum for Cork at www.crawfordartgallery.com/OtherMedia/HClarke.html; Harry Clarke biography by Jim Vadeboncoeur, Jr. 1998, online www.bpip.com/illustrat/clarke.htm; Horne, Alan. *Dictionary of twentieth Century British Book Illustrators* (Antique Collector's Club, 1994), Salaman, Malcolm C. *British Book Illustration Yesterday and To-day*. London: The Studio, 1923.

### Published Work

*Faust* (Harrap, 1925), *Tales of Mystery and Imagination* (19), *Tales of Mystery and Imagination* (23)

## Clifton-Dey, Richard

(May 29, 1930–April 5, 1997) British artist. Born Edward Michael Clifton-Dey, the artist used the forename Richard both personally (since childhood) and then professionally; there are only two known instances where he was credited for illustrative works as E. M. Clifton-Dey (both magazine covers). Clifton-Dey was born in Yorkshire in the north of England, but grew up in the seaside town of Blackpool where he went to the Grammar School and the School of Art. He studied at the Royal Academy in the 1950s, during which time he spent six months in Spain. In 1958 he went to Paris for a visit and stayed for eleven years. He initially worked for Berlitz, teaching English, but then worked as a freelancer for Hachete for eight years producing illustrations of various kinds, but most notably for *L'Histoire Française*. He and his wife, Inge, met during that time, and they lived a Bohemian life in one room in the center of the city, where they lived, worked, ate and slept. They bought a small primitive house in Normandy to which they could escape when they had the time, and in 1969 they sold it and moved with their daughter to England.

Much of Clifton-Dey's work was for book covers, either for science fiction, fantasy, war books, romances or westerns but his reputation was founded on the fact that he could paint anything. His training at the Royal Academy gave him an excellent skills in anatomy, and handling of detail, and that plus his linguistic and historical knowledge, made him one of the most highly respected illustrators working in the U.K. during the 1970s and 1980s. Clifton-Dey worked primarily in gouache on illustration (pressed paper) board, and like many other illustrators of the time, rarely signed his works; those rare few are signed *Clifton-Dey*. All original works sold after his death are provenanced by his widow, and carry an estate label.

The artist's first big client in the U.K. was New English Library (NEL,). At this time, their art director was Cecil Smith and he became Cecil's reliable solution for any problem cover, although Clifton-Dey always preferred science fiction and fantasy. Shortly after that he met John Spencer (founder of Young Artists, London), and joined that agency. He worked consistently with them on book covers for publishers in the U.K. and the US, as well as on advertising, and a wide variety of other projects, among them children's three-dimensional (pop-up) books, one of which was titled *Space* (Dial Books, 1991).

**Sources**: personal correspondence 2004–2005 with Alison Eldred, Ciftton-Dey's former agent (Arena Agency).

### Art Collections and Anthologies (various contributing artists

*The Immortals of Science Fiction* (Pierrot, 1980), Suckling, Nigel. *Heroic Dreams* (Paper Tiger, 1987), *Tour of the Universe* (Pierrot/UK, Mayflower/US, 1980).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Agent of Chaos* (NEL, 1972), *Almuric* (NEL, 1971), *Anubis Gates* (Grafton, 1986). *Armageddon 2419 AD* (Panther, 1975), *Asimov on Science Fiction* (Granada, 1983), *Book of the Beast I, 2, 3* (Granada, 1982, 1983), *Carson of Venus* (NEL, 1976), *Clients of Omega* (Panther, 1975), *Concrete Island* (Panther, 1975), *Cyborg I, II, III* (Mayflower, 1974, 1975), *Doc Savage* (Panther, 1974), *Druid's Blood* (Headline, 1989), *Fighting Man of Mars* (NEL, 1973), *A Flight of Chariots* (Fontana, 1976), *Flow My Tears* (Panther, 1976), *Giant Rat of Sumatra* (Star/Wyndham, 1977), *Gods of Riverworld* (Granada, 1984), *History of the Runestaff series: #1 Jewel in the Skull, #2 Mad God's Amulet, #3 Sword of the Dawn, #4 Runestaff* (DAW, 1977 also Panther/Grafton U.K. 1981), *Jizzle* (NEL, 1979), *Lord of the Spiders* (NEL, 1975), *Lord Tyger*

(Panther, 1984), *Malfrena* (Granada, 1980), *Masterminds of Mars* (NEL, 1974), *Masters of the Pit* (NEL, 1971), *Menace Under Marswood* (Grafton, 1985), *Monsters* (Robinson, 1989), *Night of the Griffin* (NEL, 1973), *Night of the Vampire* (NEL, 1969), *Odan the Half-God #1 Dream Chariots* (Daw, 1977), *On Stranger Tides* (Grafton 1988), *Philip Jose Farmer on Science Fiction* (Granada, 1983), *The Poison Oracle* (London Book Club, 1974), *Rebel in Time* (Granada, 1983), *Small Assassin* (NEL, 1970), A *Spectre is Haunting Texas* (Mayflower/Granada, 1971), *Swords of Mars* (NEL, 1972), *Swords of the Barbarians* (NEL, 1977), *Tarzan Alive* (Panther, 1973), *Threshold* (Granada, 1982), *Time's Dark Laughter* (Granada, 1984), *Unforsaken Hero* (Granada, 1985), *The Usurper* (Grafton, 1988), *Virility Gene* (NEL, 1975), *The War of the Worlds* (with Roger Dean; Signet, 1986), *Wasteworld 1, 2, 3, 4* (Granada, 1983), *Wizard of Venus* (NEL, 1975).

MAGAZINES ILLUSTRATED INCLUDE:
SFM: 1975 (5, 12)

## Clothier, Robert

(?) British artist. The first regular cover artist for *New Worlds Magazine*, starting with the fifth issue in 1949, "Bob" Clothier painted ten covers for that magazine as well as six for *Nebula*, along with many interior illustrations. Other regular Although Clothier's art was respectable enough for its intended use, and to the modern eye seems charmingly of the period rather than merely "crude," as Ashley described his portrayals of people, saying "the picture relied mostly on the depth and breadth of his imagination to bring them alive. He concentrated predominantly on simple scenes of spaceships on alien landscapes — his stark portrayal of a rocket on the moon for Nebula issue #9 (August 1954) was considered to be his best work — but he had a tendency to spoil his paintings by incorporating too much in them." (Weinberg, 1988) Among the things he incorporated was his name; it was a feature of Clothier's covers for him to hide his name somewhere in the painting, such as on the side of a vehicle or on a billboard/sign. Others Ashley cites, such as *New Worlds* editor John Carnell, were kinder, who wrote: "In Britain, where fantasy art has not been developed at all in the past, it is extremely difficult to find artists with any flair for the medium at all. Both Clothier and (Alan) Hunter* are improving, but, like authors, need practice and guidance before they produce their best." However, the rising popularity of Gerald Quinn* soon resulted in his replacement of Clothier as the regular cover artist, and Clothier disappeared from the magazines.

Nothing can be discovered of Clothier's history beyond his credits for the magazine illustrations noted; however there is the possibility, unverified at present, that Robert Alan Clothier, the Canadian actor and artist and Clothier the illustrator are one and the same man. Clothier, born in Prince Rupert, British Columbia, Canada (October 21, 1921-February 10, 1999) was an accomplished stage and television actor who, when he wasn't acting, pursued his passion for art as an award-winning sculptor. After his service in World War II it is known that Clothier studied architecture at the University of British Columbia (UBC) and also attended the Royal Academy of Dramatic Arts in *London*— during a time period that would coincide with his British SF publications. After he returned from England he became well-known in the Vancouver area as a stage actor and an accomplished sculptor and painter. His first exhibition was at UBC in 1956 when he won first place in an arts competition for his sculpture "Three Forms."

**Sources:** Weinberg, 1988; Northern Stars: Canadians in the movies at www.northernstars.ca/actorsabc/clothier.html; www.lancastermuseum.ca/s,robertclothier.html

**Published Work**

NEB: 1953 (#3, #4, #5, #6); 1954 (#7, #8, #9, #10); 1955 (#12)

NW: 1949 (#5); 1950 (#6, #7, #8); 1951 (#9, #10, #11, #12); 1952 (#13, #14, #16, #18); 1953 (#19, #20, #21)

ScF: 1952 (winter, spring, fall); 1953 (spring); 1954 (7)

## Clyne, Ronald S.

(December 28, 1925-February 26, 2006) American Artist. One of the few fantasy artists who made the leap from the narrow confines of the genre to major success as a commercial artist and graphic designer, Clyne was a Chicago fan in the early 1940s and contributed to a number of fanzines published in the Midwest (which continued through the early 1950s). His popularity in fanzines prompted him to contribute to SF pulps, and he sold art to *Famous Fantastic Mysteries* and others. In 1945, encouraged by sales to the pulps, he submitted a sample of his work to August Derleth, editor and publisher of Arkham House books, the only specialty press publishing weird and fantasy fiction at that time. Derleth liked Clyne's work and commissioned him to paint the cover for *Something Near*, a collection of Derleth's short stories, 1945. During that same year Clyne produced several more dust-jacket illustrations and was also commissioned to design the colophon for a new imprint published by Arkham, Myrcroft and Moran, which specialized in Sherlockian type works, but also published fantasy.

In 1946, a book jacket Clyne had produced for *Fearful Pleasures* was seen by an art director who subsequently hired him to illustrate a collection of short

stories *Shorter Writings of Voltaire* (Emmaus, 1949), featuring Clyne's pen and ink drawings. This was the artist's first venture into the commercial art field. When his illustration for *This Mortal Coil* (1947) was listed as one of the fifty best jackets published that year, the honor helped push Clyne even further into the commercial art field. He continued to work for Arkham House, but his interest in fantasy fiction declined as his career in commercial design expanded. His last work for that publisher was in 1968, for their first U.S. edition of Arthur Machen's last novel *The Green Round* (1933). When later asked why he abandoned fantasy art, he said in an interview published in *Xenophile* (1975) "because I didn't want to end up doing hack work for five to ten dollars for the rest of my life." Never paid more than about fifty dollars for his art, Clyne — according to his widow, Hortense — always considered his work for Arkham House to be a labor of love.

Outside the genre, Clyne is perhaps best known as a visual artist who formulated more than 500 album jackets for Moses Asch's Smithsonian Folkways record label from 1951 to 1981, nearly the entire time the label existed as a private company. His identifiable design style contributed much to the distinctive Folkways look, although the company's "shoestring budget" meant that Clyne's designs often were limited to two colors. "A record cover should be seen in a glace," he once said "You should see the total, instantly." The Clyne look — "cryptic, surreal imagery" — was strongly influenced by the curvilinear lines found in Papua New Guinean sculpture, which he called "the purest art in the world." (Dr. Atesh Sonneborn, Smithsonian Center for Folklife, reported in Spiewak, 2006). Clyne's long association with Folkways fueled his equally long fascination with Oceanic art, which he and his wife collected and displayed in their home. Clyne's Folkways designs are preserved in the Smithsonian Institute and the Center for Ethnomusicology in Alberta, Canada. Clyne died of a heart attack in New York, His wife of many years, Hortense K Clyne, survives him.

**Sources**: telephone interview with Hortense Clyne, July 9, 2006; "Art and Soul" by Monica Geran in *Interior Design*, August 1, 2000; Gary Kenton Collection, Interview with Ronald Clyne June 28, 1983 Univ of North Carolina library; "Ordinary Things" Sam Spiewak online arts column June 15, 2006 [accessed July 2006], *Port Reyes Light*, Tomales Bay Publishing Company, CA; "In Memoriam: Ronald Clyne 1925–2006" Smithsonian Institution website www.Folkways.si.edu/learn_discover/ronald_clyne.html; Weinberg, 1988; *Xenophile* #18 (1975).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Abominations Of Yondo* (w/ Wynn Bullock, Arkham House, 1960), *The Arkham Sampler* (Arkham House, 1949), *Beachheads in Space* (Pellegrini & Cudahy, 1952), *The Clock Strikes Twelve* (Arkham House, 1946), *The Curse of Yig* (Arkham House, 1953), *A Day In The Life* (Harpercollins, 1972), *The Doll and One Other* (Arkham House, 1946), *Fearful Pleasures* (Arkham House, 1946), *The Fourth Book of Jorkens* (Arkham House, 1948), *The Green Round* (Arkham House, 1968), *Green Tea and Other Ghost Stories* (Arkham House, 1945), *The Intruder* (Putnam, 1959), *In Re: Sherlock Holmes* (Mycroft and Moran, 1945), *Lurker at the Threshold* (Arkham House, 1945), *Night's Black Agents* (Arkham House, 1947*), Nightmares And Daydreams* (Arkham House, 1968), *Not Long for This World* (Arkham House, 1948), *The Opener of the Way* (Arkham House, 1945), *Revelations in Black* (Arkham House, 1947), *Satellite!* (Hanover House, 1956), *Something About Cats* (Arkham House, 1949), *Something Near* (Arkham House, 1945), *The Survivor and Others* (Arkham House, 1957), *Tales From Underwood* (Arkham House/Pellegrini & Cudahy, 1952), *This Mortal Coil* (Arkham House, 1947), *Three Problems for Solar Pons* (Mycroft & Moran, 1952), *Throne of Saturn* (Arkham House, 1949), *Voyages to the Moon* (Macmillan, 1948), *War Against the Rull* (Simon & Schuster, 1959), *West India Lights* (Arkham House, 1946), *Witch House* (Arkham House, 1945), *Worlds Of Science Fiction* (Dial Press, 1963), *Worlds of Tomorrow* (Pellegrini & Cudahy, 1953).

MAGAZINES ILLUSTRATED INCLUDE:

AKS: 1948 (winter, spring, summer, fall); 1949 (winter, spring, summer, fall)

AMZ: 1943 (7, 11); 1944 (1); 1948 (4)

FA: 1941 (11); 1943 (8); 1945 (7); 1949 (3)

FFM: 1944 (9, 12); 1945 (12); 1946 (4); 1948 (10)

PS: 1944 (spring, summer)

WT: 1944 (3); 1946 (5)

## Cobb, Ron

(b. September 21, 1937) American artist. A cartoonist, artist, writer, film designer, and film director, Cobb has had a varied career, but it for his science fiction film design that he has made his greatest mark in the art field. Born Ronald Ray Cobb in Echo Park, Los Angeles, California Cobb grew up in the Burbank area. He attended Burbank High School and upon graduating in 1955, without any formal training in graphic illustration, began working at Disney Studios as an animation in-betweener and breakdown-artist at the age of 17. He worked on the animated feature *Sleeping Beauty* (1959), the last Disney film to be produced with hand-inked cels, until Disney laid him off when the film was finished, in 1957. For the next three years he held various jobs until he was drafted into the U.S. Army Signal Corps, and served from 1960 to 1963. On his discharge from the Army in 1964 he decided to be a freelance artist and by 1965 was contributing to the

*Los Angeles Free Press* (the Freep) as a political cartoonist. By 1970, Cobb's cartoons — known for their detailed draftsmanship and acute social satire — were appearing dozens of college newspapers and a number of daily newspapers, although he was never able to earn a living from it. He had an exhibit of his work at the Encore Theater, including art, photos, and cartoons. During this stage of his career, Forrest J Ackerman, who served as his agent, introduced him to Ray Bradbury, who helped Cobb with his advice and connections. To help pay the bills, in addition to cartooning and designing record album covers (*Jefferson Airplane*, 1967), Cobb painted a number of covers for *Famous Monsters of Filmland* magazine, ten issues spanning the years 1965-1970.

In 1972, Cobb moved to Australia, where he worked as a political cartoonist for *The Digger*, a paper in Sydney, and met and married his wife, Robin Love. In 1973 he began work as a film designer, working on the cult film *Dark Star*. As he became more involved with concept design for the film industry the political cartoons stopped. He soon became one of the most important and innovative workers in the science fiction film-design field, over the next two decades working on many of the major films in the genre. He helped design some of the elaborate aliens in the Cantina scene in *Star Wars* (1977), created the concept for the ship Nostromo for *Alien* (1979), and was Production Designer for Conan *the Barbarian* (1982), the first feature for which he received that credit. His design work for these films was collected in *Colorvision*, a full-color large-format monograph (1981). He served as art direct for Digital Productions in 1982–1983, and became captivated by the computer. In 1984 he designed the alien spaceman for the Los Angeles Olympics Closing Ceremony. Other movies to which he contributed production designs include: *Close Encounters of the Third Kind Special Edition* (1980, uncredited for design work on the alien mother ship), *The Last Starfighter* (1984), *Leviathan* (1989), *Real Genius* (1985), *My Science Project* (1985), *Back to the Future* (1985), *Aliens* (1986), *The Abyss* (1989), *Total Recall* (1990), *Rocketeer* (1991), *True Lies* (1994), *The Sixth Day* (2000), and others. He was co-designer and director on the opening sequence for Steven Spielberg's *Amazing Stories* TV series.

In 1982 Cobb was one of the ten official artists chosen by NASA to document the launch and landing of the STS4. Two of these paintings are on exhibit in the Smithsonian Aerospace Museum. An enthusiastic admirer of space artist Chesley Bonestell, he also wrote a tribute to the artist published in *Worlds Beyond: The Art of Chesley Bonestell* (Donning, 1983)

In the early 1990s, Cobb worked with Rocket Science Games, designing interactive video games for *Loadstar* (Sega Corp) and others, and from 1994–1996 he was Creative Director for the company. In 1990–1991 he directed his first feature film *Garbo*, an Australian Comedy shot entirely in and around Melbourne, Australia. Cobb also co-wrote with his wife, Robin Love, "Shelter Skelter" one of the *Twilight Zone* TV episodes (1987). Several books have collected his cartoons from the 1960s and 1970s, most long out of print, the most recent published by independent publishers Wild & Woolley, *The Cobb Book* (1975) and *Cobb Again* (1978).

Cobb continues to work in film while preparing to resurrect his editorial cartooning on this web site as, possibly, a series of short animated clips. As work dictates, he divides his time between Santa Monica, California and his permanent residence in Sydney Australia where he lives with his wife and son Nicky.

**Sources:** www.roncobbdesigns.com; Watson, Nick, with Ron Cobb "The Cartoons of Ron Cobb" *Shimmery Timbers* June 2005 online www.shimmerytimbers.com [accessed February 2007]; Weinberg, 1988.

**Published Work**

F&SF: 1959 (7)

## Cochran, Connor Freff

(October 15, 1954) American artist. Born Jeffrey Scott Cochran in Miami, Florida, Cochran moved with his family at age three to Prairie Village, Kansas, a suburb of that city. At fourteen, he and his family moved to Placentia, California, east of Los Angeles, where he graduated from El Dorado High School a year ahead of the normal schedule. One of his fellow students had combined the words "friend" and "Jeff" to coin the name "Freff" — and while at first this remained only a nickname, by 1970 he had started signing his artwork that way, as well.

Like many artists, Cochran entered the science fiction field doing "freebie" drawings for fanzines. His first paid job were pen and ink drawings for Andrew Porter's semi-prozine *Algol*, done in 1972. In the same year he dropped out of Fullerton Junior College after two months of art classes to live on his own. He worked in various fields to make a living and "The rest was all just self-directed study and experimentation," he says, adding "as a young pro, just starting out, I was lucky enough to be mentored ever-so-slightly by two of my early faves in the field: Kelly Freas* and Jack Gaughan*.

At Kelly Freas's suggestion Cochran moved to New York in September 1973 and started looking for work as an illustrator. When that was not forthcoming, Cochran attended the Ringling Brothers and Barnum & Bailey Clown College — class of 1974. In that year he got his first big break from Jim Baen, the new editor of *Galaxy* and *If*. Baen needed people who would work fast and cheap and put up

with being paid late — in other words, the perfect opportunity for beginning artists like Cochran. By this time he was aware that other professional artists and cartoonists were named "Cochran" — and feeling that using his initials "JC" would be presumptuous — the artist in 1976 went to court and legally adopted "Freff" as his professional *nom de brush*, and kept it during his years of magazine illustrating. Baen was so taken with the name that he put it on the cover of Cochran's first cover for *IF*, as if Cochran was an author with a story in the magazine. After that "Freff" did a lot of work for Baen, primarily interiors in black-and-white. He also did drawings for *Cosmos*, *Isaac Asimov's SF*, and did cover work for publishers such as Dell, Berkley, and Doubleday. Cochran was selected to be one the artists in the special 1975 NASA/Smithsonian Artists Tour.

After early success illustrating Zelazny's "Amber" novels for *Galaxy*, followed by cover art and interior illustrations for a set of hardcover novels by Zelazny for Gregg Press in the early 1980s, Cochran became disgruntled over nonpayment for the use his art in foreign editions of John Varley's novel *Titan*, for which he had done a frontispiece and 16 illustrations — and the argument led to the end of Cochran's illustrating in the field. He turned to other endeavors, but briefly "dipped a toe back into the waters by collaborating on the first (and only) issue of an SF comic book called *D'Arc Tangent*" in 1982–1983. He did inking and penciling for DC and Marvel comics: *Star Trek* and *Tomb of Dracula*. Through the 1980s Cochran produced artwork for many different clients: the U.S. Army, advertising billboards, event illustrations, corporate logo and packaging designs, and cover art and interiors for various magazines, including *Frets*, *Electronic Games*, *Defenders of Wildlife*. Cochran also supplied pre-production drawings for a planned animated production of Anne McCaffrey's *Dragonflight*. He briefly wrote an SF art column for Richard Geis's *SF Review* called "Angel Fear." Cochran was one of the founders of ASFA (the Association of Science Fiction and Fantasy Artists) and designed the organization's logo.

In 1990 Cochran's views changed; he took his family surname back and replaced his first name with "Connor," a name that had personal meaning to him, while keeping "Freff" as his middle name for professional continuity. He turned more to business endeavors and fine art (mostly digital), and established a publishing company, Conlan Press. He is business manager for Peter S. Beagle, Parke Godwin, Algis Budrys, Peter Gillis, Rebekah Naomi Ox, the Edgar Pangborn estate, and the Avram Davidson estate. He is also the film producer for Changeling Films and Avicenna Development, and record producer for Ace-Kobata Music. As "Connor Cochran" he recently returned to illustration, producing artwork for *Two Hearts*, a collector's hardcover edition of Peter S. Beagle's award-winning novelette. Previously married to Amelia Sefton (1975–1985) and Gloria Cheng (1996–1999), Cochran is now married to Terri Kempton, and has no children. He resides in San Francisco, and spends about a third of his time elsewhere working on various projects.

**Sources**: e-mail from the artist July 2007; www.greenman-review.com/bio/bio_connorfreffcochran.html.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Asimov's Choice* (Dale Books, 1978), *Bare Bones: Conversations on Terror* (Underwood-Miller, 1988), *Berkley Showcase: New Writings in Science Fiction and Fantasy: Vol. 5* (Berkley, 1982), *Binary Star No. I: Destiny Times Three; Riding The Torch* (Dell. 1978), *Courts of Chaos* (Doubleday, 1978), *Dragons of Darkness; Dragons of Light* (Ace, 1983), *Isaac Asimov's Science Fiction Anthology #1, #2* (Davis, 1979), *Keepers of the Earth* (Dell, 1978), *Keepers of the Gate* (Dell, 1978), *Lord of Light* (Gregg Press, 1979), *The Snow Queen* (Dial Press, 1980), *Stainless Steel Rat for President* (Doubleday/BCE, 1982), *Titan* (Putnam, 1979), *What's a Sampler?* (Omnibus Press, 1991), *Whispers #4* (Jove, 1988) Whispers #5 (Schiff, 1982), *Wizard* (Berkley, 1983).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1982 (11)
CSF: 1977 (9)
F&SF: 1980 (2)
GXY: 1974 (9, 10, 11); 1975 (1, 2, 3, 4, 6, 8, 9, 10); 1976 (1, 2, 3, 7, 9); 1977 (7); 1979 (4)
IASFM: 1977 (fall); 1978 (fall, 1/2, 11/12, 11/12); 1979 (3); 1980 (1, 3); 1981 (2)
IF: 1974 (8, 10, 11/12); 1975 (1, 2); 1977 (7)

## CoConis, Ted

(b. Aug 31, 1927) American artist. Born in Chicago, Illinois, Konstantinos (Ted) CoConis was awarded a scholarship to the Art Institute of Chicago during his grade school years, but he abandoned his formal education at age 15 and instead, set off to experience grand adventures — first as a cadet with the Army Air Corp, and then as a seaman with the Merchant Marines. By the age of 20 he committed himself to his true calling and began work as an artist, starting in Chicago and ending up in San Francisco, where he landed his first free-lance commission. His first published illustration was in *Sunset magazine* in 1954. It wasn't long before a major art studio in New York recognized his talent. He heeded the call, moved east and quickly established himself as one of this country's preeminent illustrators, gaining international recognition and fame for his outstanding film posters, magazine and story illustrations, and record album and book covers. Notable among these

was the poster for *Labyrinth*, the movie produced by Jim Henson and George Lucas that starred David Bowie, Jennifer Connolly and a host of Henson creations (1986). While few of his commercial assignments were for genre-related publications, many of his cover paintings and other illustrative works were distinctly fantastic and surreal.

About thirty years ago he decided to concentrate on his own art while living in Paris and the Greek Islands. The first paintings born of this effort were a series of winged women, most of which have since been acquired by private collectors. Though very different from those early works, Ted's most recent paintings of women in Paris are rendered in a lyrical style that reflects his continued fascination with the fantastic and surreal.

Ted and his wife Kristen live and work in a small fishing village on the Gulf coast of Florida and in an even smaller fishing village on the coast of Maine.

**Sources**: e-mail from the artist, April 11, 2005,; www.tedcoconis.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: Camber of Culdi (Ballantine/Del Rey, 1976); Princess Bride (Ballantine, 1975)

## Coggins, Jack Banham

( July 10, 1911–January 31, 2006) American artist. Coggins was born in London and came to the United States while still a child. After studying at the Grand Central School of Art and the Art Students League in New York, he devoted most of his time to marine painting, a genre to which he would return after spending many years as a commercial artist. During World War II he did many war illustrations for *Life* magazine, and other commercial clients. From 1943 until the end of the war he served as a U.S. Army correspondent in Europe. Starting in the 1950s he began painting science-fiction magazine covers for *Galaxy* and *Fantasy & SF*, specializing in spaceships and astronomical art. In 1951 and 1952, Coggins collaborated with the late author Fletcher Pratt on now classic books about space travel, *Rockets, Jets, Guided Missiles and Space Ships* and *By Spaceship to the Moon* (both published by Random House). The books made the prospect of space exploration seem a very practical possibility, and were released amidst the great wave of national interest in space travel that swept the country at that time. His work was also featured in Ron Miller's *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

After leaving science fiction and astronomical art, Coggins wrote and illustrated books on military and naval history. In 1962 he wrote and illustrated *Arms and Equipment of the Civil War* (republished 1999) followed by 14 other books on naval themes and history. He worked in gouache (for his commercial art) and pastel and his realist/representational style lent itself to a variety of traditional genres.

Coggins enjoyed a long career in academia, beginning in 1947 to 1952 when he was a member of the Art Department at Hunter College (NY). In May 2001, at the age of 91, Coggins retired after 50 years of teaching master classes at The Institute of the Arts in Wyomissing, PA. His paintings are in the collections of the Philadelphia Maritime Museum, the National Air and Space Museum of the Smithsonian Institute, the Reading (PA) Museum, The Brown University Museum, The U.S. Navy and The U.S. Coast Guard, and private collections worldwide. He is a member of nearly every American art society: an elected artist member of the Pastel Society of America and the American Society of Marine Painters. He is also a member of the Berks Art Alliance, the Art Alliance of Harrisburg and the Chester County Art Association.1952. In 1985 he received the Americanism Award from the Daniel Boone National Foundation. Coggins was married to the artist Alma Woods (b. 1924), who helped him with all his publications by typing, doing research, editing and working with publishers. His original manuscripts and illustrations are collected by the University of Southern Mississippi.

**Sources**: correspondence from the artist, October 2005; Miller, Ron. "Jack Coggins" *Outré Magazine*, February 2001, pp. 42–49; Obituary, *Reading Times/Reading Eagle* online (Feb/2/2006).

**Art Collections and Anthologies (various contributing artists)**

Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *All About Rockets and Jets* (Random House, 1955), *By Spaceship to the Moon* (Random House, 1952), *Rockets, Jets, Guided Missiles and Space Ships* (Random House, 1951), *Rockets, Satellites, and Space Travel* (Random House, 1958), *The Science Book of Space Travel* (Pocket Books, 1956), *Untouched by Human Hands* (Ballantine, 1954).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1953 (4)
F&SF: 1953 (5, 8, 9); 1954 (5)
FSQ: 1954 (Spring, Fall)
GXY: 1952 (5, 7, 9, 11); 1956 (7, 9); 1957 (2, 4, 8)
SFQ: 1953 (11)
SS: 1952 (10)
TWS: 1953 (2, 4, 8); 1954 (winter, summer, fall)

## Coll, Joseph Clement

(July 2, 1880-October 19, 1921) American artist. "One of the last men to stick exclusively to pen and ink as an art medium" according to his obituary in the New York Times, and now generally considered one of the greatest virtuosos in the use of pen and ink, Cole was an excellent artist who "brought art to a rare degree into the field of illustration," according to a review of an exhibition of his work sponsored by the American Institute of Graphic Arts, after his death. Many of his finest illustrations were done for science fiction and fantasy stories, by Sax Rohmer and Arthur Conan Doyle, among many others.

Coll was born in Philadelphia, Pennsylvania, the son of Irish immigrant parents. His father was a bookbinder, so Coll was exposed to books and illustrations all of his life. Born during a period when pen-and-ink illustration was at one of its highest points, Coll was most strongly influenced by the Spanish artist Daniel Vierge. He also thought highly of American illustrators Edwin Austin Abbey, Howard, Pyle, and A.B. Frost. These artists worked for the leading magazines of the day, such as *Harpers, McClure's,* and *The Century Magazine*. Coll studied their examples closely and worked in a similar fashion. As Weinberg notes (1988), "Vierge used strong contrasts with the white of the paper to offset strong, bold, black lines, and this technique was to highlight much of Coll's work as well."

Coll graduated from Boys Central High School with no formal art training, but nevertheless managed to obtain a job as an apprentice newspaper artist for the *New York American.* Before the advent of inexpensive newspaper photo techniques, newspaper artists had to work quickly to capture events as they were happening. Coll covered all sorts of stories and learned fast, and was sent to the Chicago paper owned by the *American* to further his training. He returned to Philadelphia in 1901, and joined the staff of the new *North American*. His editor there, J. Thomson Willing, recognized his talents and gave him special assignments. He and Coll remained friends long after the artist left the paper. From newspaper work, in 1905 Coll moved on to magazines, where for twenty years his drawings would define the look of adventure illustration. He had an exceptional imagination, and although he later would use models, much of his work was based on his own ideas and feelings. His drawings were "crisp and brilliant, full of the freshness and spontaneity that one asks for and seldom finds in a drawing made with pen and ink. His studies of character are done with an athletic humor, an honest, buoyant zest that went out of fashion with Dickens, and with Dickens is today longingly appreciated by a generation that has lost the knack of it." ("The World of Art" Review, 1922).

Coll's innovative drawings for Conan Doyle's novel *Sir Nigel* for the *Associated Sunday Magazines* immediately received attention in the illustration field and it wasn't long before he was drawing for *Colliers*, which became the primary market for his work. At that time, *Collier's* was a weekly magazine, and was publishing stories by the most popular authors of the day — Conan Doyle, Edgar Wallace, Sax Rohmer — many in serialized form. Since many stories Coll illustrated had a fantasy element, he was the perfect artist for them: the first several Sax Rohmer's *Fu Manchu* stories (published as a series of short stories instead of a novel); "Fire Tongue" also by Rohmer; serial versions of Conan Doyle's "The Lost World," many stories by Talbot Mundy, including "King — of the Kyber Rifles" (1916); A. Merritt's "The Moon Pool" (1919); and "The Messiah of the Cylinder" by Victor Rousseau. Coll also did illustrations for *The Red Magazine*, *Woman's World*, *Everybody's* pulp magazine, owned by Street & Smith, and the most prestigious of all pulps, *Bluebook*. Coll was prolific, and advertisers, seeing the effect of his work, also used him to illustrate important magazine ad campaigns. Most of Coll's works in the small number of books published were excerpted from the large number of drawings that appeared in the serialized versions.

Married to Nellie Coll with a daughter, Eleanor (b. 1915), Coll died suddenly at the age of 41 from appendicitis in 1921. Since most of his work was done for magazines that have long been forgotten, his work had drifted into obscurity — remembered only by succeeding generations of illustrators who had been influenced by his work, and those few collectors who prized it — until the recent publication of some reference books which recognized his importance. The pulp magazines in the 1920s and 1930s were full of artwork that owed its debt to his designs; nearly all the art in *Bluebook* magazine, for example, one of during that time period, resembled Coll's work. Many of the top pen-and-ink illustrators such as Austin Briggs, and J.R. Flanagan* worked in the Coll style, and these artists influenced the next generation, like Charles Schneeman* and Vincent Napoli* so that Coll's illustrations helped mold generations of artists who learned from his genius. Coll was a member of the Society of Illustrators (NY) and was inducted into their Hall of Fame in 1995, seventy-five years after his death.

**Sources:** Ancestry.com. World War I Draft Registration Cards, 1917–1918 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005. Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. Wonderland, 1997; New York Times obituary, October 20, 1921; Biography of the artist, The Vadeboncoeur Collection of Knowledge, Jim Vadeboncoeur, Jr. 1998 online at www.bpip.com /illustrat/coll.htm; "The World of Art: Exhibition of Recent Accessions at the Brooklyn Museum" review in The New York Times, September 17, 1922, p. 53; Weinberg, 1988.

COLLECTIONS AND ANTHOLOGIES: Fleskes, John. Vol 1: *Joseph Clement Coll: The Art of Adventure*, Vol 2, *Joseph Clement Coll: A Legacy in Line* (Flesk Publications, 2003, 2004); Reed, Walt. *The Magic Pen of Joseph Clement Coll*. Donald M. Grant, 1978.

**Published Work**

*The Annotated Lost World* (Wessex Press, 1996), *Blood of the Gods and Other Stories* (Girasol, 2005), *Fire Tongue* (Doubleday, 1922), *King of the Kyber Rifles* (Bobbs Merrill, 1916 and Donald M. Grant, 1978), *The Lost World* (Hodder and Stoughton/ George H. Doran Company, 1912), *Messiah of the Cylinder* (McClurg, 1917), *The Moon Pool* (G. P. Putnam's, 1919).

## Corben, Richard Vance

(b. October 1, 1940) American artist. A comic book artist, illustrator, film maker. and publisher, Corben was born on a farm in Anderson, Missouri and grew up in Sunflower, Kansas, a work force community of Sunflower Ordinance Works which made bombs for World War II. He studied at the Kansas City Art Institute, graduating with a BFA degree in 1962. At school, he became interested in animation art, and made his own animated short films, which helped him get a job at Calvin Productions, an industrial film company in Kansas City. He worked in their animation department from 1963–1972, while at night he began doing artwork for underground comics, continued his film making, and did science fiction paintings which he began submitting to magazines. In 1968 Corben produced a short animated film *Neverwhere*, which won a C.I.N.E. Golden Eagle and President of Japan Cultural Society trophy. His first professional sale was to *Fantasy and Science Fiction*, a spaceship painting that appeared on the September 1967 cover. He displayed his paintings at the World SF Convention in St. Louis, in 1969, where they caught the eye of the art director of Doubleday Books, and Corben soon found himself getting assignments from Doubleday. Many of his science fiction paintings were done for the Science Fiction Book Club.

During the same time period, Corben was becoming a major force in the underground comic field. In 1968 his first comic art was published in the fanzine *Voice of Comicdom*. Two years later, Corben wrote, drew and published his own underground comic book *Fantagor*, while also starting to do work for underground comics such as *Slow Death* and *Skull*, sometimes using the pseudonym "Gore." In 1971, Corben left the underground scene and started illustrating horror comics for Warren Publishing, for their magazines *Creepy, Eerie* and *Vampirella*. Then, in 1975, when Moebius, Druillet, and Dionnet started publishing *Métal Hurlant* in France, Corben started submitting stories to them, and continued his work for the franchise in the U.S. where the magazine was called *Heavy Metal*. Among the most memorable Corben stories to appear in the magazine was *Den* (1978), which became his most famous character. Den (acronym for "David Ellis Norman") was a fantasy saga telling the adventures of an unassuming, skinny young man in another dimension/ world ("Neverwhere"), a universe where he is transformed into a naked, muscular giant of a man battling dangerous creatures and lusted after by beautiful, naked, large breasted women. The character first appeared in his earlier film *Neverwhere*, and then was a short feature in the American underground comic *Grim Wit*. The story was later adapted in a highly abridged form in the animated cult-classic film, *Heavy Metal* (Columbia, 1981. At times misunderstood for creating such a character (somewhat an alter-ego), Corben nevertheless won recognition for his work, including Shazam Awards for Outstanding New Talent in 1971, and for Superior Achievement by an Individual in 1973.

In the 1980s Corben began self-publishing *Den* through Fantagor Press, a publishing company mainly devoted to publishing his comics and collected editions. The Press was active through 1994, although revenues were never enough to support his family, and since the 1980s he had been drawing for American comics. mainly D.C., Marvel, and Dark Horse, which he continues to do. In the late 1970s through the 1980s, Corben also branched out into film posters, record album covers (he did the cover for Meat Loaf's *Bat out of Hell* album, for CBS Records, 1977), and illustrated several books, primarily ones relating to fantasy role-playing games. During the same period, his comic work was syndicated in Spanish, French, German, Italian, Dutch and Swedish magazines.

Den's last adventure appeared in *Penthouse Comics* under the name "Denz" (1996).

While Corben's versatility and diverse interests have led to a less concentrated and unified body of work in the SF illustration field, he continues to successfully balance his interests in comic work and illustration. In the late 1980s he began drawing for graphic novels, such as *Vic and Blood*, with Harlan Ellison (St. Martin's Press, 1989) and *The Voyage of Sinbad* (Titan, 1988) and has continued to publish in that field, with such recent titles as *Bigfoot* (IDW, 2005), *Werewolf* (Del Rey, 2005), *House on the Borderland* (DC/Vertigo, 200), *Fall of the House of Usher and Other Tales* (Del Rey, 2005), and other classics reissued as graphic novels. He contributed to several small press and literary magazines in the 1990s, *Crypt of Cthulhu, Tales of Lovecraftian Horror, Fungi*, and others. By 1991 Corben also had turned to computers as his main artist's and production tool

and he combined 3D applications with his graphics. In 1989, Fantagor Press produced a video, *The Dark Planet*, and Corben later created animation and visual effects for the films *Return to Innsmouth* (1999) and *Darkstar* (2006). Corben is married and has one daughter; he lives with his wife Dona (a fine art and professional photographer) in Kansas City.

**Sources:** www.corbenstudios.com; www.muuta.net/Corben/HisStory.html, reprinting information taken from Corben's original web site, dated 11/10/98, updated [accessed 1/28/07]; Lambiek Comiclopedia online www.lambiek.net /artists/c/corben.htm; Cooke, Jon B. and David A. Roach "The Odd World of Rich Corbin" In: *The Warren* Companion*: the definitive compendium to the great comics of Warren Publishing* (Warren Publishing, 2001), Fenner, Arnie. "Richard Corben Profile" *Fantasy Review*, June 1985, pp. 6–9.

COLLECTIONS AND ANTHOLOGIES: *Ariel I: Book of Fantasy* (Morning Star Press, 1976). *Great Masters of Fantasy Art* (Taco, 1986), *The New Visions: A Collection of Modern Science Fiction Art* (Doubleday, 1982); *Richard Corben's Artbook* (Fantagor, 1991), *Richard Corben: Flights into Fantasy* (Thumb Tack Books, 1981).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Best of Damon Knight* (Doubleday/BCE, 1976), *The Best of Frederik Pohl* (Doubleday/BCE, 1976), *The Best of L. Sprague de Camp* (Doubleday/BCE, 1978), *Best Time Travel Stories of All Time* (Simon and Schuster, 2003), *The Centrifugal Rickshaw Dancer* (Warmer, 1985), *City of Thieves* (Dell, 1983), *Day of Their Return* (Doubleday/BCE, 1973), *A Feast Unknown* (Fokker, 1975), *Flashing Swords #5: Demons and Daggers* (Dell, 1981), *Forest of Doom* (Dell, 1983), *Llana of Gathol & John Carter of Mars* (Doubleday/BCE, 1977), *Midworld* (Doubleday/BCE, c. 1975), *Ox* (Avon, 1976), *The Point Man* (Dell, 1981), *Spaceling* (Doubleday/BCE, 1978), *The Space Prodigal* (Dell, 1981), *Twisted Tales* (Blackthorne, 1987), *Warchild* (Warner/Questar, 1986), *West of the Sun* (Dell, 1980), *1975 Annual World's Best SF* (Daw/BCE, 1975), *1977 Annual Worlds Best SF* (Daw/BCE, 1977).

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1967 (9)

**Misc.:** *Phantom of the Paradise* movie poster (1974), *Spookies* video cover and movie poster (Sony, 1986).

## Coye, Lee Brown

(July 24, 1907–September 5, 1981) American artist. Born in a house on Sabine Street in Syracuse, New York, Coye was brought up in Tully, New York, the small town eighteen miles south of Syracuse his parents had moved to before Coye had reached the age of one. Growing up, Coye was considered a "holy terror," although his mischief chiefly ran to Tom Sawyerish tricks and retorts. By age thirteen, he was already training himself to be an artist — he had borrowed *Suggestions for a Course of Instruction in Color* and *Free Hand Perspective and Drawing* from the school library, and both books were long overdue. At the age of twenty-one, already married to Ruth, a girl he met on a high school blind-date, Coye moved to Leonia, New Jersey against his father's wishes. For a short time he was part of the art colony there, and took lessons from the woodcut master illustrator Howard McCormick. Up until the stock market debacle in October 1929, Coye had an idea of becoming a cartoonist or children's book illustrator. After the crash he was without job prospects or money, and was forced to return home to upstate New York. Coye soon set up a studio in Cortland, NY in partnership with recent art school graduate Leo Kaplan, and published a children's book, *The Seventh Ogre*, based on an old East Indian tale, written and illustrated by Coye and designed by Kaplan. This was his first foray into fantasy art, although by 1930 he had made his first appearance in a pulp magazine, the July issue of *Golden Book*.

Through most of the Great Depression Coye was forced to labor as a malcontented advertising agency art director working on small town accounts appearing in places like the trade magazine *The Milk Dealer*. In 1934, under the aegis of the WPA, the first federal public works for artists program, he designed and painted (from a 20-foot ladder) a large historical mural in Cazenovia, New York. The mural exhibited the strong influence of Thomas Hart Benton, and was later destroyed when the style of the work was deemed too primal for its intended audience of middle-school children.

Coye seemed all set to make a career breakthrough when the Whitney Museum accepted some of his watercolors for its annual exhibitions in 1939 (his work appeared alongside Reginald Marsh, Edward Hopper, and Peggy Bacon). After the show Coye was surprised to hear that the New York's Metropolitan Museum of Art had brought one of his paintings from the exhibit for its permanent collection. By then, however, the fine art world was moving in a different direction with the arrival of abstractionists fleeing war-torn Europe. While Coye dabbled in abstract paintings, and worked as a medical artist and cartoonist, he always considered himself primarily an illustrator. Many of his paintings during this period were based on books, including *Treasure Island* and stories by Washington Irving. By this time all of Coye's illustrations were done on scratchboard, although he worked in a variety of media throughout his career, including watercolor, oil, tempera. He also created carefully crafted sculptures, and jewelry.

In 1944 Coye stumbled into illustrating a book

of horror stories published by Farrar & Rinehart and edited by August Derleth. Coye, who was a fan of ghost tales and fascinated by folk superstitions, fell under the spell of the stories in *Sleep No More* and created twenty-five illustrations, dust-jacket art, and an unknown number of drawings that did not make it into the book — because the publisher thought some too gruesome — including one piece showing a pair of hanged men, audaciously detailed in death. While working on the drawings he told an interviewer for a Syracuse newspaper, "I love horrific pictures." Two more horror collections from Derleth would follow in 1946 and 1947. For these books Coye designed dozens of diabolic illustrations that veered from childish whimsy to disturbing modernistic freakishness and established him as a horror specialist.

Coye was creating horror art while studying medical anatomy and his studio was a gothic chamber filled with skeletons, dead animals, live rats, and human body parts from a medical college. Not having copies of the stories to work with, when creating the drawings for *Sleep No More,* in the summer of 1944 Coye had visited the Rockefeller Center offices of the pulp magazine *Weird Tales*, from which many of the stories were selected. He met Lamont Buchanan, art director of the pulp, who was impressed by Coye's art and the artist found himself making some drawings for quick money ($5-$10 for a black-and-white drawing). Coye quickly became a popular and prolific *Weird Tales* artist, appearing in many issues from 1945 to 1952 — sometimes four and five times in a single issue, and created a running full page illustration titled "Weirdisms." Many times his illustrations in *Weird Tales* managed to mix the macabre with humor. The exposure his art received in the horror anthologies and his work for *Weird Tales* soon had Coye in the forefront of fantasy illustrators.

When *Weird Tales* fell on hard times, Coye returned to fine art and other magazine and book illustration. He returned to horror illustration, after a ten-year hiatus, in 1962 when he contacted Arkham House, Derleth's publishing concern (specializing in the writings of H.P. Lovecraft), with the aim of doing dust jacket art. During the same period, when Ziff-Davis publications revamped *Fantastic* magazine in the early 1960s, he was lured back to work for that magazine, and his artworks were among the best ever done in macabre illustration. Coye's second association with Derleth culminated in the illustrated masterpiece: Lovecraft's *3 Tales of Horror* (1967). Executed over the span of four years, his drawings for the book seem to give off a visceral menace. After Derleth's death in 1971, Coye illustrated books published by Carcosa, a small press run by Karl Edward Wagner, Jim Groce and David Drake.

While Coye's style was not for everyone, it was original, unique and identifiable. His images were stark, and powerful, and took those strengths in part from the contrast of black fields of color against white. He twice won the World Fantasy Award for Best Artist, in 1975 and 1978.

Coye died in 1981, after a stroke that had partially paralyzed him and kept him in nursing homes and hospitals for the last four years of his life. He was "enormously talented and possessing the unsettling combination of a certain morbid genius with a whimsical sense of humor." (Karl Edward Wagner, in *Arts Unknown*, p. 156). He left behind a body of work that jibed with much of the morbidity of the twentieth-century.

**Sources:** Biographical entry provided by Luis Ortiz, October 2007; Ortiz, Luis. "Sticks and Bones: The Life and Art of Lee Brown Coye" in: *Illustration*, Vol. 4, #15, spring 2005; Lee Brown Coye interview, May 26, 1964 conducted by Joseph Travato, Morrisville State College Libraries online at http://library.morrisville.edu/coye/interview.html [accessed October 2007]

### Collections and Anthologies (various contributing artists)

Ortiz, Luis. *Arts Unknown: The Life and Art of Lee Brown Coye* (NonStop Press, 2005); *Gothics* art portfolio, 16 prints of *Weird Tales, Fantastic* and Reinhart art (New Albion Books, 1967)

### Published Work

BOOKS ILLUSTRATED INCLUDE: *At the Mountains of Madness* (Arkham House, 1964), *The Best of Whispers* (Borderlands Press/Whispers Press, 1994), *Black Medicine* (Arkham House, 1966), *Dagon and Other Macabre Tales* (Arkham House, 1965), *The Dark Brotherhood and Other Pieces* (Arkham House, 1966), *Death Stalks the Night* (Fedogan & Bremer, 1995), *The Dunwich Horror & Others* (Arkham House, 1963), *Dying of Fright: Masterpieces of the Macabre* (Scribners, 1976), *Far Below and Other Horrors* (FAX Collector Editions, 1974), *HPL* (Frierson, Meade & Penny, 1970), *The Murgunstruum & Others* (Carcosa, 1977), *The Night Side* (Farrar & Rinehart, 1947), *Other Dimensions* (Arkham House, 1970), *The Seventh Ogre* (House of Leo Hart, 1932), *Sleep No More* (Farrar & Rinehart, 1944), *Strange Gateways* (Arkham House, 1967), *Tales of the Cthulhu Mythos* (Arkham House, 1969), *Three Tales of Horror* (Arkham House, 1967), *Whispers 1, 2, 3* (Doubleday, 1977, 1979, 1981), *Who Fears the Devil* (Arkham House, 1963), *Who Knocks* (Farrar & Rinehart, 1946), *Worse Things Waiting* (Carcosa, 1973).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1963 (4)

FTC: 1962 (12); 1963 (1, 2, 3, 4, 6, 8, 10, 11, 12); 1964 (1, 4)

SAT: 1959 (3)

WT: 1945 (3, 7, 9, 11); 1946 (3, 7, 9, 11); 1947 (1,

3, 5, 7, 9, 11); 1948 (1, 3, 5, 7, 9, 11); 1949 (1, 3, 5, 9, 11); 1950 (1, 3, 7, 11); 1951 (3, 5, 7, 9, 11); 1952 (7)

## Craddock, Alan

(b. June 23, 1956) British artist. Craddock was born in Blyth Northumberland, the son of a coal miner, who was "(L)ucky enough to get a Grammar School education, and the opportunity — combined with a little talent — to be an artist all my working life." He began drawing and painting as a child, and loved reading and collecting U.S. comics. He graduated from Blyth Grammar School in 1974 with "A" level in Art, and credits his art teacher, Mr. Green, for teaching him oil painting, watercolor and art history. He then attended Newcastle Polytechnic, taking a degree in Business Studies with Graphic Design, graduating 1977. There he met fellow illustrator and artist Angus Mckie* from whom he learned type, airbrush and acrylic painting, and with whom he later collaborated on a number of projects.

Craddock's first commercial work was for a two-page science fiction comic strip *2000AD*, for a 1979 "Sci fi" special issue. He got the job by making an appointment with an editor and traveling the 300 miles down to London to show his portfolio. It was his first and last strip for *2000AD*, because by the time he realized that an artist has to ask for more work if he's going to get it — he had already joined Young Artists (now called Arena), an agency known for promoting several talented young British artists of the day, including McKie. Starting in 1979, and continuing for the next fourteen years, Craddock produced several hundred paintings in oils and acrylic. His first published book cover was *Lady of the Haven*, done for Magnum Books, 1980. In addition to signing his paintings with his full name, Craddock also has signed his work at various times as "Alan," or initials "A" or "AC."

Over the years Craddock has produced art for video covers, magazine covers, children's books (mainly covers), computer games and paintings for fantasy games. Craddock worked with Angus Mckie on films and TV programs (for ITV and the BBC) produced many paintings of superhero characters magazines in the early 1980's; he collaborated with Mckie on *Superhero* — a short comic strip in *Heavy Metal*, 1981. When illustrative assignments dried up in the late 1980s, Craddock turned to painting on a computer. Again collaborating with McKie, who had already become comfortable using computer applications to "airbrush" color into comics, the duo by 1993 was making top rates doing color work for Tekno Comics. Craddock became so busy he no longer missed the sporadic assignments for SF illustration coming from Young Artists, and has been working as a colorist using computers ever since, concentrating on the British market. Craddock work on *Dr Who* for the *Radio Times* (a weekly U.K. TV guide), completed almost a hundred issues of *Action Man* for Panini (Marvel U.K.), and worked on many strips for *2000AD* (Fleetway). He was the first computer colorist to work for *2000AD* and the first to work on *Judge Dredd*. He has had at least one magazine with his work published each month since 1993. Craddock is happily married with three children.

**Sources:** e-mail from the artist and telephone interview August 2007.

### Art Collections and Anthologies (various contributing artists)

*Ghastly Beyond Belief* (Arrow, 1985), Jackson, Steve & Livingstone, Ian, Gascoigne, Marc ed. *Out of the Pit: Fighting Fantasy Monsters: 250 Monsters from the Wild and Dangerous Worlds of Fighting Fantasy* (Puffin, 1985), *The Immortals of Science Fiction* (Pierrot Publishing, 1980), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Arachne* (William Morrow, 1990), *Best of Harry Harrison* (Futura, 1980), *Bill, the Galactic Hero* (Futura, 1984), *Bio of a Space Tryrant: #1 Refugee; #2 Mercenary; #3 Politician; #4 Executive #5 Statesman* (Grafton, 1985, 1986, 1987, 1988), *Caves of Klydor* (Gollancz, 1984), *Cerberus: A Wolf in the Fold* (Penguin, 1991), *Chanur's Venture* (Methuen, 1986), *Charon: A Dragon at the Gate* (Penguin, 1991), *Conan the Barbarian, Conan the Buccaneer, Conan the Rebel* (Sphere, 1989, 1990), *Cyberweb* (AvoNova, 1995), *Exiles of Colsec* (Gollancz, 1984), *Fires of Azeroth* (Magnum, 1982), *Lady of the Haven* (Magnum, 1980), *Last and First men* (Penguin, 1988), *Less Than Human* (Grafton, 1987), *Lilith: A Snake in the Grass* (Penguin, 1990), *Little Heroes* (Grafton, 1989), *The Man in the Moon Must Die* (AvoNova, 1993), *Medusa: A Tiger by the Tail* (Penguin, 1991), *The Merchants' War* (Gollancz, 1985), *Midas World* (New English Library, 1985), *Of Time and Stars* (Penguin, 1990), *Penguin World Omnibus of Science Fiction* (Penguin, 1987), *Planet of the Damned* (Futura, 1980, Methuen, 1987), *Rainbow Cadenza* (AvoNova, 1989), *Sentinels from Space* (Methuen, 1987), *Stainless Steel Rat* (Futura, 1987), *Star Smashers of the Galaxy Rangers* (Futura, 1981), *Technicolor Time Machine* (Futura, 1980), *The Terror Cubes* (Dragon Books, 1982; *War Against the Chtorr* Vol. I, II (Futura, 1987), *Well of Shiuan* (Magnum, 1981).

GAME RELATED ILLUSTRATIONS INCLUDE: *Battle Cards* game card art (Merlin Publishing, 1993). *Fighting Fantasy* gamebook cover: *The Crimson Tide* #47 (Puffin, 1992), *Rebel Planet* #18 (Puffin, 1985) *Star Strider* #27 (Puffin, 1987), *Golden Heroes* RPG

cover (Games Workshop, 1984), *Warlock* magazine cover: #1, #4. (Penguin, 1984, 1985). *You Can Be the Stainless Steel Rat* gamebook cover (Grafton, 1985).
MAGAZINES ILLUSTRATED INCLUDE:
HM: 1988 (spring)
WD: 1985 (11)

## Craft, Kinuko Y

(?) American artist. Born in Kanazawa, Japan, Craft developed an interest in art at a very early age. She received a BFA in 1962 from The Kanazawa Municipal College of Fine and Industrial Art (known in Japan as The Kanazawa Bidai). After finding a sponsor, She moved to the United States in the early sixties to continue her studies in design and illustration at the School of the Art Institute of Chicago. Following a year and a half of study she worked for several years in well-known Chicago art studios. By the end of the decade her work was in wide demand and in 1970 she became a full time freelance illustrator, working in editorial and advertising markets where her work regularly appeared in newspapers and national magazines such as *Time*, *Newsweek, Playboy, Sports Illustrated* and *National Geographic*. Craft's range was wide, and her versatility enabled her to work in several styles, illustrating for the mass market, classic literature, science fiction, fantasy and children's books. Over the years her range of clients expanded, and since the mid 1990's she has concentrated on children's picture books, fantasy book jackets and poster designs. She has illustrated the works of many well-known authors, among them Patricia A. McKillip, Ursula Le Guin, C.S. Lewis and Stephen King, and many classic stories for children, including two books of fairy tales as told by her daughter [Marie] Charlotte Craft: *Cupid and Psyche* (1996), and *King Midas and the Golden Touch* (1999).

During her career Craft has become known for meticulous attention to detail, and a technique of over-painting watercolor with oil paints that gives her paintings a mystical quality and a special depth of color and luminosity. In a recent interview with *Locus* magazine, Craft said, "Stories have a color, a certain smell and taste. I have to spend time with that, inhabit it, taste it, know it. I want to bring out my fantasy about that flavor." She is particularly noted for her narrative fairytale and fantasy paintings which are extremely elaborate, and rich with classical influenced details and embellishments. In their coloration, graceful composition and fineness of technique, they are reminiscent of traditional decorative Russian *papier mache'* lacquered boxes, featuring hand painted mythological scenes — only Craft's paintings portray mythic heroes and heroines, fairy princesses, historic figures, gods and goddesses and enchanted landscapes to a higher degree of perfection.

Craft has won more than one hundred graphic arts awards, including a silver medal from the Society of Illustrators (Los Angeles) and five gold and three silver medals from the Society of Illustrators (NY), and the Hamilton King Award from the Society, in 1987. She has won four Chesley Awards (1999–2002) and her work was featured in several *Spectrum* anthologies, where she has been honored with two Gold Awards, one Silver, and the Grand Master Award in 2002. Her work was judged Best in Show at the Renaissance 2001 exhibit, The Franklin Mint Museum. Craft's paintings are in the permanent collections of The National Geographic Society, Time, Incorporated, The Museum of American Illustration, New York City, The National Portrait Gallery at the Smithsonian, and other corporate and private collections in the United States and Italy, Japan and Greece. Craft lives in Norfolk, Connecticut with her husband Mahlon F. Craft, who collaborated with her as the author of the "retold" fairytale classic *Sleeping Beauty* (SeaStar, 2002).

**Sources**: artist website www.kycraft.com; Haber, Karen. "Art and (Kinuko Y.) Craft" interview *Locus* August, 2002 online www.locusmag.com/2002/Issue08/Craft.html; Haber, Karen. "Kinuko Y. Craft: The Art of Enchantment" *Realms of Fantasy*, #29, June, 1999; *Artist Interviews* 2003 online magazine www.artistinterviews.com/art/kinukoycraft.htm_ffl

### Collections and Anthologies (various contributing artists)

*Kinuko Craft: Drawings & Paintings* (Imaginosis, 2006), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Alphabet of Thorn* (Ace/SFBC, 2004), *Beauty Sleep* (Simon Pulse, 2002), *Beginning Place* (Harper Paperbacks, 1991), *Biting the Sun* (Bantam Spectra, 1999), *Blood Alone* (Ace, 1994), *Book of Atrix* Wolfe (Ace, 1995), *Book of Taltos* (SFBC, 2002), *Bronze Mirror* (Holt, 1991), *Circle of Stones* (St. Martin's, 1999), *Compass Rose* (Harper, 1991), *Cry of the Icemark* (Scholastic/, 2005), *Cupid and Psyche* (Morrow, 1996), *Daughter of Exile* (Tor, 2004), *Destiny Dice* (Signet, 1985), *Dispossessed* (Harper Paperbacks, 1991), *Divided Crown* (Tor, 2005), *Door in the Hedge* (Ace, 1997), *Dragonfly in Amber* (Delacorte, 1992), *Drums of Autumn* (Delacorte/Dell, 1997), *Eye of the Heron* (Harper Paperbacks, 1991), *Fiery Cross* (Random House/Delacorte/SFBC, 2001), *Firebird* (Tor, 2006), *Firelord* (AvoNova, 1994), *Foxmask* (Tor, 2004), *Golden* (Simon Pulse, 2006), *Golden Naginata* (Ace, 1984), *Harrowing the Dragon* (Ace, 2005), *Hero and the Crown* (Ace, 1998), *Horse of Flame*

(Avon, 1990), *Horses of Heaven* (Doubleday, 1991), *Hounds of the Morrigan* (HarperTrophy, 1999), *In Pursuit of the Green Lion* (Delacorte, 1990), *In the Forests of Serre* (Ace/SFBC, 2003), *Master of all Desires* (Viking, 1999), *Metallic Love* (Bantam Spectra, 2005), *Midnight Pearls* (Simon Pulse, 2003), *Night Dance* (Simon Pulse, 2005), *Od Magic* (Ace/SFBC, 2005), *Ombria in Shadow* (Ace/SFBC, 2002), *Outlander* (Delacorte, 1991, Dell, 1992), *Out of the Silent Planet* (Simon & Schuster/Scribner, 1996), *Out of the Silent Planet/Perelandra/That Hideous Strength* (SFBC, 2000), *Pegasus* (Morrow Junior, 1998), *Perchance to Dream* (DAW, 2000), *Perelandra* (Simon & Schuster/Scribner, 1996), *Perfume* (Simon & Schuster/Washington Square Press, 1991), *Priestess of Avalon* (Viking/SFBC, 2001), *Riddle-Master* (Ace, 1999), *Scarlet Moon* (Simon Pulse, 2004), *Scent of Magic* (Avon Eos, 1999), *Shattered Glass* (Ace, 1994), *Sherwood* (AvoNova, 1992), *Silver Metal Lover* (Bantam Spectra, 1999), *Snow* (Simon Pulse, 2003), *A Song for Arbonne* (Crown, 1993), *Song For the Basilisk* (Ace, 1998), *Sunlight and Shadow* (Simon Pulse, 2004), *Storyteller's Daughter* (Simon Pulse, 2002), *Taltos* (Ace, 1988), *That Hideous Strength* (Simon & Schuster/Scribner, 1996), *Thomas the Rhymer* (Bantam Spectra, 2004), *Thousand Shrine Warrior* (Ace, 1984), *To Weave a Web of Magic* (Berkley, 2004), *Tower at Stony Wood* (Ace/SFBC, 2000), *Two Crowns For America* (Bantam Spectra, 1996), *Voyager* (Dell, 1994), *The Warlock's Companion; The Warlock Insane* (Ace, 1995, 1996), *Water Song* (Simon Pulse, 2006), *Wealdwife's Tale* (Morrow AvoNova, 1993), *Wildwood Dancing* (Macmillan/Tor U.K., 2006), *Wind in the Stone* (Avon Eos, 1999), *Winter Rose* (Ace/SFBC, 1996), *Wolfskin* (Tor, 2003), *Voyager* (Delacorte, 1994).

MAGAZINES ILLUSTRATED INCLUDE

IASFM: 1994 (10); 1995 (12); 1996 (3); 1997 (8); 2006 (6)

ROF: 2003 (6); 2005 (4); 2006 (4)

**Misc.**: *Women of Enchantment* 2008 Wall Calendar (Sellers Publishing, 2007)

## Crandall, Reed Leonard, Jr.

(February 22, 1917–September 13, 1982) American artist. Crandall was born in a little log cabin on a farm near Jasper, Indiana and by the age of four astounded his parents and relatives with a natural-born talent to draw just about anything he saw on the farm and nearby countryside. In 1924, the Crandall family moved to Bloomington, Indiana, to insure that Reed and his siblings received the best education possible. Unfortunately, Reed's father, Rayburn, was diagnosed in 1927 with Hodgkin's disease. In 1931, doctors recommended the family move back to Rayburn's home town of Newton, Kansas where he could benefit from the dryer climate. It was in Newton that Reed continued to study art and his talent was able to blossom.

After graduation from high School in Newton, Kansas, and winning a four-year scholarship during a national scholastic art contest, Crandall attended the Cleveland School of Art from 1935 to 1939. He majored in illustration art, and upon graduation was voted the "best artist in the school." Even before that final year of school was up, Crandall secured a job with the Dodd, Mead and Company of New York, to provide the cover and interior illustrations for a children's book written by Lucille Fargo. After hiring on with the NEA Syndicate headquarters in Cleveland and working though the summer months of 1940, the artist struck out for New York to find a permanent position as an illustrator. As sometimes happens to the best intentions, Crandall found the illustration field already well supplied with talented artists and, needing a job to sustain himself, walked into the Jerry Iger Comic Shop, where he was hired immediately at a salary of $30 a week. He soon proved himself adept at drawing any kind of figure, animal or object with extreme detail and perfect realism.

Crandall seemed confortable working in the comics field and during his first twenty years of living in New York he provided his services to many different companies. One of the publishers he settled in with for a four year stretch was the popular EC — Entertaining Comics Company. While working there Reed became one of the popular "EC stars" contributing to their crime, horror and science fiction titles. For EC's December, 1953 issue of *Weird Fantasy*, Crandall drew an adaptation of Ray Bradbury's "The Silent Towns." He also provided some of the art for a "special flying saucer" issue of *Weird Science-Fantasy* #26, published a year later. His achievements at EC are arguably the high-point of his career.

During the 1960s Crandall took over the job of drawing the *Flash Gordon* comic book for King Features Syndicate after fellow EC alumni artist Al Williamson gave it up to pursue other work. Also during the 1960s Canaveral Press began a series of reprints of Edgar Rice Burroughs novels in hardcover. After beginning with the unusual art by Mahlon Blaine* that was universally condemned by both fans and critics, Canaveral turned to Roy Krenkel* and Frank Frazetta*, who were painting Burroughs covers for Ace paperbacks. In a continuing search for other artists, Richard Lupoff, editor of the Canaveral line, contacted comic artist Al Williamson. When Williamson was too busy to complete his assignments for Canaveral, he suggested Crandall. Crandall was living in Wichita, Kansas at the time and was able to do his assignments by mail.

After Williamson sent Crandall some examples of J. Allen St. John's* art for reference, Reed worked up two pen and ink sample drawings to send to Canaveral with hopes of landing the job. They were overjoyed to have him and used one of his sample drawings on the dust-jacket for the first edition of *Tarzan and the Madman* (1964).

Crandall's sharp, clean line work and compositional talents made interesting and attractive illustrations for the Burroughs novels. He also collaborated with Al Williamson on several illustrations for Lupoff's Edgar Rice Burroughs' *Master of Adventure*, published by Canaveral in late 1965. This book contained Crandall's masterful fontispiece depiction of Burroughs himself, surrounded by many of the characters found in his stories. In addition to illustrating Canaveral's *Madman* and *John Carter of Mars*, Crandall also completed illustrations for *The Gods of Mars, A Fighting Man of Mars*, and *The Moon Men*. Unfortunately, before they could be published, Canaveral suspended publication of all Burroughs titles in late 1965. A few of these illustrations wound up in ERB and comic related fanzines over the years until finally the majority of them were published in Russ Cochran's *Edgar Rice Burroughs — Library of Illustration* (Vol. 3) issued in 1984.

Crandall died after suffering a heart attack while living in a retirement center in Wichita, Kansas.

Influences on Crandall include Joseph Clement Coll*, Herbert Morton Stoops*, and Howard Pyle.

**Sources**: Biographical entry and information provided 2007 by Roger Hill, from his personal research and interviews conducted with Crandall family survivors; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

*Edgar Rice Burroughs Fantastic Worlds* ( James Van Hise, 2005), *Edgar Rice Burroughs — Library of Illustration* Vol. 3 (Russ Cochran, 1984).

### Published Work

*Edgar Rice Burroughs' Master of Adventure* (Canaveral, 1965), *John Carter of Mars* (Canaveral, 1964), *Tarzan and the Madman* (Canaveral, 1964).

## Crisp, Steve

(b. August 27, 1955) British artist. Born in Tonbridge, Kent, Crisp from an early age showed an interest in drawing and painting. At seven, the family moved to a more rural environment and he became fascinated by landscape and the paintings of Constable and Turner. He loved creating imaginary landscapes using sketches he produced on location in the surrounding countryside, ranging from old trees to barns. By the age of twelve, Crisp had gained a reputation at school for his artistic endeavours, which led to commissions and illustration jobs such as producing film posters for the school film club. He won some awards for his art, and all through his teens he had a steady stream of commissions from clients, mainly consisting of landscapes and portraits. He attended East Ham College in 1974 for foundation courses in art, and completed a three-year degree in Graphic Design and Illustration at St. Martins School of Art in London, winning the Student of the Year Award in his last year. He immediately joined the Artist Partners Agency in Soho, and entered the world of commercial art. He stayed with the agency for ten years before striking off on his own as a freelancer.

Crisp is a versatile artist, working on books, magazines, film and video. His jobs have covered a very diverse range of subject matter including horror, fantasy, adventure, sea faring, disaster, children's fiction and advertising. Some memorable examples are his film posters for *Aliens*, and *The Princess Bride*, the UB40 Album Cover titled *UB44*, and his several book covers for Stephen King novels, among them *Insomnia, Cujo, Salem's Lot, Nightshift, Needless Things*. Crisp enjoys painting dark gothic horror covers, for authors such as Richard Laymon and Clive Barker, as much as he likes creating romantically hued works featuring unicorns, dragons, and castles. The horror covers "have loads of atmosphere … sometimes sinister, sometimes gory," Crisp says, and are striking images with immediate impact. He typically chooses to depict moody scenes such as graveyards, or startling images of rotting hands, skulls and vegetation, in close-up. In his "light" or heroic adventure fantasy covers, for series by authors such as Mickey Zucker Reichert, Hugh Cook, or Carole Nelson Douglas, he uses a pastel palette, presenting idealized images in a grand landscape as if seen from a great distance. Crisp paints in oils, gouache (opaque watercolors) and acrylic, using an airbrush and handbrush technique. He also uses crayons, ink and pencils in his sketching work. Since the late 1990s he has used computer technology for digital editing and creative work.

In addition to book covers, Crisp's images have been seen on exhibition and convention material, advertising, posters, jigsaw puzzles, greeting cards, and prints. His list of clients ranges from CBS, RCA, Euro-Dollar Rentacar, Thompsons Directory, Singapore Airlines, and Euro-Disney, to the portraits of sporting greats for soccer and Rugby clubs, such Wigan Warriors Rugby Club, and pastoral scenes of small English villages — which have become a specialty. Crisp has exhibited his work internationally and has won awards for his fantasy work. He has been featured in a number of books on fantasy and landscape artists, and in the *Spectrum Anthology of Contemporary Fantasy Art*. Crisp is married with four children, and reports with

pride that his eldest son has just been accepted into art college.

**Sources:** www.crispart.co.uk; e-mail from the artist December 2005; "Interview with Steve Crisp" in *Richard Laymon Kills* ezine, April 2000 www.ains.net.au/ [accessed December 2005]

### Published Work
### Collections/Anthologies
### (various contributing artists)

John Grant and Ron Tiner. *The Encyclopedia of Fantasy and Science Fiction Art Techniques.* Running Press Book Publishers, 1996; Paul Barnett, ed. *Paper Tiger Fantasy Art Gallery. U.K.: Paper Tiger Press/ Collins & Brown, 2002.*

BOOKS ILLUSTRATED INCLUDE: *After Alice Died* (Grafton, 1988), *After Midnight* (Headline, 1987, 1997), *A Graveyard for Lunatics* (Grafton, 1991), *Alarums* (Headline, 1994), *Allhallow's Eve* (Headline, 1994), *Amara* (Headline, 2003), *Among the Missing* (Headline, 1999), *And Eternity* (Severn House, 1990, Grafton, 1991), *Angels* (Headline, 1993), *Angelus* (Sphere, 1985), *Bad to the Bone* (Headline, 1996), *The Beast House* (Headline, 1994), *Being a Green Mother* (Severn House, 1989), *The Best Fantasy Stories from The Magazine of F&SF* (Octopus, 1985), *Beyond Freedom* (Hodder & Stoughton, 1998), *Beware* (Headline, 1994), *Bite* (Headline, 1996), *Black Rock* (Gollancz, 1996), *Blood Crazy* (NEL 1995), *Blood Games* (Headline, 1992), *Body Rides* (Headline, 1996), *The Broken Goddess* (Penguin, 1993, ROC, 1994), *Carrion Comfort* (Headline, 1990), *Chaos Mode* (HarperCollins, 1994), *Charmed Life* (Grafton, 1991), *Children of the Night* (Headline, 1992), *Chronicles of an Age of Darkness: 1 Wizards and the Warriors, 2 Wordsmiths and the Warguild, 3 Women and the Warlords, 4 Walrus and the Warwolf, 5 Wicked and the Witless, 6 Wishstone and the Wonderworkers, 7 Wazir and the Witch, 8 Werewolf and the Wormlord, 9 Worshippers and the Way, 10 Witchlord and the Weaponmaster* (Corgi, 1989, 1990, 1991, 1992), *City of Illusions* (Vista, 1996), *City of Truth* (Legend, 1991, St. Martin's, 1992), *Come Out Tonight* (Hodder Headline, 2000), *Cursed* (Hodder & Stoughton/NEL, 1995), *Dandelion Wine* (Grafton, 1991), *Dangerous Games* (Hodder & Stoughton, 1994), *Dark Ashram* (Grafton, 1991), *Darker* (NEL, 1996), *Darkfell* (Orion, 1997), *Dark Love* (Hodder & Stoughton, 1995, NEL, 1996), *Dark Mountain* (Headline, 1992), *Death Arms* (Grafton, 1989), *Deathstalker Rebellion* (Vista, 1996, Gollancz 2001), *The Devil on May Street* (Gollancz, 1997), *Dolores Claiborne* (NEL, 1995), *Down to Heaven* (NEL, 1997), *Dreadful Tales* (Hodder Headline, 2001). *Ecce and Old Earth* (NEL, 1992), *Echoes* (Fontana, 1992), *The Edge of Vengeance* (Headline, 1991), *Empress* (Ace/UK, 2001), *Endless Night* (Headline, 1993), *Fairyland* (Gollancz, 1995), *Faraday's Orphans* (Gollancz, 1996), *Fate* (Millennium/Orion, 1995), *Fahrenheit 451* (Grafton, 1990), *Fear Itself* (Warner Aspect, 1995), *Fiends* (Headline, 1997), *A Fisherman of the Inland Sea* (Gollancz, 1996), *Flightless Falcon* (Orion/Gollancz, 2001), *The Flight of the Mariner* (Hodder & Stoughton, 1997), *For Love of Evil* (Grafton, 1989), *Four Ways to Forgiveness* (Gollancz, 1996), *Fractal Mode* (HarperCollins, 1992), *Frankenstein* (Penguin/Puffin, 1990), *The Fury* (Grafton, 1992), *The Golden Apples of the Sun* (Grafton, 1993), *Guests* (Headline, 1997), *Hard Shoulder* (NEL, 1996), *Homegoing* (Gollancz, 1991), *The Hoodoo Man* (Headline, 1992), *Houses* (Headline, 1997), *How Few Remain* (Hodder & Stoughton, 1998), *The Illustrated Man* (Grafton, 1990), *Imperial Light* (Millennium, 1994), *In Darkness Waiting* (Grafton, 1991), *Insomnia* (Hodder & Stoughton, QPB 1994, NEL, 1995), *In the Dark* (Headline, 1994), *In Still and Stormy Waters* (Headline, 2002), *Island* (Headline, 1996), *I Sing the Body Electric!* (Grafton, 1991), *King Blood* (Hodder & Stoughton, 1997), *Lady Pain* (Gollancz, 1998), *The Lake* (Headline, 2004), *The Late Show* (NEL, 1994), *Letters from the Dead* (Grafton, 1987), *Lies and Flames* (Headline, 1992), *Lethal Kisses* (Millennium, 1996), *Little Deaths* (Millennium, 1995), *Long After Midnight* (Grafton, 1993), *Looking for the Mahdi* (Vista, 1996), *Master of the Sidhe* (Bantam, 1988), *Mercycle* (Grafton, 1993), *Midnight's Lair* (Headline, 1992), *The Midnight Tour* (Headline, 1998), *Mona Lisa Overdrive* (Grafton, 1989), *The Monarchies of God: 1 Hawkwood's Voyage, 2 Heretic Kings, 3 Iron Wars, 4 Second Empire, 5 Ships From the West* (Gollancz, 1995, 1996, 1999, 2001, 2003), *The Moorstone Sickness* (Grafton, 1990), *Mother of Storms* (Millennium, 1994), *Nailed by the Heart* (Hodder & Stoughton, NEL, 1995), *The Nameless* (Granada, 1985), *Narabedla, Ltd.* (Gollancz, 1991), *Neuromancer* (Grafton, 1989), *Night in the Lonesome October* (Headline, 2001), *Night Show* (Headline, 1994), *One Rainy Night* (Headline, 1991), *Only Begotten Daughter* (Legend, 1991), *Outnumbering the Dead* (Legend, 1991, St. Martin's, 1992), *Paradise* (Hodder & Stoughton/NEL, 1994), *The Penguin Book of Ghost Stories* (Penguin, 1984), *Prayers to Broken Stones* (Headline, 1992), *Psychlone* (Gollancz, 1993), *Raven of Destiny* (Methuen, 1984), *The Renshai Chronicles: Beyond Ragnarok, Prince of Demons, Children of Wrath* (Orion/Millennium 1996, 1997. 1998), *The Renshai Trilogy: Last of the Renshai, The Western Wizard, Child of Thunder* (Orion/Millennium, 1993, 1998, 2001), *Scion's Lady* (Gollancz, 1997), *Serpent's Blood* (Legend, 1995), *The Seventh Son* (Headline, 2002), *Skyfire: The Chronicles of the Keeper* (Sphere, 1988), *The Sky Lords, War of the Sky Lords, Fall of the Sky Lords* (Gollancz, 1989, 1990, 1991), *Slambash Wangs of a CompoGormer* (Collins, 1987), *Spirit Mirror* (Fontana, 1988), *Straker's Island* (Gollancz, 1998),

*Strange* (Warner U.K., 1994), *Sweetheart, Sweetheart* (Grafton, 1990), *Sword & Circlet: 1 Keepers of Edanvant, 2 Heir of Rengarth, 3 Seven of Swords* (Corgi, 1988, 1989, 1990), *Take Back Plenty* (Unwin, 1990), *The Talisman* (NEL, 1996), *This Side of Judgement* (NEL, 1995), *Tigana* (Viking Penguin, 1990), *To the Land of the Living* (Gollancz, 1990), *The Tough Guide to Fantasyland* (Gollancz, 1996), *The Toynbee Convector* (Grafton, 1990), *The Travelling Vampire Show* (Hodder Headline, 2000), *Unicorn Mountain* (Grafton, 1989), *Virtual Mode* (HarperCollins, 1991), *Warrior* (Legend, 1991), *Wizrd* (Headline, 1994), *Wulf* (Headline, 1991), *Zoo Event* (Hodder & Stoughton, 1996). *65 Great Spine Chillers* (Octopus, 1985), *1999* (Headline, 1997).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1991 (6)

**Misc.**: *The Village of Briarton* computer game sourcebook cover (Gold Rush Games, 2003)

## D'Achille, Gino

(b. 1935) British artist. Born in Rome, Italy, D'Achille began his art studies at the Liceo Artistico in Rome at the age of thirteen. At the age of 19 he enrolled in the University there, studying Architecture for three years while simultaneously working in an advertising company producing film posters and illustrations. He then moved to Milan where he became a fulltime freelance commercial artist. In 1964 he moved to London, after being recruited to illustrate David Kossof's *Bible Stories* (Follett Publishing, 1969), an extremely popular book that established his credentials as a top illustrator in England. He stayed in England, primarily working as a book cover artist, and has since done hundreds of paintings for book jackets in England and the United States. D'Achille first became known to American fans with his paintings for the *John Carter of Mars* series by Edgar Rice Burroughs, published by Ballantine Books in 1973. He has produced cover art for over a hundred SF titles for DAW Books, Ace, Ballantine and other publishers. He is also known for his series of *Flashman* cover paintings and for his paintings for western adventure stories and war stories, historical romances, and adventure thrillers. He has also done some young adult science fiction mysteries, children's books and advertising art, and has worked for animation companies in London, Germany and France.

**Sources**: "Scoop e-Newsletter: Gino D'Achille Paintings in Cochran Auction," March 3, 2006 online http://scoop.diamondgalleries.com/scoop_article.asp?ai=11357&si=123; Weinberg, 1988.

### Published Work

*Armageddon Run* (Pan, 1990), *Avengers of Carrig* (DAW, 1980), *is Chronicles of Counter Earth: #6 Raiders of Gor, #9 Marauders of Gor* (Ballantine, 1973, DAW 1975), *Demon Princes: #1 The Star King, #2 Killing Machine, #4 The Face* (DAW, 1978, 1979), *Dragonflight* (Ballantine, 1971), *The Drawing of the Dark* (Granada, 1981), *Emphyrio* (DAW, 1979), *Faded Sun: The Shonjir* (DAW, 1979), *First Armada Ghost Book* (Ballantine, 1979), *Ghost Dance* (DAW, 1979), *Killing Machine* (DAW, 1978), *Llana of Gathol* (Ballantine, 1976), *The Lucifer Comet* (DAW, 1980), *The Luck of the Spindrift* (Pocket, 1973), *Martian Tales: #1 A Princess of Mars, #2 Gods of Mars, #3 Warlord of Mars, #4 Thuvia Maid of Mars, #5 Chess of Mars, #6 Mastermind of Mars, #7 Fighting Man of Mars, #8 Sword of Mars, #9 Synthetic Men of Mars* (Ballantine, 1973, 1977, 1979), *Oath and the Sword* (Ballantine, 1973), *Quest for the White Witch* (DAW, 1978), *People Beyond the Wall* (DAW, 1980), *Pursuit of the Screamer* (DAW, 1978), *Saga of Tarl Cabot: #8 Hunters of Gor, #10 Tribesman of Gor, #12 Beasts of Gor, #13 Explorers of Gor* (DAW, 1974, 1976, 1978, 1979), *The Storm Lord* (DAW, 1976), *Time Slave* (DAW, 1975), *Trial by Fire* (Pan, 1990), *Uller Uprising* (Ace, 1983), *Undersea City* (Ballantine, 1971), *Vazkor, Son of Vazkor* (DAW, 1978), *The Warlord of the Air* (DAW, 1978), *West of Eden* (Granada, 1984), *Winter in Eden* (Grafton, 1986).

## Dameron, Ned

(b. May 7, 1943) American Artist. Born Edward Palfrey IV, Dameron is a native of Louisiana; he was born in Rio, and grew up in Hammond and Baton Rouge. He began college in 1961 at The Tulane University School of Architecture, in New Orleans, but by 1963 was studying painting with the Abstract Expressionist painter Ida Kohlmeyer at Tulane's Newcomb School of Art. After studying sculpture and figurative realism with major artists at the school, he graduated with a BFA in 1970, with sculpture as his major. During this period he was Art Director for a small intermedia theater, designing costumes, giant puppets and sets. Dameron's mother in 1969–1970 had an art gallery in New Orleans, and dealt in contemporary European paintings many of which were of the fantastic school; this gave him the idea that he might similarly in that direction. After graduation he worked for an advertising agency then turned to easel paintings for local galleries, and freelance illustration painting under the name "Arthur Amber." Dameron lived and painted in San Francisco 1977–1979, and was influenced by the then emerging style sometimes called "California Visionary." He returned to Louisiana, and since the 1980s has exhibited his personal works, while taking freelance assignments in the SF genre.

Dameron's mix of romanticized architectural backgrounds, old-world style, and colorful palette lends itself to the kinds of literary projects under-

taken by specialty house publishers, the fully illustrated high quality hard-cover book, published in limited quantities for collectors. Only rarely has he taken commissions for single "flat" covers, and almost all his commissions have come from two publishers, Donald M. Grant and Underwood-Miller. To give examples of the scope of these publications, Stephen King's *Dark Tower III: The Wasteland* (1991) contained twelve full color plates (interior illustrations), ten of which were double page spreads, plus duotone end sheets and a full color dust jacket, all painted by Dameron, and *The Coelura* by Anne McCaffrey (1987) contained fifty black-and-white interior illustrations. Many other books involve similarly impressive numbers of illustrations.

Dameron works in oil on canvas or illustration board, pen/ink on scratchboard, sometimes with acetate overlays, to gain the effect desired. Among his artistic influences are Maxfield Parrish*, Virgil Finlay* and Frank Frazetta*. and in general he aims for a personalized style in the manner of 19th century academic and twentieth century art nouveau and surrealist painters. In the mid 1990s he moved into gaming, finding the same opportunity there to build a freelance relationship with one major client (TSR, Inc.), and work on projects, which similarly demanded a high volume of interior illustrations. Dameron is relatively uninterested in fandom, however. He sculpted the base for the 1988 Hugo Award, for the World Science Fiction convention in New Orleans, an honor usually accorded an artist who resides in the host city. Dameron's work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980). His science fiction and fantasy work, and easel paintings, have been shown at several galleries across the United States, and the New Britain Museum of American Art (CT), who holds several paintings in their collection. An unpublished work, "Mortality of the Proton," was featured in a *Spectrum Anthology of Fantasy Art* (1992). In recent years he has worked from a woodland studio painting and producing figurative bronze sculpture based on Old and New World myths.

**Sources**; correspondence from the artist, July 2005; www.grantbooks.com

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Asutra* (Underwood-Miller, 1983), *The Augmented Agent* (Underwood-Miller, 1986), *Black Colossus* (Donald M. Grant, 1979), *Blood of Amber* (Underwood-Miller, 1986), *Blue Rose* (Underwood-Miller, 1985), *The Brave Free Men* (Underwood-Miller, 1983), *The Coelura* (Underwood and Miller/Tor, 1987, SFBC, 1988), *The Curious Quests of Brigadier Ffellowes* (Donald M. Grant, 1986), *The Dark Side of the Moon* (Underwood-Miller, 1986), *The Dark Tower III: The Waste Lands* (Donald M. Grant, 1991, NAL, 1992), *Emperor of Dreams: A Clark Ashton Smith Bibliography* (Donald M. Grant, 1978), *Emphyrio* (Charles F. Miller, 1995), *The Face in the Abyss* (Donald M. Grant, 1991), *The Faceless Man* (Underwood-Miller, 1983), *Gold and Iron* (Underwood-Miller, 1982), *Hand of Kane* (Centaur Press, 1976), *Kull* (Donald M. Grant, 1985), *The Last Adventurer* (Donald M. Grant, 1984), *Lost Moons* (Underwood-Miller, 1982), *Marcia of the Doorstep* (Donald M. Grant, 1999), *Marune* (Underwood-Miller, 1984), *Messenger of Destiny* (Donald M. Grant, 1983), *Moreta, Dragonlady of Pern* (Underwood-Miller, 1985), *Prince of Lies: Forgotten Realms* (TSR, Inc., 1993), *Realms of Infamy: Forgotten Realms* (TSR, Inc., 1994), *Realms of Valor: Forgotten Realms* (TSR, Inc., 1993), *Sailing to Byzantium* (Underwood-Miller, 1985), *Science Fiction in Old San Francisco: Vol. 1 Into the Sun, Vol. 2 History of the Movement from 1854 to 1890* (Donald M. Grant, 1980), *Screams: Three Novels of Suspense* (Underwood-Miller, 1989), *The Second Generation: Dragonlance* (TSR, Inc., 1994, Wizards of the Coast, 2001), *Showboat World* (Underwood-Miller, 1983), *The Stand* (Signet, 1991), *Son of the Tree* (Underwood-Miller, 1983), *Take My Face* (Underwood-Miller, 1988), *The Talisman* (Donald M. Grant, 1984), *Terrors of the Sea* (Donald M. Grant, 1996), *To Live Forever* (Charles F. Miller, 1995), *Trullion* (Underwood-Miller, 1984), *Trumps of Doom* (Underwood-Miller, 1985), *Tschai: The Dirdir*, *The Pnume* (Underwood-Miller, 1969, 1970, 1981), *Wyst* (Underwood-Miller, 1984), *You Lucky Girl!* (Donald M. Grant, 1999).

GAME-RELATED ILLUSTRATIONS INCLUDE: (ALL TSR, INC.) *AD&D Dungeon Master Guide, 2nd ed* (1995), *AD&D Player's Handbook, 2nd ed revised* (1995), *Arms and Equipment Guide: AD&D* (1991), *Aurora's Whole Realms Catalogue: Forgotten Realms* (1992), *Beyond the Prism Pentad: Dark Sun* (1995), *Complete Book of Gnomes and Halflings* (1993), *Demi Human Deities* (1998), *The Eternal Boundary: Planescape* (1994), *Fires of Dis: Planescape* (1995), *Forgotten Realms Adventures* (1990), *Hall of Heroes* (1989), *Harbinger House: Planescape* (1995), *In the Abyss: Planescape* (1994), *In the Cage: A Guide to Sigil* (1995), *Masque of the Red Death and Other Tales: Ravenloft* (1994), *Neither Man Nor Beast: Ravenloft* (1995), *Pages from the Mages* (TSR, Inc., 1995), *Planewalker's Handbook: Planescape* (1996), *Ravenloft: A Guide to Gothic Earth game accessory* (1994), *Sea of Fallen Stars* (1999), *Shadowdale: Forgotten Realms* (1989), *Thri-Kreen of Athas: Dark Sun Game Accessory* (1994), *Time of the Dragon: Dragonlance* (1989), *Vikings Campaign Source Book* (1991), *Warlord's Tactical Manual Reference Guide: Blood Wars* (1996), *Warriors and Priests of the Realm* (1996), *Wizards and Rogues of the Realm* (1995).

MAGAZINES ILLUSTRATED INCLUDE:
HM: 1980 (6)
DRAG: 1989 (3, 4, 5, 8); 1990 (1)

**Misc:** Nolacon II — SF Worldcon program and souvenir book (1988), *Ned Dameron's Waste lands portfolio*: Illustrations from the Donald M. Grant, Inc. hardcover edition of Stephen King's *The Dark Tower III: The Waste Lands* (1991).

## Davies, Gordon Charles H.

(May 6, 1923–May, 1994) British Artist. Davies began painting science fiction paperback covers in 1952, when he was working for an art studio. Besides his paintings of bug-eyed monsters for U.K. publishers, during the 1950s-1970s Davies was one of England's foremost automobile illustrators, working for car manufacturers as well as private companies. His most notable contribution to that genre is probably the *Profile* booklets of vehicle marque history, a series that began April 1966 and ran for 96 publications. Davies also did illustrations for Eagle Comics, and children's books and worked for pottery companies such as Coalport.

Like Frank R. Paul*, Davies created human figures that were initially unconvincing, and so his covers tended to feature imaginative monsters, machines, and alien landscapes. His art was in constant demand from several publishers, including Hamilton, and John Spencer, until he became the mainstay of Curtis Warren. Unlike most regular cover artists of the time, Davies was rarely given a manuscript to read and then illustrate, instead he created his own images for the covers. When Davies began working for Curtis Warren, their main author, Dennis Hughes, was writing mundane space operas based on covers by Ray Theobald*. In 1952, Hughes was asked to write a science fantasy novel based on Davies' more bizarre paintings and Hughes' work was so improved that the Curtis line of books — then floundering — prospered until the end of the British paperback boom in 1954. He continued to work in the field into the 1970s, for Pan and New English Library, for whom he provided covers for Robert A. Heinlein titles. His book credits appear as Gordon C. Davies. Davies worked from his home in Lyminge, Kent, where he lived with his wife until his death,

**Sources:** Mike Ashley corrections to the Locus index online http://www.locusmag.com/index/sfmaged.htm (Wed, 24 May 2000); www.Ancestry.com; Janet Sacks. *Visions of the Future* (Chartwell, 1976), Antique Fine Art Gallery (UK) online www.antique-fine-art.com; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Alien Worlds* (London Mews, 1976), *"A" Men* (Curtis Warren, 1952), *Amateurs in Alchemy* (Panther, 1953), *And the Stars Remain* (Panther, 1952), *Asteroid Forma* (Curtis Warren, 1953), *Atoms in Action* (Panther, 1953), *Atom-War on Mars* (Panther, 1952), *Ayron IV* (Bailey Brothers & Swinfen, 1975), *Beyond Geo* (Curtis Warren, 1953), *Beyond These Suns* (Curtis Warren, 1952), *Beyond This Horizon* (NEL, 1978), *Beyond Zoaster* (Curtis Warren, 1953), *Bio-Muton* (Curtis Warren, 1952), *Biology "A"* (Curtis Warren, 1952), *Blue Asp* (Curtis Warren, 1952), *Blue Peril* (Curtis Warren, 1953), *Brain Palaeo* (Curtis Warren, 1953), *Caltraps of Time* (NEL, 1976), *Cauldron of Witches* (Bailey Brothers & Swinfen, c. 1973), *Challenge* (Curtis Warren, 1954), *Childhood's End* (Pan, 1956). *Chloroplasm* (Curtis Warren, 1952), *Cosmic Conquest* (Curtis Warren, 1953), *Cosmic Echelon* (Curtis Warren, 1952), *Cybernetic Controller* (Hamilton & Co., 1952), *Damnation Alley* (Sphere, 1973), *Daughter of Time* (Peter Davies, 1955), *Destination Alpha* (Curtis Warren, 1952), *Dread Visitor* (Panther, 1952), *Dwellers in Space* (Curtis Warren, 1953), *Earthlight* (Pan, 1957), *Encounter in Space* (Panther, 1953), *Ferry Rocket* (Curtis Warren, 1954), *Flight into Space* (Pan, 1956), *Forbidden Planet* (Badger, 1961), *Forgotten Race* (Brown Watson, 1963), *From What Far Star* (Panther, 1953), *Gamma Product* (Curtis Warren, 1952), *Green Hills of Earth* (Pan, 1956), *House of Many Changes* (Curtis Warren, 1952), *Ionic Barrier* (Curtis Warren, 1953), *Legion of Time* (Brown Watson, 1952), *Lost Aeons* (Curtis Warren, 1953), *Lost World* (Curtis Warren, 1953), *Mammalia* (Curtis Warren, 1953), *Menacing Sleep* (Panther, 1952), *The Moon* (Macdonald, 1971), *The Moon is Hell* (NEL, 1975), *Mortals of Reni* (Curtis Warren, 1953), *Mutants Rebel* (Panther, 1953), *North Dimension* (Brown Watson, 1954), *Operation Orbit* (Curtis Warren, 1953), *Organic Destiny* (Curtis Warren, 1953), *Out of the Silent Places* (Curtis Warren, 1952), *Overlord New York* (Curtis Warren, 1953), *Pacific Advance* (Curtis Warren, 1954), *Paradox Men* (NEL, 1976), *People of Asa* (Curtis Warren, 1953), *Photomesis* (Curtis Warren, 1952), *Podkayne of Mars* (NEL, 1978), *Pre–Gargantua* (Curtis Warren, 1953), *Prelude to Space* (NEL, 1980), *Puppet Masters* (NEL, 1987), *Red Planet* (Pan, 1967), *Research Opta* (Curtis Warren, 1953), *Return to Mars* (Brown Watson, 1954), *Revolt in 2100* (Brown Watson, 1953), *Rockets and Missiles* (Hamlyn, 1970), *Sands of Mars* (Sedgwick & Jackson, 1976), *Satellite B.C.* (Curtis Warren, 1952), *Seeing Knife* (Curtis Warren, 1954), *The Seventh Dimension* ( John Spencer, 1953), *Solar Gravita* (Curtis Warren, 1953), *Space Cadet* (NEL, 1986), *Space Family Stone* (NEL, 1971), *Space Salvage* (Panther, 1953), *Space Treason* (Panther, 1952), *Spykos 4: Strange Life-Forms on Unexplored Planets* (Brown, Watson, 1962), *Stained Glass World* (NEL), *Starship Troopers* (NEL, 1979, 1986), *Stella Radium Discharge* (Curtis Warren, 1952), *Suns in Duo* ( John Spencer, 1953), *Third Mutant* (Curtis Warren, 1953), *Time and Space* (Curtis Warren, 1952), *Time Drug*

(Curtis Warren, 1954), *To the Ultimate* (Scion, 1952), *Tri-planet* (Curtis Warren, 1953), *Twenty-Four Hours* (Curtis Warren, 1952), *Underworld of Zello* (Panther, 1952), *Valley of Terror* (Curtis Warren, 1953), War of Argos (Curtis Warren, 1952), *World of Gol* (Curtis Warren, 1953), *Zenith D* (Curtis Warren, 1952), *Zero Point* (Curtis Warren, 1952).

MAGAZINES ILLUSTRATED INCLUDE:
AUTH: 1952 (5/#21, 6/#22, 7/#23, 8/#24, 11/#27)
FUTSS: 1953 (summer) 14 and 16
TofT: (8, 9, 10, 11)
WofS: 1952 (11) #4,5
WofF: 1953 (#10/summer); 1954 (#13/spring)

## Davis, Patricia A.

(b. 1947) Born in Indiana, Pennsylvania, and now a long time resident of Oakland, California, Davis is largely self-taught. She is chiefly known for the hundreds of paintings she has displayed and sold at science fiction conventions throughout the country, and one-woman shows locally in Oakland, during the 1970s through the mid 1990s. She does very little commercial illustration, and prefers to create her own personal works. These are often symbolic/visionary fantasy works in content, with science fictional elements. At times, they feature delicately beautiful women as central figures portrayed against simple, starkly photorealistic backgrounds that have an alien cast because of the atypical placement of natural elements, like rocks, trunks of trees, a stone wall. In the 1980s Davis began her *Gateway* Series of acrylic paintings, based on her belief that gateways to other dimensions or realities exist in our world. In these works, a monumental stone doorway replaces the central figure, and the entrance creates a portal to another world, typically depicted as planetary bodies in outer space. Davis has done many astronomical paintings and planetscapes based on photo references; *The Pleiades* star group and *Horsehead Nebula* are among her favorite subjects. Davis was the recipient of a Chesley Award, 1988 for in the category of color work, unpublished for her painting "Tomorrow."

***Sources:*** www.patriciadavisfineart.com/Paintings.html; *"The Art of Science Fiction and Fantasy" Delaware Art Museum Catalog, 1990.*

### Published Work

*Hothouse* (Easton Press, 1987), *Memories and Visions: Women's Fantasy & Science Fiction* (Crossing Press, 1989)

## Davis, Roger

(?) British artist. "A very talented artist," according to Phil Harbottle, SF historian and scholar, "Davis appeared briefly in the science fiction field in the mid 1950s. His color work had a bold simplicity, but his black and white illustrations, often executed on scratchboard, were pleasantly intricate and comparable to the best art in the field." (Weinberg, 1988). Little else is known about his work or career, other than the possible connection to John Richards*, pointed out by Mike Ashley in his biography of Richards. Ashley conjectures that Davis and Richards may have been the same person. Harbottle notes that Davis "drifted into 'gangster' covers, and was lost to the science fiction field" (Weinberg, pp. 87–88), and while Harbottle does not provide further information, this would have been the same period when Richards was working full steam for *Authentic* magazine.

**Sources**: Philip Harbottle biography in Weinberg, 1988, pp. 87–88.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Decreation* (Scion, 1952), *The Time Trap* (Scion, 1952)

MAGAZINES ILLUSTRATED:
Weird World: 1955–1956 (#1, #2)

## Dean, Malcolm Fred

(April 15, 1941-February 24, 1974) British artist. "Mal" Dean was born in Widnes, near Liverpool, and studied at Liverpool School Of Art from 1959–1961. He was equally well known in science fiction and the jazz world, the latter through his weekly cartoons for *Melody Maker* magazine. Dean was part of the renaissance in music, poetry and art which arose in Liverpool in the 1960s, as SF author Michael Moorcock recalled in his Tribute to the artist (*New Worlds Quarterly 8*, 1975), although Dean's highly individualistic talent, and inability to compromise when it came to using that talent, may also have prevented him from sharing in the success which came to many of his contemporaries. Dean was founding member of the *Amazing Band*, an underground group which recorded an album at Pathway Studios, London in 1970. His art was inspired by graphic artists of the late Victorian and Edwardian periods — Tenniel and Heath Robinson.

During his brief commercial career, Dean demonstrated his versatility in formats ranging from posters, to comic strips and cartoons, to caricatures accompanying record reviews, to album covers and book illustrations. He preferred working in black-and-white, and his style was vivid, strong, and surreal with — it's said — a heavy dose of irony. He is best remembered for his illustrations for Moorcock's *Jerry Cornelius* stories, and some memorable covers for *New Worlds* in the late 1960s and early 1970s.

Dean's very promising career was cut short when he discovered he had cancer in 1973 — the same kind that his sister had died from a few months previ-

ously, as Moorcock noted in his Tribute (1975). In February 1974 Dean contracted pneumonia as the result of treatments which had weakened him, and was sent home from the hospital; he was only 32 when he died. His last published drawings appeared in *New Worlds 8* (1975), for the story "Slow Drag," and in a magazine which lasted for only two issues: *Other Times* Vol. 1, #1 (P.P.Layouts Ltd 1975). A major retrospective of Dean's work was mounted in 1993 at the Bryan Briggs Bluecoat Gallery, Liverpool, the first exhibit since memorial exhibitions were held in 1974 in Liverpool, Widnes, and London. Dean was survived by his wife, Libby and two children, Sam and Alice.

**Sources**: e-mail from Michael Moorcock 2/6/06; Moorcock, Michael "Mal Dean" Tribute in: *New Worlds 8*, ed. Hilary Bailey, London: Sphere 1975 , p. 151–155 [provided by Mark Young]; *Mal Dean, 1941–74: Cartoons, Illustrations, Drawings and Paintings* (Blue Coat Gallery and Halton Borough Council, 1993).

### Published Work

*A Cure for Cancer* (Allison & Busby, 1971), *English Assassin* (w/ R. Glynn Jones: Harper & Row, 1972), *Freelance Pallbearers* (MacGibbon and Kee, 1968), *Lives and Times of Jerry Cornelius* (Harrap, 1987), *My Experience in the Third World War* (w/ R. Glynn Jones et.al: Savoy, 1980), *Nature of the Catastrophe* (w/ R. Glynn Jones: Hutchinson, 1971), *New Nature of the Catastrophe: Vol. 9, The Tale of the Eternal Champion* (Orion, Plain Clothes (Allison & Busby, 1971), *A Stained Glass Raree Show* (Allison & Busby, 1967).

## Dean, Roger

(August 31, 1944). British artist. One of the best known fantasy artists to emerge during the early psychedelic period of the 1970s, Dean is probably most famous for his "other worldly" designs for record album covers, for bands such as "Yes" and "Asia." Also important, however, although less recognized, have been his innovative contributions to commercial design in a number of creative fields, and his influence on British fantasy illustration has been substantial.

Born in Ashford, Kent, England, Dean's father was an engineer in the British army who took the option of going abroad, so most of the artist's childhood was spent away from England — in Greece, Cyprus and Hong Kong. The family returned to Britain in 1959, and after attending Ashford Grammar School, he took a three-year course in Industrial Design (first silversmithing, and then furniture design) at Canterbury School of Art, 1961 to 1964, leading to a National Diploma of Design. He then spent three years at the Royal College of Art Furniture School, graduating in 1968. His invention of a foam-based Sea Urchin Chair, which would conform to the sitter, was exhibited at the Design Centre in the Haymarket, where it became the focus of media attention and led to his designing seating for "Upstairs" at musician Ronnie Schott's jazz club in London. The manager of a rock group called "Gun" saw a drawing by Dean (at the club) and this led to the artist's first record album cover work, in 1968 the their album "Race with the Devil." The job launched his career as foremost illustrator of record album covers in Britain. His design for the cover of the first album by the African/Caribbean band, Osibisa, in 1971, which featured a flying elephant, drew major attention to his work. Later that year he designed his first album cover for the progressive rock band "Yes," and it is his work for that group that he is perhaps best known.

In 1975, with his brother, Martyn, Dean founded the publishing company Dragon's Dream — named after the Chinese "Year of the Dragon" — to publish *Views*, a compilation of Dean's album cover art. It was conceived to be a large format, colorful and high quality picture book, formatted to emulate the size and shape of a record album sleeve. The square format established the "look" of the imprint, and in 1976 *Views* was followed by "Album Cover Album," a visual history of record covers, the first of a series of books which collected hundreds of examples of outstanding album cover artworks. That same year, Dean and partner Hubert Schaafsma set up a second "sister" company, Paper Tiger, a specialist imprint for science fiction and fantasy art books. Almost all the books published were in the same distinctive square format. By commissioning single artist collections and anthologies featuring the art of the best fantasy artists of the day, Dean and his brother were highly influential in establishing the credibility of the art and the artists. Among the artists whose books Paper Tiger published in early years were those of Chris Foss*, Patrick Woodruffe*, Frank Hampson*, Chris Moore* and Peter Elson*. In 1979 Dean became a director of Magnetic Storm, a design company he formed with his brother and Robert Fitzgerald, to specialize in product research and development. The name of the company then also became the title of the successor to *Views*, a second compilation of projects, stage designs and illustrations by Martyn and Roger Dean, *Magnetic Storm* (Paper Tiger, 1984). By 1981 the Deans had sold their interest in the publishing company, and Schaafsma took over Paper Tiger, although they continued to be involved with the company as editors, artists and authors.

During the 1980s, Dean also expanded his interests in other fields. He continued producing innovative concepts for modern house design, a lifelong interest rooted in his first "Design for Living" exhibition in 1970. The first full size prototype of

Dean's curvilinear house design was built in 1982, in fiberglass, for an exhibition at the International Ideal Home Exhibition, in Birmingham, England. In 1985, Dean began his long association with the game company that later became known as "Psygnosis." In addition to creating game box cover designs for several video computer games from that company, he also has done box covers for games by Electronic Arts, Hasbro Interactive and THQ. In the mid 1990s, he collaborated on developing the computer game *Black Onyx*. In recent years, Dean has integrated various aspects of his work to design homes and sustainable villages "for life in the 21st century" using new building methods based on his "Home For Life" concept — a creative extension of architectural principles that yield houses that are "artistically beautiful, environmentally kind, but cheap and quick to build" (Dean, "On Architecture" at his website).

Dean produces large-scale landscape paintings, with dimensions as large as 6' × 9', that remain characteristically fantastic/science fictional in theme, with a dreamy, graceful and visionary style. His paintings are exhibited in galleries in the U.S. U.K., and Australia, and he has reproduced several of them as limited edition fine art prints, calendars, cards, and other products. In 2005, Dean announced plans for a feature film called Floating Islands, to be based on his famous "floating islands" imagery that first appeared on his album cover art for Pathways, for the rock band "Yes" in 1973. In addition to his brother, Dean has two sisters, Penny and Phillipa. He is married, with children, and has lived on England's south coast, in Brighton, since 1972.

**Sources**: Artist website at www.rogerdean.com; Profile at www.artistsuk.com.uk/acatalog/Deanprofile.htm.

### Collections and Anthologies (Various contributing artists)

Dean, Roger and Dean, Martyn. *Magnetic Storm* (Paper Tiger, 1984, reissued 1993 by Pomegranate U.S.), Dean, Roger. *Views* (Dragon's Dream, reissued 1993 by Pomegranate U.S.), Lehmkuhl, Donald. *The Flights of Icarus* (A & W visual library, 1977). Sacks, Janet. *Visions of the Future* (New English Library, 1976).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Hour of the Thin Ox* (Unwin, 1987), *Other Voices* (Unwin Hyman, 1988), *The View Over Atlantis* (Ballantine, 1973), *War of the Worlds: Global Dispatches* (w/ Tim White: Bantam Spectra/SFBC, 1996), *The World Fantasy Awards: Vol. 2* (Doubleday, 1980).

## Delamare, David J.

(b. December 9, 1956) American artist. Born in Leicester, England, Delamare immigrated at the age of three with his mother Una to the United States, settling permanently in the city of Portland, Oregon. Una, an amateur painter, hailed from a family of artists, and was supportive of her son's artistic sensibilities from the start, furnishing him with art supplies, imaginative stories, and hand-sewn costumes. Delamare's maternal grandmother, an eccentric and iconoclastic British vaudevillian dancer known for an act called "Leg Mania," also encouraged by example. As unconventional as his forbears, Delamare has never driven, never held a "real" job, seldom wakes before 11 AM, and rarely agrees to appear in public. And, while his work has appeared on record covers and in numerous books and films, he generally eschews commercial income for the pleasure of producing material that directly reflects his own interests and sensibilities.

After graduating from Portland State University in 1978, with a degree in fine arts, graphic arts and printmaking, Delamare in 1980 established a graphics studio, with a partner. This led to private and commercial commissions, and gallery exhibits, sufficient to persuade Delamare to continue his art career on his own, in 1983. At first glance, Delamare's paintings appear oddly diverse-ranging from characters in children's books, and mermaids and fairies, to sophisticated figurative or abstract images. But in fact, according to Wendy Ice, Delamare's agent and publisher, "all of these narratives reflect a consistent philosophical perspective that revels in artifice, wit, theatricality, eccentricity, and absurdity." Although he has illustrated nine children's books, two of which were his own original stories, Delamare writes not for children but for his own entertainment. His paintings have appeared in films and television documentaries as well as on book and record covers. Commissions have included work for Francis Ford Coppola and Warner Brothers Animated Features, and a collection of mermaid images for Landmark Calendars. Among his children's books are *Midnight Farm*, a collaboration with Carly Simon (Simon & Schuster, 1997), and *The Man in the Moon and the Hot Air Balloon*, which Delamare wrote and illustrated (Dragon's World, 1995). The artist's preferred media are acrylics, oils and occasionally colored pencils or oil pastels, but he also writes, and dabbles in musical composition. He never uses professional models for the characters he paints; instead he hires individuals that he spots on the street. His latest ambitions include making short films and returning to etching, which was a particular focus when he was a student at Portland University.

Delamare's favorite book project to-date, *Animerotics: A Forbidden Cabaret in 26 Acts* (Collector's Press, 2001) incorporates many favorite themes and images: animals, stage sets, the nude figure, and a

story (co-written with Wendy Ice) involving an eccentric turn-of-the century impresario, a role Delamare himself probably would have enjoyed playing. In addition to serving as Delamare's licensing agent for various products, Ice exclusively publishes his cards and prints through her company Bad Monkey Productions. The artist is currently working with Ice on his next original book project *A Journal of Unexpected Vices* and she is writing the text for a new retrospective book to replace Delamare's now out-of-print art volume, *Mermaids & Magic Shows*.

**Sources**: biographical information provided by Wendy Ice, via e-mail June 2007 and artist website www.daviddelamare.com; telephone conversation with the artist, June 2007.

**Collections and Anthologies (various contributing artists)**

Riche, David. *The Art of Faery* (Paper Tiger, 2003); Suckling, Nigel. *Mermaids and Magic Shows: The Painting of David Delamare* (Dragon's World, 1994).

## Dember, Sol

(b. November 8, 1922) American artist. Dember graduated from the New York School of Industrial Art and studied at the Beaux Art Institute in Paris, France. He entered the commercial field as a scientific illustrator, specializing in astronomical paintings. His work has appeared in encyclopedias, dictionaries, books, magazines, greeting cards and record jackets, but most of his SF work was published in *Galaxy* or its companion magazines. Dember was an art director and in-house technical illustrator at Rockwell Scientific for many years, drawing over 500 illustrations of space vehicles, machinery and surfaces of imaginary planets. His art is hanging in the Pentagon in Washington D.C., the American Embassy in London, and the Air Force Academy in Colorado, as well as offices, homes, and galleries. Dember's King Tutankhamun and Nefertiti paintings traveled the country with the 1978 King Tut exhibit.

Dember taught art at Pierce College for 22 years and has been teaching at Moorpark College, California for 18 years, where he continues to give classes in airbrush and related commercial art techniques as a member of their adjunct faculty. Dember produced and distributed a series of eleven instructional video tapes on airbrush techniques, illustration, and other art media as "The Dember Arts Video Library.' He co-authored four books about art technique, published by Howard W. Sams & Co.: *Complete Airbrush Techniques* (1974), *Complete Art Techniques and Treatments* (1976), and two volumes of *Drawing and Painting the World of Animals* (1977). Dember is listed in the California State Library in the *Who's Who of California History of Art*, the *Who's Who in the West*, the *International Who's Who of Contemporary Achievement* and the *International Gold Award Book*. In 2005 Dember was invited by the United States Mint to design medals and coins to be issued as collector's items. His work has received more than 50 ribbons and awards in national exhibits. "I feel the accomplishment in doing things," Dember explained, at 82, when interviewed for his achievements in a local newspaper (*Simi Valley Acorn*, p. 13).

**Sources:** correspondence with artist Feb -March 2006; Jann Hendry "Timeless Beauty—Artist Sol Dember" *Simi Valley Acorn* Newspaper, August 19, 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Cosmic Puppets* (Ace, 1956)

MAGAZINES ILLUSTRATED INCLUDE:

GXY: 1958 (3, 4, 7, 9, 10); 1961 (12); 1962 (12); 1963 (10); 1964 (4); 1966 (10, 11); 1967 (8); 1968 (11)

IF: 1961 (7); 1964 (5), with John Pederson*

WOT: 1963 (8); 1966 (11)

## De Soto, Rafael M.

(February 18, 1904–December 24, 1992) Hispanic American artist. Don Rafael Maria de Soto y Hernandez was born in Aguadilla, Puerto Rico, to a noble Spanish banking family descended from the famous conquistador Hernando de Soto. During his teenage years, DeSoto was raised at a Catholic seminary in San Juan to become a priest, but instead became fascinated with the iconic religious paintings of the Spanish masters Ribera, Zubaran, and Murillo. To encourage this vocation, the seminary priests arranged for private art lessons with a local artist, Diaz McKenna. In 1923, the 19 year-old DeSoto moved to New York City and lived with an uncle while pursuing a career as an artist. After seven years of odd-jobs with various graphic-art studios, DeSoto found a steady job as a staff artist at Street & Smith publications, where he produced black and white pen & ink story illustrations for pulp magazines. The artist worked for two years under the art direction of William "Pop" Hines, who taught DeSoto how to draw and construct a powerful narrative composition. By 1932 the artist had advanced to painting magazine covers, and began his prolific career as a freelance cover artist.

DeSoto painted covers for Dell Publishing, Ace Magazines, the Thrilling Group, and Popular Publications. He became the major cover artist at Popular, which published the bulk of the artist's 704 pulp magazine covers, most memorably for *The Spider, Dime Detective, Ace G-Man, Black Mask,* and *New Detective*. DeSoto's dominance of the field increased during the war years, when he was one of the very few highly-skilled professionals to remain at work in his studio, after he was disqualified from military service (because his exhausting work-sched-

ule had produced the symptoms of type-2 diabetes). De Soto worked quickly and did fine work; his paintings so dominated the look of Popular pulps that, for the first time, authors were commissioned to write stories to illustrate his finished paintings, which was a complete role reversal of the industry standard. DeSoto's science-fictional paintings appeared on *Famous Fantastic Mysteries, Terror Tales, Fantastic Novels,* and *Eerie Mysteries*. Like Howitt*, De Soto was not thought of as a science fiction artist, but many of his covers had a strong science fiction element, such as his cover for "Earth's Last Citadel" published in *Argosy* in 1943. His covers for *The Spider* pulp magazine, created by Harry Steeger at Popular as competition to Street & Smith's *The Shadow*, at times also reflected the fantastic nature of the stories — they had such wildly imaginative super-villains with futuristic weapons that they crossed over from detective stories into science-fiction/fantasy. As the post-war audience drifted away from reading pulps, DeSoto followed public tastes into illustrating for *The Saturday Evening Post, Liberty, Coronet, Redbook,* and *Ladies Home Journal*, as well as men's magazines, such as *Male, Action For Men, Adventure, Sportsman, Argosy*, and *Man's Life*. DeSoto also painted covers for many paperback books and even a few comic books produced by Ziff-Davis. All of De Soto's early works were in oil on canvas; when he began working for "slick" magazines and paperback publishers, in the early 1950s, his style became more realistic, and he switched to gouache, and later, casein. He worked from photographs, using live models: himself as well as his wife, or paid models.

As the publishing industry evolved away from classic illustration and grew to depend on photography and "pop" graphic design, DeSoto found work teaching classical painting techniques at the State University of New York at Farmingdale, where he taught from 1964 to 1974. After retiring, the artist continued to teach private lessons at his home studio on Long Island. He also received a constant stream of commissions to paint formal portraits of politicians, corporate and religious leaders. These paintings were exhibited at Lincoln Center's Avery Fischer Hall, The Parrish Art Museum, Guild Hall in Southampton, Long Island, The Bishop Museum in Florida, El Museo de Arte de Ponce in Puerto Rico, and other public collections around the world. Throughout his life, DeSoto continued a faithful practice of painting in his studio every day. As he grew older, he painted visionary scenes of religious subjects, which harkened back to his earliest inspiration to follow Ribera, Zurburan, and Murillo. "I haven't been the 'great artist' I wanted to be," he said in an interview with David Saunders (*Illustration*, 2004), "My early ambition was to be a 'big artist,' but I don't think I've been so successful. Instead, the horizon keeps receding all the time as I get closer to the art I am trying to make. I am still looking forward to doing the most interesting painting I have ever made. I have some more to do. I'll be going after it until I die."

DeSoto painted in his studio every day of his life, right up until his peaceful death at the age of 88. His first wife, the former Frances Mason, died in 1948. He was survived by his second wife, the former Audrey L. Skarre. and four children.

**Sources**: Biography provided by David Saunders, September 2007; Saunders, David. "The Art & Life of Rafael M. DeSoto" *Illustration Magazine*, Issue #10, 1994.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Haploids* (Lion, 1953) *Human?* (Lion, 1954), *The Island of Dr. Moreau* (Ace, 1958)

MAGAZINES ILLUSTRATED INCLUDE:
FFM: 1950 (10)
FN: (1950 (11); 1951 (1)

## DeVito, Joseph

(b. March 16, 1957) American artist. DeVito was born in New York City, and later moved to New Jersey where he grew up in the town of Berkeley Heights. A frequent visitor to the Museum of Natural History as a boy, he developed a life-long love of dinosaurs and all animals, fantastic and real. He graduated with honors from Parsons School of Design in 1981, studied at the Art Students League in New York City in 1982, and took several workshops in human and animal anatomy with the artist John Zahourek, founder and past president of the Society of Artists and Anatomists. He began illustrating and sculpting professionally immediately after graduation and produced covers in the romance, mystery, and horror genres before turning almost exclusively to fantasy illustration. His technical excellence and warmth in depicting a wide range of subject matter brought him to publishers' and collectors' attention in the late 1980s into the 1990s.

In the fantasy illustration field DeVito is perhaps best known for his memorable book covers for the re-issued series of *Doc Savage* fantastic adventure novels, published by Bantam Books, and his comic book character depictions for books, posters and trading cards for *Superman, Batman, Robin, Spiderman, Doc Savage, Lobo*, and *Wonder Woman* for DC Comics and Fleer. He also created several covers for *MAD* Magazine; movie posters, packaging for toys (Hasbro and Kenner), and video covers (Warner Bros). His clients have included virtually all of the major publishing houses in New York City, among them: Avon, Ballantine, Berkeley, Bantam, Simon & Schuster, Tor, Warner, Zebra, Scholastic. He has also worked for the Bradford Exchange, Dark Horse Comics, Friedlander Publishing Group, Graphitti

Design, Topps, and *Newsweek*, among many others. DeVito paints in acrylics or oil, and uses graphite or colored pencils for his drawings.

In three dimensions, he has sculpted Doc Savage battling a giant python for Graphitti Design; the first authorized *Tarzan* statue in association with Burne Hogarth and the Edgar Rice Burroughs Foundation; *Superman, Batman* and *Wonder Woman* Masterpiece Editions for Chronicle and *Wonder Woman* for DC Comics, U.S. and Canadian trophies for Land Rover Vehicles; scientifically accurate dinosaurs with Saurian Studios; the Spectrum award which is given out to entry winners each year; and religious, wildlife and fantasy themed pieces for the Bradford Exchange. He also designed the sculpting input drawings for several of the major dinosaur toys for *The Lost World: Jurassic Park II*. DeVito has created two twice-life size statues of the Madonna and Child. The first was placed at the Blue Army Shrine in Washington, NJ. He also designed the ninety foot wide site on which the statue resides. The second, identical sculpture, has been placed in Fatima, Portugal.

An avid writer as well, DeVito created and illustrated his first book, *KONG: King of Skull Island*, co-written with Brad Strickland, in 2004. This *magnus opus*, over thirteen years in the making, drew on a life-long love of storytelling, dinosaurs, adventure, and of course, *King Kong*. His second book, also co-written with Strickland, is a full rewrite of the 1932 story itself, *Merian C. Cooper's King Kong* (2005). DeVito has won numerous awards from regional to worldwide genre related art shows, competitions and conventions. His work has been featured in every edition of the well-respected annual *Spectrum* anthology, since its inception (1993), and he won a 1994 Silver Award for his Doc Savage/Giant Python sculpture, and a 1996 Gold Award — Dimensional — for his "The Hogarth Tarzan" (in bronze). He has been invited Guest-of-Honor at several conventions dedicated to theSFand horror field, and his paintings were juried into a Society of Illustrators (NYC) paperback cover retrospective His work has been exhibited in museums and galleries throughout the U.S. and abroad, including simultaneous openings of the first ever dinosaur only art galleries in Tokyo and Beverly Hills; the Canton Ohio Museum of Art; and a one man show of the "The Art of KONG: King of Skull Island" at New York's Museum of American Illustration at the Society of Illustrators. DeVito lives with his wife and their two daughters in Chalfont, Pennsylvania.

**Sources:** correspondence from the artist 2004, and artist website at www.jdevito.com; Lasiuta, Tim. "The Art of Joe DeVito" in *Illustration '05*, Spring 2005.

**Collections and Anthologies (various contributing artists)**

Ballantine, Betty. *The Secret Oceans* (Bantam, 1994 ), Barnett, Paul. *Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2002), DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997*),* Evanier, Mark. *Mad Art* (Watson Guptill, 2002), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Gerani, Gary. *Art of Star Wars Galaxy* vol. 2 (Topps, 1994), *Mad: Cover to Cover* (Watson Guptill, 2000), Morrison, Ruth. *Batman Masterpieces: Portraits of the Dark Knight and his World* (Watson Guptill, 1998), *Mythology* (Watson Guptill, 2004*), Superman: The Complete History* (Chronicle Books, 1998).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *KONG: King of Skull Island* (Dark Horse, 2004); *Merian C. Cooper's King Kong* (St. Martin's/Griffin, 2005)

BOOKS ILLUSTRATED INCLUDE: *Animals* (Bantam, 1993), *Batman: No Man's Land* (SFBC, 2000), *Battle Circle* (Avon, 1983), *Bloodletter* (Tor, 1994), *Bones of the Earth* (Eos, 2002), *Butcher Bird* (Tor/Forge, 1993)*, The Cold One* (Tor, 1995), *Crystal Memory* (Avon/BCE, 1987), *Crystal Sorcerers* (Avon, 1991), *The Crystal Warriors* (Avon, 1988), *Dark Reunion* (Harper, 1990) *Doc Savage: Flight into Fear, Doc Savage: Flight Into Fear; Forgotten Realm; Frightened Fish; Jade Ogre; Python Isle; The Whistling Wraith; White Eyes (Bantam Spectra/Bantam Falcon, 1991, 1992, 1993), Double Blind* (Ace, 1990), *Dragonstar Destiny* (Ace, 1989) *Earthfall* (Ace, 1990) *Eclipse* (Popular Library/Questar, 1987), *Eclipse Corona* (Popular Library/Questar, 1990), *Eclipse Penumbra* (Popular Library/Questar, 1988), *Fatal Secrets* (Tor, 1994), *Fiends* (Tor, 1990), *Lords of Creation* (Avon, 1992), *Final Command* (Bantam, 1986), *Fire on the Mountain* (Avon, 1990), *Forever King* (Tor, 1992), *Forgotten Realm* (Bantam, 1993), *Further Adventures of Batman: 2: Featuring the Penguin; 3 Featuring Catwoman* (Bantam Spectra, 1992, 1993), *Further Adventures of Wonder Woman* (Bantam Spectra, 1993), *Goblins* (Pinnacle, 2000), *Here I Stay* (Souvenir Press, 1985) *The Kill Riff* (Tor, 1988), *Legacy of Lehr* (Avon, 1988), *The Listeners* (Tor, 1995), *Lords of Creation* (AvoNova, 1992), *Monsters in Our Midst* (Tor, 1993), *Moon Dance* (Tor, 1989), *Nemesis Mission* (Tor, 1991), *Nightworld* (Tor, 1986) *An Old Friend of the Family* (Tor, 1987), *Omega Sub 1–4* (Avon, 1991, 1993, 1994), *Psycho House* (Tor, 1990), *Psycho II* (Tor, 1989), *Silent Thunder/Universe* (Tor, 1991), *Software* (Avon, 1987), *The Stepford Wives* (Bantam, 1991), *A Thin Dark Line* (Bantam, 1997), *Tool of the Trade* (Avon, 1988), *Tyrannosaur* (Tor, 1993), *Valentine*

(Tor, 1992), *Vampire Junction* (Tor, 1995), *Vanitas* (Tor, 1995), *Voice of Our Shadow* (Ace, 1984), *Walkers* (Tor, 1990), *Watersong* (Warner, 1987) *Webs* (Tor, 1989), *Wetware* (Avon, 1988), *Wonder Woman: Gods and Goddesses* (Prima, 1997).

MAGAZINE ILLUSTRATIONS INCLUDE:
AMZ: 1999 (winter)

**Misc.:** *Doc Savage* ltd ed. sculpture(Graffiti, 1993), *Earth X Hulk & Banner* Ltd. Ed. Resin Bust (Marvel/Dynamic Forces, 1994), *Eternal Enemies* collector cards (Fleer); *Goblin Chronicles* collector cards (Fleer, 1995), *The Fantasy Art of Joe DeVito* trading card set (FPG, 1995), *Forged In Steel: Superman* Platinum Series' collector cards (Skybox, 1994); *Dark Judgment— DC Villains* collector cards (Skybox, 1995*); Skybox Master Series* collector card art (DC Comics, 1994), *Skybox Batman Master Series* collector card art (DC Comics, 1995), *Ultra Spiderman, Spiderman Premium* collector card art (Fleer, 1995, 1996); *Star Wars Galaxy* series 2 card art (TOPPS, 1994), *Tarzan Adventures* card art (FPG, 1995)

## Di Fate, Vincent

(b. November 21, 1945) American artist. An admired and prolific science fiction artist as well as serious scholar of the genre, Di Fate was born in Yonkers, and raised in Mt. Vernon, New York. He attended the Phoenix School of Design from 1963 to 1967 on scholarship, winning over fourteen awards during that time, and earning a BFA in illustration. Later, Di Fate attended Syracuse University (2001–2003) where he earned a Master's degree in illustration. His artistic influences were a mix of Golden Age and contemporary illustrators: John Singer Sargent, Howard Pyle, Dean Cornwell, Mead Schaeffer, Tom Lovell, Chesley Bonestell*, and Fred Pfeiffer*. Almost immediately after graduation, Di Fate began working for Krantz Films on the ABC-TV animated superhero series *Spider-Man*, first as a background artist, then as an in-betweener (assistant animator). When the show received a bad review, Di Fate and most of the staff were let go. While seeking other employment, in 1968 Di Fate tried his hand at freelance illustration. John W. Campbell, Jr., editor of *Analog* magazine, gave him seventy-five assignments in his first year, and Di Fate says, "I never looked back."

At first Di Fate produced both black-and-white interiors and cover paintings, but over the years he dropped the interior work to concentrate on color work. He worked in pen-and-ink on scratchboard for the interiors, and used acrylics for the color paintings. Most of his b/w works are unsigned; the color illustrations are usually signed lower right "Di-Fate." He estimates he's produced approximately 4,000 images for publication since 1969, with art for paperbacks and magazines that includes all major book imprints and genre publications. Other clients for his science fiction, astronomical, and aerospace subjects include organizations such as IBM, *Reader's Digest*, the National Geographic Society, and NASA. Di Fate has done educational filmstrips and several planetarium shows for the Andrus Space Transit Planetarium. He participated as a NASA artist in the Apollo/Soyuz program and has done many astronomical and space paintings. In 1976 Di Fate began a column on science fiction art, which he called "Sketches, " in *Algol* magazine. These consistently entertaining interviews and observations on the history of science fiction illustration, and critiques of modern science fiction art, written by an art "insider" ultimately led to Di Fate's deep involvement with the field as scholar, writer, teacher, lecturer, and promoter of artists' rights. He has taught at FIT (Fashion Institute of Technology, NYC) since 1993, and is an Associate Professor and current Chair of the Master of Arts degree program at the college. Di Fate has written approximately 300 articles on a variety of subjects, from art and illustration, to sociology and quantum physics, and has authored four books, among them the highly praised and richly illustrated survey of science fiction art, *Infinite Worlds* (1997). Di Fate was President of the Society of Illustrators (NY) from 1995–1997, and has been involved with organizing and curating exhibitions of SF art, such as the group show hosted by the New York Academy of Sciences, in 2004 "From Imagination to Reality: The Art of Science Fiction"

In addition to exhibiting his own work at many solo and group exhibitions Di Fate has received many awards within the science fictional community for his paintings, including the Frank R. Paul Award for Outstanding Achievement in Science Fiction Illustration (1978), the Hugo Award for Best Professional Artist (1979), the E. E. Doc Smith "Skylark" Award for Imaginative Fiction (1987), the Lensman Award for Lifetime Contribution to the Science Fiction Field (1990), the Chesley Award from the Association of Science Fiction/Fantasy Artists for Lifetime Artistic Achievement (1998). and the Rondo (Rondo Hatton Classic Horror Award) for Best Cover Art — 2003, plus numerous Best Cover awards from Analog. His art was selected for *Spectrum: The Best in Contemporary Fantastic Art* #9 (Underwood Books, 2002). In addition he was Guest of Honor at the 50th World Science Fiction Convention in Orlando, Florida in 1992 and has been an honored guest at numerous regional science fiction and fantasy conventions throughout the U.S. since the late 1960s. He was interviewed by *Locus* magazine, February 1998.

Di Fate continues to produce illustrations for *Analog* and *F&SF*, and is working on character designs for Universal Pictures. His book, *The Art of*

*Science Fiction Films*, is forthcoming. Di Fate has been married since 1968 to Roseanne, and has two sons, Christopher and Victor.

**Sources**: artist website www.vincentdifate.com; Bova, Ben. "Future Di Fate" *Science Fiction Age* Mar 1994; Gallo, Irene. "Thumbnails: Vincent Di Fate" *The Art Department* blog August 8, 2006 at http://igallo.blogspot.com/2006/08/thumbnails-vincent-di-fate_08.html; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Art of Science Fiction* (Viking/Penguin, 1997), Di Fate, Vincent. *The Science Fiction art of Vincent Di Fate* (Paper Tiger, 2001), Eisler, Steven (Robert Holdstock). *Space Wars, Worlds and Weapons* (Octopus, 1979), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978), Summers, Ian and Di Fate. *Di Fate's Catalog of Science Fiction Hardware* (Workman Publishing, 1980), Summers, Ian. *Tomorrow and Beyond: Masterpieces of Science Fiction Art* (Workman, 1978).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *1984 Annual Worlds Best SF* (DAW, 1984), *50 in 50* (Tor, 2001), *Abandon in Place* (Tor, 2000), *Adventures of Jules de Grandin* (Popular Library, 1976), *After Utopia* (Ace, 1977), *Alien Horizons* (Pocket Books, 1974), *Alien Salute* (DAW, 1989), *All One Universe* (Tor, 1996), *And Having Writ …* (Ace, 1979), *Antibodies* (Worldwide Library, 1989), *Backlash Mission* (DAW, 1986), *Best of Philip K. Dick* (Ballantine/Del Rey, 1977), *Big Planet* (Ace, 1978), The *Big Time* (Ace, 1982), *Billion Dollar Boy* (Tor, 1997), *Black Legion of Callisto* (Dell, 1972), *Blue World* (Ballantine, 1977), *Boat of a Million Years* (Tor, 1989), *Book of Frank Herbert* (Berkley, 1981), *Borrowed Tides* (Tor, 2001), *Bright Angel* (Ballantine/Del Rey, 1992), *Bushido Incident* (DAW, 1992), *Caesar's Bicycle* (HarperPrism, 1997), *Callahans—Time Travelers Strictly Cash* (Ace, 1981), *Carve the Sky* (Morrow/AvoNova, 1991, 1992), *Casebook of Jules de Grandin* (Popular Library, 1976), *Cemetery World* (Putnam/SFBC, 1973), *Ceres Solution* (DAW, 1984), *Chaos Weapon* (Ballantine/Del Rey,1977), *Children of Dune* (Berkley, 1977), *Cobra, Cobra Bargain, Cobra Strike* (Baen, 1985, 1988, 1986), *Cold as Ice* (Tor, 1992), *Cold Victory* (Tor, 1982), *Combat SF* (Ace, 1981), *Complete Hammer's Slammers Vol. 1* (Nightshade, 2005), *Continuum 2* (Berkley, 1974), *Corridors of Time* (Berkley, 1978), *Dangerous Visions* (Berkley, 1972), *Dark Design* (Berkley, 1977), *Dayworld Breakup* (Tor, 1991), *Demolished Man* (Easton Press, 1986), *Demu Trilogy* (Pocket Books, 1980), *Devil's Bride of Jules de Grandin* (Popular Library, 1976), *Downfall Matrix* (DAW, 1994), *Dune Encyclopedia* (Berkley, 1984), *Ecce and Old Earth* (Tor/BCE, 1991), *Empire of Isher* (Orb, 2000), *Endless Frontier* (Ace, 1979), *Eternal Enemy* (Morrow, 1990), *The Expediter* (DAW, 1990), *Explorations* (Tor, 1981), *Fabulous Riverboat* (Berkley, 1971), *Firestar* (Tor, 1996), *Five Fates* (Warner, 1970), *Fleet of Stars* (Tor, 1997), *Flying Sorcerers* (Ballantine, 1971), *Flying to Valhalla* (Morrow/AvoNova/SFBC, 1993), *For Love and Glory* (Tor, 2003), *Forward in Time* (Popular Library), *Frankenstein Factory* (Warner, 1975), *Frontera* (Baen, 1984), *Future Quartet* (Morrow AvoNova, 1984), *Galaxies Like Grains of Sand* (Panther, 1979), *Getaway Special* (Tor, 2001), *Giants From Eternity* (Nightshade, 2004), *Godspeed* (Tor, 1993), *Going for* Infinity (Tor, 2002), *Good Stuff* (SFBC, 1999), *Ground Zero Man* (Avon, 1971), *Guns of Terra 10* (Pinnacle, 1970), *Hellfire Files of Jules de Grandin* (Popular Library, 1975), *Higher Education* (Tor, 1996), *Harvest of Stars* (Tor, 1993), *Harvest the Fire* (Tor, 1995), *Horror Chambers of Jules de Grandin* (Popular Library, 1977), *Human Voices* (Gale Group, 2002), *It Came From the Drive-In* (DAW, 1996), *Jandar of Callisto* (Dell, 1972), *Jaydium* (DAW, 1993), JEM (Easton Press, 1995), *John Grimes: Lieutenant of the Survey Service* (SFBC, 2000), *Joyleg* (Berkley, 1973), *Killer Pine* (Berkley, 1974), *Killing Star* (Morrow/AvoNova, 1995), *Lankar of Callisto* (Dell, 1975), *Last Orders and Other Stories* (Granada/Panther, 1985), *Last Recall* (DAW, 1991), *Limbo Search* (AvoNova, 1995), *Lost Worlds of Cronus* (DAW, 1983), *Lunar Activity* (Baen, 1990), *Mad Empress of Callisto* (Dell, 1975), *Magic Labyrinth* (Berkley, 1980), *Manna* (DAW, 1984), *Marked Man* (DAW, 1991), *Masque World* (Ace, 1978), *Mayflies* (Berkley, 1979), *McAndrew Chronicles* (Tor, 1983), *Medusa; A Meeting with Medusa* (Tor, 1986, 1988), *Melome* (DAW, 1983), *Metropolis* (Ace, 1970), *The Mind Cage* (Pocket Books, 1978), *Mind-Riders* (Pocket Books, 1976), *Mind Wizards of Callisto* (Dell, 1975), *Mister Da V* (Berkley, 1973), *New Hugo Winners* (Baen, 1991), *Nova* (Bantam, 1969), *Orion's Sword* (Ace, 1980), *Other Log of Phileas Fog* (Tor, 1982), *Other Side of Time* (Signet, 1972), *Outcasts of Heaven's Belt* (Signet, 1978), *Outward Bound* (Tor, 1999), *Path of Fire* (DAW, 1992), *Patton's Spaceship* (HarperPrism, 1997), *Phases* (Baen, 1997), *Plan[e]t Engineering* (NESFA Press, 1984), *Plunder* (Beagle, 1972), *Prelude to Foundation* (Bantam, 1989), *Psychotechnic League* (Pinnacle/Tor, 1981), *Putting Up Roots* (Tor, 1993), *Quicksilver Screen* (Ballantine/Del Rey, 1992), *Radius of Doubt* (DAW, 1991), *Rings of Ice* (Avon. 1974), *Rogue Bolo* (Baen, 1986), *Sand Wars #6: Challenge Met* (DAW, 1990), *The Schimmelhorn File: Memois of a Dirty Old Genius* (Ace, 1979), *Search for the Sun* (DAW, 1983), *Seed of the Gods* Berkley, 1974), *Seed of Stars* (Ballantine, 1972), *Seven Conquests* (Baen, 1984), *Shield*

*of Time* (Tor, 1990), *Ship of Strangers* (Ace, 1979), *Showboat World* (Pyramid, 1975), *Silent Stars Go By* (Ballantine/Del Rey, 1991), *Sin of Origin* (Worldwide Library, 1989), *Skeleton Closet of Jules de Grandin* (Popular Library, 1976), *Sky Pirates of Callisto* (Dell, 1974), *Sky Ripper* (Tor, 1983), *Soulfire* (DAW, 1995), *Space Cadet* (Orb, 2006), *Space Opera* (Berkley, 1977), *Spinneret* (Baen, 1992), *Starcrossed* (Pyramid, 1976), *Starfire* (Tor, 1988), *Star Prince Charlie* (Berkley, 1976), *Star Search* (DAW, 1984), *Star-Spangled Future* (Ace, 1979), *The Stars are Also on Fire* (Tor, 1994), *Starship* (Tor, 1982), *Starswarm* (Panther, 1985, Tor, 1998), *Star Treasure* (Baen, 1986), *Steam Bird* (Tor, 1988), *A Step Farther Out* (Ace, 1980), *Strangers from Earth* (Baen, 1987), *Star Well* (Ace, 1978), *Supermind* (DAW, 1977), *Symbol of Terra* (DAW, 1984), *Thongor and Dragon City; Thongor and the Wizard of Lemuria* (Berkley, 1976), *Thor's Hammer* (Ace, 1979), *Through Darkest America* (Worldwide Library, 1988), *Throy* (Tor, 1993), *Ties of Blood and Silver* (Signet, 1984), *Time Enough for Love* (Putnam, 1973), *Timeline Wars* (SFBC, 1997), *Timemaster* (Tor, 1992), *Timetracks* (Ballantine, 1972), *To Your Scattered Bodies Go* (Berkley, 1971), *Twilight World* (Tor, 1983), *Tyrant of Hades* (DAW, 1983), *Voyage to the Red Planet* (Morrow, 1990, Avon, 1991), *Warrior at World's End* (DAW, 1974), *Windhaven* (Timescape/Simon & Schuster 1981), *Worlds; Worlds Apart* (Avon/AvoNova, 1990, 1992), *World's Desire* (Ballantine, 1972), *Wyrms* (Arbor House, 1987).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1981 (7); 1986 (7); 1999 (fall, winter); 2000 (winter)

ASF: 1969 (8, 10, 11, 12); 1970 (1, 3, 4, 5, 6, 8, 11, 12); 1971 (1, 2, 4, 7, 8, 9); 1972 (3, 4, 9, 10, 12); 1973 (2, 3, 4, 8, 10); 1975 (1, 5, 10, 11); 1976 (1, 3, 4, 10, annual); 1977 (1, 3, 4, 5, 6, 7, 10, 11, 12); 1978 (2, 3, 4, 5, 7); 1979 (10, 11, 12); 1980 (3, 4, 5, 10); 1981 (2); 1982 (3, 9, 11); 1983 (5, 10); 1984 (1, 5, 8); 1985 (3, 6, 12); 1986 (2, 7); 1987 (1, 12); 1988 (2, 7, 8, 9, 10, 11); 1989 (2, 10, 12); 1990 (6, 12); 1991 (8, 11); 1992 (1, 8); 1993 (1, 2, 10); 1995 (2, 4, 5, 9, 11, 12); 1996 (2, 4, 5); 1997 (3, 4, 7, 11); 1998 (1, 2, 3, 7, 12); 1999 (2, 3, 9); 2000 (11); 2001 (1, 5, 7, 9, 10, 11); 2002 (1, 2, 3, 4, 5, 7); 2003 (7/8, 9); 2004 (7/8); 2005 (1/2, 5); 2007 (6)

CSF: 1977 (5, 7, 11)

DEST: 1980 (spring, fall)

F&SF: 1971 (9); 1972 (9); 1985 (1, 7); 1999 (9); 2000 (12); 2001 (12)

GXY: 1976 (9, 10, 11, 12); 1977 (3, 4); 1978 (7); 1995 (1/2)

IASFM: 1977 (fall, winter); 1978 (3, 5); 1979 (1, 5, 8, 9, 11); 1980 (5); 1982 (12); 1983 (11); 1988 (8); 1989 (12); 1990 (12); 1992 (8)

MZB: 1994 (spring); 1997 (spring); 1999 (winter)

Omni: 1981 (5)

SFAge: 1996 (5); 1997 (5)

VER: 1973 (4)

WT: 1989/90: (winter)

**Misc.:** *Batman* Master Series card art (Skybox, 1995); *Blueprints of the Future* collector trading card set (Comic Images, 1994); *Star Quest Regency Wars* game card art (White Buffalo, 1995).

## Dillon, Leo and Diane

(b. March 1933). American artists. Lionel John Dillon, Jr. and Diane Dillon (née Diane Claire Sorber) were born 11 days apart in March 1933, on opposite coasts. He grew up in Brooklyn, she near Los Angeles, California, but when they met in 1954 while attending Parsons School of Design in New York City each already aspired to a life of art. Meeting first through each other's artwork, each immediately recognized the talent and mastery of the other. They married in 1957, a year after graduation and have one son, Lee (Lionel John Dillon III), born in 1965, who also became an artist.

At first the Dillons worked separately, but over the years their competitive friendship evolved into an artistic partnership, and they decided to blend their two styles into one — both to avoid problems of professional jealousy as well as direct their competitiveness toward the greater goal of excellence in the artwork they created together. Leo gave up a job as an art director for a men's magazine, and Diane a position as an advertising agency, in order to commit themselves to a career as freelance artists. Their earliest work was primarily done in the magazine field, illustrating for whatever markets were available, which included the numerous men's magazines of the late 1950s and the science fiction magazine and book field, where they soon found a niche for themselves. Using a woodcut style of art, the Dillons provided a number of dust-jacket illustrations for Gnome Press, and interiors for *Galaxy* magazine. They also created movie poster and advertising art, illustrations for Time-Life Books, covers for juvenile novels, artwork for Caedmon records, greeting cards and corporate logos.

In the late 1960s the Dillons were given the cover assignments for a new series of major novels to be done by Ace Books: the *Ace Science Fiction Specials*. These Ace "specials" included a number of important works that won many awards in the science fiction field. The Dillon covers gave that series a distinctive look and firmly established them as major artists in the SF field, even though they had begun working in the genre more than ten years earlier. The seeds for the Ace assignments had been planted years earlier, when they met Harlan Ellison in 1959, after doing illustrations for *Rogue*, the men's maga-

zine he was then editing in Chicago. That meeting would eventually have major consequences for the Dillons' career, thanks to their illustrations for Ellison's *Dangerous Visions* (1967), and a subsequent meeting with Terry Carr, who then recruited them as artists for every Ace Special that was published in the 1960s and 1970s. Nominated for the Hugo Award as best science fiction artists, the Dillons won in 1971, primarily because of their work on the Ace specials. Later, in 1982, they also received the Balrog Award for their Lifetime Contribution to Science Fiction and Fantasy Art, and in the same year, the Lensman Award.

During the same period, the Dillons began working on a series of illustrated children's books, including *The Ring in the Prairie, Gassier's Lute, Whirlwind is a Ghost Dancing* and *The Hundred Penny Box*. In 1976 they received a Caldecott Medal for their book *Why Mosquitoes Buzz in People's Ears*, which was a particular honor for Leo who was the first (to date) African-American to have won the Medal. In 1977 their next picture book, *Ashanti to Zulu*, won them an unprecedented second Caldecott Medal. Along with the Hamilton King Award from the Society of Illustrators (NY) in 1976, these awards firmly established them as major modern American illustrators.

The Dillons work in many mediums, and in a wide range of styles. Indeed, says Diane "We've never specialized. At the very beginning we had trouble with that. Art directors kept telling us we had too many styles in our portfolio and that they needed to know a specific style so they could remember us. We even split our portfolio up into three portfolios just so we could simplify. And at one point, very early on, we called ourselves "Studio Two." We thought that would be more acceptable with so many styles." (Haber, 2000). Nevertheless, and surprisingly (even to the artists themselves) their blend of symbolist-realist style, which often displays a mix of diverse artistic traditions and techniques, still results in richly detailed and decorative artwork that can be called the "Dillon style."

Each illustration is the result of careful research and collaboration, to yield what the Dillons refer to as "wholly the work of the "third artist." As they put it, "What takes form on paper is a surprise to both of us and something neither of us would have come up with individually." The Dillons have mastered an impressive variety of materials and techniques, including woodcut, inlaid wood, stencil and frisket, collage, watercolor, gouache, acrylics, oils, alkyds, pastels, pochoir, and crewelwork, and have devised methods of simulating mosaic, stained glass, and painted silk. Neither artist, however, is interested in pursuing digital art, because they want to retain what Leo calls "that eye-to-mind-to-hand thing," adding "it lacks brushstrokes … feeling." Diane adds "Computer art is so much image and too much color at this point. I think in time, once the newness wears off, that people might find their own personal image or voice, and not try to put in everything they can, plus the kitchen sink." The Dillons taught classes in art technique at the School of Visual Arts from 1969 through 1977. Diane served for two years as president of the Graphic Artists Guild (October 1981 through October 1983), and two years as President of the Society of Illustrators. They have been Illustrators of the Future judges since 1998.

Although more heavily involved in children's picture books in recent years, the Dillons still do some work in the field. Among their most notable SF and fantasy books are Joan D. Vinge's *The Snow Queen* (1979), Ray Bradbury's *The Halloween Tree* (1988), and many of C.S. Lewis's "Narnia" books in 1994. A major collection of their work was published by Ballantine in 1981, *The Art of Leo & Diane Dillon*, edited by Byron Preiss. One of the most highly acclaimed art collections of the year, the book was nominated for a Hugo Award for Best Related Non-Fiction Book in 1982. The Dillons have also collaborated with their son Lee on several projects, including the illustrations for *Pish, Posh, Said Hieronymous Bosch* by Nancy Willard (1991), In 1997 the Dillons received the Grand Masters Award for their body of work from *Spectrum: The Best in Contemporary Fantastic Art* (Underwood) and in the same year were inducted into the Society of Illustrators Hall of Fame.

**Sources:** correspondence from the artists, May 2005; Haber, Karen. "The Third Artist Rules" interview with Leo & Diane Dillon, *Locus*, April 2000); Weinberg, 1988

### Collections and Anthologies (various contributing artists)

Dillon, Leo and Diane. *The Art of Leo & Diane Dillon* (Ballantine, 1981), DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997).

BOOKS ILLUSTRATED INCLUDE: *20,000 Leagues Under the Sea* (HarperCollins/Books of Wonder, 2000), *After Things Fell Apart* (Ace, 1970), *And Chaos Died* (Ace, 1970), *Approaching Oblivion* (Signet/SFBC, 1976), *Barefoot in the Head* (Ace, 1972), *Beast That Shouted Love at the Heart of the World* (Avon, 1969), *Beginning Place* (Bantam, 1983), *Black Corridor* (Ace, 1969), *Canary in a Cat House* (Fawcett/Gold Medal, 1961), *Cautionary Tales* (Warner, 1980), *Chronicles of Narnia: Frame; Horse and his Boy, Last Battle, Lion Witch and the Wardrobe; Magician's Nephew; Prince Caspian; Silver Chair; The Voyage of the Dawn Treader* (HarperPaperbacks, 1994), *Chronocules* (Ace, 1970), *Dangerous Visions* (Dell/SFBC, 1967, Berkley, 1983), *Deadly Streets* (Pyramid, 1975), *Deathbird Stories* (Dell, 1976), *Demon Breed* (Ace, 1968), *Devil's Children* (Dela-

courte, 1985), *Earthsea Trilogy* (SFBC, 2005), *Eclipse of Dawn* (Ace, 1971), *Eleventh Commandment* (Ballantine, 1962), *Essential Ellison* (N.E.M.O. Press, 1987), *Floating Dragon* (Underwood Miller, 1983), *Fourth Mansions* (Ace, 1969), *Furthest* (Ace, 1971), *Gentleman Junkie and Other Stories of the Hung-Up Generation* (Regency, 1961), *Glass Teat* (Pyramid, 1975), *Left Hand of Darkness* (Ace, 1969), *Halloween Tree* (Bantam, 1988), *Heartsease* (Delacourte, 1986), *House of Spirits* (Bantam, 1986), *I Have No Mouth, and I Must Scream* (Pyramid, 1967), *Illustrated Harlan Ellison* (Baronet, 1978), *Iron Tears* (Edgewood Press, 1992), *Island Under the Earth* (Ace, 1969), *Isle of the Dead* (Ace, 1969), *Jagged Orbit* (Ace, 1969), *Juniper* (Knopf, 1990), *Left Hand of Darkness* (Ace, 1969), *Lincoln Hunters* (Ace, 1968), *Lirael Daughter of the Clayr* (HarperCollins/Allen and Unwin, 2001), *Love Ain't Nothing But Sex Misspelled* (Pyramid, 1976), *Magic Circle* (Dutton, 1993, Penguin/Puffin, 1995), *Mechasm* (Ace, 1969), *Memos from Purgatory* (Pyramid, 1975), *Methuselah's Children* (Gnome, 1958), *Midnight Robber* (Warner Aspect/SFBC, 2000), *Nine Hundred Grandmothers* (Ace, 1970), *One Million Tomorrows* (Ace, 1970), *Paingod and Other Delusions* (Pyramid1975), *Palace of Eternity* (Ace, 1969), *Past Master* (Ace, 1968), *Pavane* (Ace, 1969), *Picnic on Paradise* (Ace, 1968), *The Preserving Machine* (Ace, 1969), *Psion* (Delacourte, 1982), *Revolving Boy* (Ace, 1968), *The Ring* (Ace, 1968), *Rite of Passage* (Ace, 1968), *Sabriel* (Harper-Collins, 1996), *San Diego Lightfoot Sue and Other Stories* (Earthlight, 1979), *Secret Sacrament* (HarperCollins, 2001), *Seedling Stars* (Gnome, 1957), *Shatterday* (Houghton Mifflin, 1980), *Silent Multitude* (DAW, 1969), *Snow Queen* (Dial Press, 1980), *Some Will Not Die* (Regency, 1961), *Stargate* (Dial/Dell, 1981), *Steel Crocodile* (Ace, 1970), *Synthajoy* (Ace, 1968), *Spider Kiss* (Pyramid, 1975), *Strange Wine* (Warner, 1979), *Sweet Whispers, Brother Rush* (Putnam, 1983), *Switch on the Night* (Knopf, 1993), *Time Quartet* (SFBC, 2003), *A Torrent of Faces* (Ace, 1968), *Traveler in Black* (Ace, 1977), *Two Sought Adventure* (Gnome, 1957), *Two-Timers* (Ace, 1968), *Water is Wide* (Pendragon, 1976), *Way of the Shaman* (Bantam, 1981), *Weathermonger* (Delacourte, 1985), *Why Call Them Back From Heaven?* (Ace, 1968), *Wise Child* (Knopf, 1987), *Witches of Karres* (Ace, 1968), *Wizard of Earthsea* (Ace, 1970), *A Woman of the Future* (Bantam, 1983), *Year of the Quiet Sun* (Ace, 1970), *World's End* (Tor, 1984).

## Dixon, Don

(b. 1951) American artist. A free-lance astronomical artist since 1972, specializing in astronomy, science fiction and astronautics, Dixon was born in Easton, Pennsylvania, "six years before Sputnik." Dixon moved frequently during his childhood, first to California, at the age of three, after his mother's divorce, and then to New Jersey, after her remarriage, where he spent summers at his stepfather's parent's farm. He attended kindergarten in Sault Ste. Marie, Ontario, Canada then moved to Michigan, New York, Ohio and eventually back to California when he was around ten. California has been his home since then.

Dixon began painting as a hobby during his teens, and as a result of his love of seeing stars from a rural vantage point, built a number of telescopes on his own. He was a fan of space artist Chesley Bonestell*, and like that artist, believes in scientific accuracy and realistic depictions. Dixon majored in Physics at the University of California at Berkeley, but changed his career plans after learning that the activity he most liked — observing the sky — was a fairly rare activity in modern astronomy. Instead, he bought a small ad in *Sky and Telescope* magazine and began selling his astronomical paintings through color slides of his work. From 1972–1974 he supported himself that way, selling his "Spacescapes" to schools, planetaria and space art fans. He began submitting slides to various magazines, and his first cover appeared on the Sunday supplement magazine *Family Weekly* in November, 1974. In the same year, Dixon received a call from George Van Valkenberg, a producer of documentary films, to help make a short film for NASA about the Pioneer mission to Jupiter. Over the course of working on several projects with Don Piccolo, an animator who had worked on previous Van Valkenberg projects during the mid to late 1970's, Dixon learned most of the techniques of commercial illustration as well as animation. For this " priceless education," Dixon says, "I will be forever in Don's debt." Dixon became the Designer of the NASA logo for the Pioneer mission to Saturn and received a NASA Certificate of Appreciation for Pioneer-Venus special effects animation.

During the 1980's Dixon branched out into the science fiction field, doing concept design, models and serving as art director for Roger Corman's movie *Battle Beyond the Stars*. Other film and TV projects include *Cosmos, Airplane, Nova, Planet Earth, 20–20, The Astronomers, Project Universe*, *Asteroid*, and several NASA films. In 1983, the artist Rick Sternbach* put Dixon in touch with the art director at Ballantine Books, who hired him to do his first science fiction book cover: John Brunner's *The Crucible of Time*. There followed several years of freelance art assignments, including magazine cover art for *OMNI*, *Smithsonian World Astronomy, Sky and Telescope*, *Scientific American,* and other magazines, and book covers for Random House, Berkley, Warner, Doubleday, National Geographic and other publishers. Additionally, Dixon was concept designer for theme attractions at Epcott Center, Caesar's Palace, Las Vegas Hilton, and has done artwork featured in ad-

vertising campaigns by *Omni*, Miles Laboratories, Universal Studios, The National Space Institute, Book of the Month Club, and others.

Dixon has participated in many exhibitions of space art and has received a New York Society of Illustrators Award of Merit, and a Bausch and Lomb Honorary Science Award. He is a Charter member, and Fellow, since 2000, of the International Association of Astronomical Artists, and was the original co-editor of the IAAA newsletter *Parallax*. Dixon's early work was executed in oil paints, but to obtain the fine detail required for animation projects, he turned to acrylic and gouache. His recent purely scientific illustrations incorporate traditional media, such as detailed pencil drawings, which he then scans and manipulates digitally Since 2001, he has returned to oil painting for non-commercial projects.

In 1991 Dixon left the field of freelance illustration to become Art Director of the Griffith Observatory in Los Angeles, designing graphics for planetarium shows and publications.

**Sources**: Don Dixon website at www.cosmographica.com; Maddox, David. "A Conversation with Don Dixon" Interview May, 2004 online at www.sfsite.com [accessed July 2007]

### Art Collections and Anthologies (various contributing artists)

*Universe: Text and Paintings by Don Dixon* (Houghton Mifflin, 1981), Miller, Ron. *Space Art* (Starlog Press, 1979). Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

### Published Work

BOOK ILLUSTRATIONS INCLUDE: *Across the Sea of Suns* (Warner Aspect, 2004), *The Alexandrian Ring* (1987), *Alien Legion* (Titan, 2004), *Antares Dawn, Antares Passage* (Ballantine/Del Rey, 1986, 1987), *The Assassin Gambit* (Ballantine/Del Rey, 1988)\, *The Awakeners* (Doubleday/BCE, 1987), *Beyond Infinity* (Warner Aspect, 2004), *Bicentennial Man* (Ballantine/Del Rey, 1985), *Blue Mars* (Bantam Spectra/SFBC, 1996), *Central Heat* (Ace, 1988), *Charon's Ark* (1987), *Circuit Breaker* (Berkley 1987), *The Clouds of Saturn* (Ballantine/Del Rey, 1991), *Colonies in Space* (Stackpole Books, 1977), *Combat Command* (Ace, 1987) *Crashlander* (Ballantine/Del Rey, 1994), *Crescent in the Sky* (Ballantine/Del Rey, 1990), *The Crucible of Time* (Ballantine, 1983), *Cut by Emerald* (Berkley, 1987), *The Early* Asimov (Ballantine/Del Rey1985), *The End of Eternity* (Bantam Spectra, 1990), *The Gamester Wars* (w/ David Mattingly, Ballantine/Del Rey, 1995), *A Gathering of Stars* (Ballantine/Del Rey, 1990), *Geodesic Dreams: The Best Short Fiction of Gardner Dozois* (Ace, 1994), *The Gods Themselves* (Bantam Spectra, 1990), *Green Mars* (Bantam Spectra/SFBC, 1994), *Hidden Fires* (Warner Questar, 1991*), Into the Sea of Stars* (Del Rey, 1986), *I, Robot* (Del Rey, 1984), *Isaac Asimov's Science Fiction Treasury* (Bonanza, 1980), *Lifeburst* (Ballantine Del Rey, 1985), *The Martians* (Bantam Spectra, (1999). *Mazeway* (Ballantine/Del Rey, 1990), *Nemesis* (Bantam /SFBC, 1990), *Neverness* (Bantam Spectra, 1990), *Nightfall* (Doubleday/SFBC, 1990), *Nine Princes in Amber* (Ace, 1988), *Nine Tomorrows* (Del Rey, 1985), *Procyon's Promise* (Ballantine/Del Rey, 1985), *Red Mars* (Bantam Spectra, 1993), *Rocket to Limbo* (Ace, 1986), *The Sails of Tau Ceti* (Ballantine Del Rey, 1992), *Shivering World* (Bantam Spectra, 1991), *Star Surgeon* (Ace, 1986), *Still River* (Ballantine/Del Rey, 1987), *Stopping at Slowyear* (Bantam Spectra, 1992), *The Sunborn* (Warner Aspect, 2005), *Tides of Light* (Warner Aspect, 2004), *Tides of Time* (Del Rey, 1984), *Toward Distant Suns* (Stackpole, 1979), *Transition* (Bantam Spectra, 1991), *The Universe Between* (Ace, 1987), *Winds of Change and Other Stories* Ballantine/Del Rey, 1984).

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1974 (6); 1977 (9);
IASFM: 1997 (12); 1999 (4); 2001 (4)
Omni: 1979 (6); 1983

**Misc,** "Milestones in Space" collector plate series, Hamilton Collection Commemoratives (Hamilton Mint, 1994)

## Dold, (William) Elliot, Jr.

(October 3, 1889–1957) American artist. At one time considered one of field's most important contributors to science fiction magazine illustration, Dold was born in Long Island, but his parents were from Virginia. He attended William and Mary College in Virginia to 1912, and after graduation received a scholarship to the Art Students League in New York, where he studied with George Bridgeman. Dold's mother died in 1902, and his father, a noted psychiatrist, was supervising River Crest sanitarium in Queens, New York — making it possible for Dold Jr. to list this as his residence, for at least some lengths of time — as did his brother. Dold Jr. was the younger brother of Douglas Meriwether Dold, an editor and writer of some renown (February 7, 1888–1932?). It has been reported that in 1915 both brothers joined the Serbian Army, and that as a result of injuries sustained in combat there, Douglas gradually became blind (Clute and Nichols, p. 347). Travel records support the fact that both brothers were returning from Europe, via Rotterdam, Netherlands, in December of 1915. The ship manifest lists Douglas as "Dr. Douglas Dold," and "blind" — which suggests their military involvement lasted only a short time, and ended with a need to bend the truth so as to (perhaps) have Douglas receive special treatment on the journey home. They listed the Sanitarium as their address in the States.

In New York, Elliot Dold started in his career in advertising art, and after the First World War (both brothers registered for the Draft, but there is no record of service) he started painting magazine covers. In 1923 Dold produced interior illustrations for the publisher Harold Hersey, for a book of poems by Harold Brainerd, *Night*. These were beautifully done pen-and-ink drawings in an art nouveau style, reminiscent of Beardsley. Dold created numerous illustrations for Hersey's publications, and throughout the 1920s Dold did air and western pulp paintings for magazines such as *Cowboy Stories, The Danger Trail,* and *Eagles of the Air*. According to an interview with Dold published in *Fantasy Magazine* (Oct/Nov 1934), by 1930 the artist was pressing Hersey to start a science fiction magazine. As a result, *Miracle Science and Fantasy Stories* was launched in 1931, with Dold as editor. He also painted the covers for both issues of the magazine and produced the illustrations; his brother Douglas, also a Hersey employee, wrote the lead novel for one issue. The magazine died when Dold was not able to continue working for it due to a serious illness.

Dold began working for *Astounding SF* in late 1933 when Street & Smith purchased the magazine from the bankrupt Clayton magazine chain. From 1934 through 1937 he was the leading artist for *Astounding*, and while he did some work in color, his most notable contributions to that magazine consisted of high contrast black-and-white interior drawings, rendered with no greys. Pieces were prepared double the size of the actual illustration on illustration board. Although not very good at illustrating people, Dold was a marvelous detailer of machinery and interpreter of grand concepts, "depicting huge machines, great ships, and complex technological cultures in a style that was an unusual marriage of marginal primitivism and art deco elegance." (Di fate, p. 152). As Aldiss notes in *Science Fiction Art*, Dold was a perfect match for a SF writer like E. E. "Doc" Smith, whose *Skylark of Valeron* novel Dold illustrated for *Astounding*, in installments from August 1934 to February 1935. Smith "wrote big. He specialized in inexplicable machines and inscrutable forces (and) Dold was ideal for Smith's sagas" (1975, p. 19).

While not as well remembered as Frank R. Paul* or Hans Wesso*, most fans of the genre would consider Dold to be their equal in terms of the quality of his art, and the strength of his artistic vision.

By 1940, Dold had returned to Virginia, and was living in Charlottesville in his father's house, listing himself as a commercial artist and "self-employed" when he registered for the Draft in 1942 — at the age of fifty-two. Dold's last illustration in the field was a black-and-white illustration for the cover of *Cosmic Stories* in 1941. He moved to his own residence in Charlottesville, c. 1947, and lived there until his death.

**Sources**: Albemarle Charlottesville Historical Society Library correspondence October 2007; Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975); Clute, John and Nichols, Peter. *The Encyclopedia of Science Fiction* (Little, Brown, 1993); Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. (Wonderland, 1997); Weinberg, 1988.

**Published Work**

ASF: 1934 (3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1935 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1936 (1, 2, 6, 7, 8, 9, 10, 11, 12); 1937 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1938 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10); 1939 (1)

COS: 1941 (7)

MIR: 1931 (4, 6)

STI: 1941 (6)

## Dolgov, Boris

(?) American artist. Little is known about this artist other than that he was a New York City fan and friend of Hannes Bok*, who did some fine illustrations for the pulp magazines edited in the New York area. Dolgov and Bok collaborated on a small number of interior pieces and signed them "Dolbokgov." Legend has it, among some book dealers, that Dolgov died in the late 1940's when, after being locked out of his apartment, he attempted to gain re-entry via the fire escape and fell to his death. However, this has not been confirmed, nor can his birth and death dates be ascertained. Dolgov produced a large number of black-and-white interiors for *Weird Tales* as well as several excellent covers, and he is considered one of the better artists to work for that magazine during its long decline in the 1940s. His art was featured in Peter Haining's history of horror illustrations from the pulp magazines, *Terror!* (Souvenir Press, 1976).

***Sources*:** Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Destination Universe* (Pellegrini and Cudahy, 1952)

MAGAZINES ILLUSTRATED INCLUDE:

ASH: 1942 (12)

COS: 1941 (7)

FUT: 1941 (8, 10, 12); 1942 (2)

SSS: 1942 (8); 1943 (2)

SFQ: 1941–1942 (winter)

STI: 1941 (6); 1942 (3)

WT: 1941 (9, 11); 1942 (1, 3, 5, 7, 9, 11); 1943 (1, 3, 5, 7, 9, 11); 1944 (1, 3, 5, 7, 9, 11); 1945 (1, 3, 5, 7, 9, 11); 1946 (1, 3, 5, 7, 9, 11); 1947 (1, 3, 5, 9, 11); 1948 (1, 3, 7, 9, 11); 1949 (1, 3, 7, 11); 1950 (1, 3, 5, 9); 1951 (3, 7); 1952 (1, 3, 11); 1954 (1, 7)

## Dollens, Morris Scott

(April 14, 1920–August 14, 1994) An American artist, Dollens was one of the best-known of science

fiction fans and semi-pro fan artists, selling his paintings at dozens of SF conventions beginning in the early 1950s. He was born in Indiana, moved to Minnesota in 1922, and then to California in the 1940s, working for MGM studios. He first discovered science fiction reading Buck Rogers comic strips, and then turned to science fiction magazines. By the mid 1930s he had begun publishing one of the first, and by one account (Madle, Mimosa 29) most amateurish of fan magazines published to that time, the *Science Fiction Collector*. It was hand-written, and had illustrations produced in a blue color — the result of a process called hectography (a now-antique copying process using a gelatin bed, called a "Ditto"). After 13 issues, Dollens announced the "last one" would be in June, 1937 although there was one more, in July. Then publication was taken up by John Beltadonis, a fan artist who had contributed to Philadelphia's first fan magazine (not counting the carbon-copied ones), called *Fantasy Fiction Telegram*, begun in October 1936. In late August of 1937, the first issue of the new *Science Fiction Collector* appeared under the editorship of Baltadonis and staffed by Oswald (Ozzie) Train, Bob Madle, and Sam Moskowitz, names well-known to the science fiction community today as members of the first generation of fans, or "first fandom." The new magazine surpassed Dollen's earlier hectographic methods of reproduction, unified a fragmented field of amateur attempts, and had leading fans of the time as contributors; in the space of one issue, the *Science Fiction Collector* became the leading representative fan journal.

Most of Dollen's was astronomical in theme, and he acknowledged a stylistic debt to Bonestell*. Typically, his paintings were diminutive in size, rarely exceeding 16" × 20", and priced very reasonably so that other fans could enjoy owning them. Many were variations on conventional planetary landscapes, painted in acrylics but with no efforts to eliminate surface texture. He also contributed to the fan community through photography, with portraits of authors and fans. A non-genre book illustrated by photographs by Dollens was published in 1987 ("Everyday Cats," Diamond Desert Publishers).

**Sources:** Madle, Robert A. "My Pal Johnnie." (In) *A Mimosa Fanthology* (Part 2), a.k.a. Mimosa 29, Maryland: Rich and Nicki Lynch, publishers, December 2002.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Future is Now: All-New, All-Star Science Fiction Stories* (Sherbourne Press, 1970), *The Trek Celebration, Trek: The Next Generation* (Pioneer Books, 1994)

MAGAZINES ILLUSTRATED INCLUDE:
ABO: 1987 (7/8)
Gamma: 1963 (issue 1, 2); 1964 (issue 3)
SF&F: 1957 (11)

## Donnell, A. J.

(?–October 2001) American artist. One of the four founding members of the specialty publisher Fantasy Press, Andrew Julian Donnell worked for Glidden Paint in the 1940s as the staff artist for *The Wilhelm Ambassador*. When Lloyd Arthur Esbach, science fiction author and fan, as well as Glidden Employee, established Fantasy Press in late November 1946 he chose A.J. Donnell as Art Director, along with G.H. MacGregor as sales manager, and Leman H. Houck as accountant. Donnell worked closely with Eshach for Fantasy Press, until Eshbach bought out his partners in 1950, and nothing is known of Donnell's art career beyond that. Donnell did most of the jackets and illustrations for Fantasy Press, producing some excellent pieces of art until 1950, when the company was sold, although he had no special interest in science fiction, according to Weinberg (1988). In 1950 Eshbach bought out his partners, and nothing is known of Donnell's art career beyond that. According to rare book dealer Barry Levin, who learned of the artist's date of death through his agent, "Donnell originals are very scarce, most of them having been lost when the artist's basement flooded."

**Sources:** Barry R. Levin e-mail correspondence, August 2007, see www.raresf.com/bhome.html; Weinberg, 1988.

**Published Work (all Fantasy Press)**

*Black Flame* (1948), *Book of Ptath* (1947), *Divide and Rule* (1948), *First Lensman* (1950), *Forbidden Garden* (1947), *Incredible Garden* (1948), *The Incredible Planet* (1949), *A Martian Odyssey* (1949), *Of Worlds Beyond* (1947), *Seven Out of Time* (1949), *Sinister Barrier* (1948), *Skylark Three* (1948), *Skylark of Valeron* (1949), *Spacehounds of IPC* (1947), *Triplanetary* (1950).

## Donato *see* Giancola, Donato

## Doolin, Joe

(March 22, 1896–August, 1967) American artist. Born Joseph Patrick Doolin in Chenoa, Illinois, by 1930 the artist was living in New York and working as a commercial artist. Doolin worked for many years illustrating the pulp magazines for Street and Smith and Fiction House, and, later, comic books — notably, *Planet Comics*, one of the most influential science fiction comics of the 1940s. He sometimes was credited as "JPD" for his illustrations for *Strange Stories* magazine. Doolin was a friend of Seabury Quinn and consulted Quinn on his illustrations for *Weird Tales* featuring that author's character, Jules de Grandin. Less well-remembered than other artists for his sexy "well-built" pin-up covers for comics in the 1940s–1950s, his style nevertheless was influential. Doolin died in Flushing, Queens New York.

**Sources:** Weinberg, 1988; www. Ancestry.com: Social Se-

curity Death Index, 1930 United States Federal Census, U.S. World War II Draft Registration Cards, 1942 [database online] Provo, UT, USA, The Generations Network, Inc., 2002, 2007.

**Published Work**

PS: 1942 (winter); 1943 (3, 5, fall); 1944 (spring, summer, fall, winter); 1945 (spring, summer, fall, winter); 1946 (spring, summer)

1947 (spring)

SS: 1940 (3)

StrS: 1940 (4, 6, 12); 1941 (2)

WT: 1925 (12); 1926 912); 1931 (10, 11, 12); 1932 (1, 2, 3, 4, 5, 6);

1935 (3, 4, 5, 6); 1938 (11)

## Dorman, David E.

(b. October 1958) American artist. Dorman was born in Michigan, the child of a military family, and lived in various places while growing up, including the Azores and Washington DC. After two years of college, Dorman enrolled in the Joe Kubert School of Comic Art. After one year, he realized he would not be taught the painting techniques in which he was interested, and through practice became self-trained in his oil painting style. He began work as a professional artist in 1979, and first worked in the field as a comic artist, and won an Eisner award in 1993. Through work for Dark Horse Comics, Dorman began doing *Star Wars* comics, which had been discontinued under Marvel. The first comic came out in 1989, and Dorman has been doing *Star Wars* art ever since. He was voted "The No. 1 Star Wars Artist of All Time" by *Star Wars Galaxy Magazine* in 1996.As a game and book illustrator he is best known for his photo-realistic renderings of action and fantasy subjects.

Dorman has done artwork for comic, book, and game publishers, including *The Batman* for DC Comics and the *Indiana Jones* and *Star Wars* series' for Dark Horse Comics. In addition he has done a wide range of book and magazine covers. Some of these include the *Aliens* paperback series, the *Lone Wolf* series, the *Surfing Samurai Robots* series and many other single book covers. His work is also showcased in the Bram Stoker nominated, illustrated novel *Dead Heat from MoJo Press*, and a book collection of his art, *Star Wars: The Art of Dave Dorman*.

Recent trading card art includes the *Star Wars Galaxy* sets, Universal Monsters' *Incredible Shrinking Man* subset, *Star Wars Galaxy* card art sets, Universal Monsters' *Incredible Shrinking Man* subset, and many others. He did a complete set of 98 painted trading cards for the Skybox *Masterseries: Malibu Ultraverse*, nine cards in the Skybox/DC *Masterseries*, a 25 card subset in the *Skybox Masterseries* and *Creators* Edition and artwork for the accompanying CD-ROM game. Dorman's work is available as a series of popular, limited edition, *Star Wars* lithographs from Rolling Thunder Graphics. His many continuing projects include the ongoing *Young Jedi Knights* and *Han Solo* series' of paperbacks, and toy design for the *Aliens 4: Resurrection* movie. Dorman is married, and lives in Geneva, Illinois with his wife, Denise and son, Jack.

**Sources**: artist website at www.dormanart.com; Gallery 28 biography at http://gallery28.biz/DaveDorman.html

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Aliens: #2 Nightmare Asylum; 3: The Female War; Genocide* (Bantam Spectra, 1993, 1994), *Aliens Omnibus Edition* (w/ Denis Beauvais; Millennium, 1995), *Aliens: Tribes* (Boxtree, 1996), *Atomic Chili: The Illustrated Joe R. Lansdale* (Mojo Press, 1996), *Batman: To Stalk Specter; Captured by the Engines* (Warner, 1991), *Batman M*urders (Warner, 1990), *Catwoman*(™) (SFBC, 1993), *Dead in the West* (Crossroads Press, 1995), *Journey to Rilla* (Ace, 1990),*Norby and the Court Jester* (Ace, 1996) *Norby and the Oldest Dragon* (Ace, 1993), *Pale Companion* (Ace, 1994), *Practice Effect* (Bantam Spectra, 1994), *Sounding Stillness* (Ace, 1993), *Star Wars: Young Jedi Knights: Shadow Academy* (Boulevard, 1995), *Star Wars: Young Jedi Knights: Heirs to the Force* (Boxtree, 1996), *Star Wars: Young Jedi Knights: The Lost Ones* (Boxtree, 1996), *Surfing Samurai Robots* (Penguin/Roc, 1991), *Weird Business* (Mojo Press, 1995).

GAME-RELATED ILLUSTRATIONS INCLUDE: *AD&D Dungeon Master's Guide, 2nd Ed.* (TSR, Inc., 1989), *Aliens: Chill* (Pacesetter, 1985), *Arena of Thyatis* (TSR, Inc., 1990), *Blood of Heroes: Special Edition* (Pulsar Games, 2000), *Book of Crypts* (TSR, Inc., 1991), *Champions in 3-D* (Hero Games, weHer1990), *Commando* (TSR, Inc., 1988), *Complete Priest's Handbook; Complete Wizard's Handbook* (TSR, Inc., 1990),*Dark Empire Sourcebook* (West End, 1993), *Destiny Map* (West End, 1990), *Draconomicon* (TSR, Inc., 1990), *Dreamchipper* (FASA, 1989), *Duchy of Ten* (TSR, Inc., 1987), *Eastern Territory* (Palladium, 2001), *Forever City* (West End, 1990), *Gargoyle* (TSR, Inc., 1989), *High Tech & Low Life: The Art of Shadowrun* (FASA, 1997), *Knight of Newts* (TSR, Inc., 1993), *Monstrous Compendium Ravenloft Appendix II: Children of the Night* (TSR, Inc., 1993, *Possibility Chalice* (West End, 1990), *Psionics* Role Aids (Mayfair Games, 1991), *Rifts Game Master Guide* (Palladium, 2001), *Rifts Siege on Tolkeen Four: Cyber-Knights* (Palladium, 2000), *Rifts Siege on Tolkeen Three: Sorcerers' Revenge* (Palladium, 2000), *Tales of the Jedi Companion* (West End, 1996), *Thutmose's Night: Chill* (Pacesetter, 1985), *World Book 23: Xiticix Invasion* (Palladium, 1999).

MAGAZINE ILLUSTRATIONS INCLUDE:

DRA: 1999 (12); 2000 (2, 6, 7); 2006 (6)

**Misc.**: *The Best of Dave Dorman: Chromium* (FPG, Inc., 1996), *Dark Age: Feudal Lords* card art (FPG, Inc., 1996), *Magic: The Gathering: Dark Steel; Fifth Dawn; Mirrodin; Scourge; 7th Ed.; 9th Ed* Card art (Wizards of the Coast, 2001, 2003, 2004, 2005),

## Drigin, Serge R.

(?) British artist. A Russian-born artist, Drigin illustrated many boys' action stories in British magazines of the 1920s and 1930s. He was a sailor before moving to London, and joining the staff of Pearsons (London). Drigin illustrated dozens of stories for *The Detective Magazine, Modern Boy* and *Chums* and produced many covers for various magazines published by George Newnes in the 1930s, including *Scoops, Air Stories, War Stories, Fantasy*, and others. Although he was one of many artists of the day who were destined to fade almost entirely from view … overshadowed by the better illustrators in the field," (Ash, p. 287–288), Drigin had the distinction of illustrating all twenty covers for Britain's first science fiction magazine, C. A. Pearson's *Scoops*, published weekly from February to June 1934. *Scoops* was the successor to *Boy's Magazine,* which had first begun publishing imaginative stories about prehistoric monsters and spaceships in 1923. However, to the surprise of its Editor, most of *Scoop's* readers turned out to be grown men. The magazine was done as a tabloid newspaper. Covers were line drawn, tinted usually in red — and Drigin's illustrations were striking when seen that way — although in retrospect, his work was routine and unimpressive. The lack of quality is not surprising: Drigin once admitted in an interview that he never had an art lesson in his life. (Weinberg, p. 97) However, although it lasted only twenty weeks, *Scoops* was an important landmark in the science fiction field in Britain, and today all issues are rare collectors items. Later, in 1937, in an attempt to recoup their losses, Pearson's issued a boy's annual, *The Boy's World of Adventure*, to which Drigin also contributed color plates and line drawings. In the interim, 1934–35, he briefly turned to comics and drew various episodes for *Film Picture Stories* and the serial "The Flying Fish'" in *Sparkler* (published 1934–1939).

Four years after *Scoops* folded, Drigin was commissioned to illustrate the three issues of *Fantasy* magazine, published by Newnes during 1938 and 1939. Unlike *Scoops*, these color designs were in color, Drigin also did interior artwork for the magazines. Of these illustrations, Weinberg writes "His paintings for the first and third issues were typical of his mediocre work. The cover of the second issue, feature giant insects attacking Piccadilly Circus, as described in "Winged Terror," was highly effective and easily the best thing he ever did." (p. 98). By around 1941, Drigin was working for the agency War Artists & Illustrators, based in central London, which supplied material to *War Illustrated* and Sphere Books, among others. After the war, 1947–1948, when paper shortages forced illustrators to seek work in related fields, Drigin illustrated a variety of mystery, and war and adventure novels for book publishers and produced numerous one-off comic strips, mostly for Scion Ltd. In 1948, Drigin began drawing strips for Manchester-based J. B. Allen, producing a number of series for Allen's *Comet, Sun* and *Merry-Go-Round* comics until 1949. In the 1950s, Drigin was still active, contributing features and artwork to various annuals, including *Swift* and *Eagle*, but by the mid–1950s HE seems to have disappeared from the scene. It has been conjectured that he died or left England around that time, as addresses thought to have been his residences in various South London locations from the 1930s onward disappeared from phonebook records in 1953.

**Sources:** Ash, Brian, ed. *The Visual Encyclopedia of Science Fiction* (Crown/Harmony Books, 1977); Steve Holland's blogspot: Bear Alley: "Serge Drigin" December 11, 2006 http://bearalley.blogspot.com/2006; Weinberg, 1988.

**Published Work**

*Space Ship to Venus* (Venture Books, 1948).

## Easley, Jeff

(b. February 14, 1954) American artist. Easley was born in Nicholasville, Kentucky, and attended Murray State University in that state, graduating with a BFA in 1976. Frank Frazetta* was a major artistic influence, so not unsurprisingly, his first commercial work was for Warren Publishing Company and the Marvel Magazine Group, for which he did pencils, inks, and cover art. In March of 1982, Easley was hired by TSR, Inc. and called it "a dream job for a fantasy illustrator." One of the few, and likely the last, of those companies who had artists working on a salary, the unassuming Easley was happy to work and share ideas with a close-knit group of artists in studio. While the "work for hire" terms eventually led to conflicts with the company, Easley enjoyed working with the other members of TSR's famous "stable." Called "the fabulous four" during TSR's glory days — Jeff Easley, Clyde Caldwell*, Keith Parkinson*, and Larry Elmore* — these artists will always be associated with the granddaddy of all role-playing games, Dungeons & Dragons(™). Easley traveled overseas to gaming conventions, representing the company, and also maintained a presence at every annual GenCon convention, hosted by TSR, Inc. The job lasted until December of 2002, when the last of TSR's permanent art staff (by that time employees of Wizards of the Coast(™)/Hasbro, Inc., who bought TSR, Inc.) were terminated — making Easley the longest employed TSR artist.

Right from the start Easley's darkly moody fantasy

style captured the spirit of the game and set him apart from the more vivid and muscular depictions of his co-artists in the TSR(™) stable. He painted only in oils at a time when acrylics were favored (because of their quick drying time), and in a classical, fluid style more reminiscent of the 17th century, and Rembrandt, than the end of the twentieth. Yet the paintings were always identifiably "Easley" whether the product was calendars, gaming modules, books, manuals or collections of the artwork associated with fantasy gaming that have been published by TSR, Inc. His interpretations had great power and effect, and always suited the characters, the environments and the themes envisioned in TSR's fantasy "Realms," especially the Dragonlance Saga(™). Some of his notable works include the cover for *Player's Handbook* and *Dungeon Master's Guide*, 2nd edition, and the *Monstrous Manual*. His strong narrative style also influenced other artists who joined the TSR studio in the later years: Robh Ruppel*, Gerald Brom* and Fred Fields*.

The job so perfectly suited Easley's imagination and temperament, that when the end came, it was not easy for him to take up the competitive, freelancer's life. "There were certainly highs and lows, as would be expected," he said, "(but) I would never have left, had it been my decision." When TSR, Inc was purchased by Wizards of the Coast, Easley, who (unlike other employees) had never been forced to relocate to Seattle, Washington, was still living in Wisconsin, and after leaving their employ was free to take on whatever freelance jobs might be available. His reputation has made it possible for him to stay put, painting the high fantasy themes he prefers and his inimitable flying dragons, in oils, have since appeared on products such as snowboards and on science fiction and fantasy books. Yet the freelance life is not really for him. His most recent plan is to build and maintain a permanent booth at a Renaissance Faire, which will enable him to paint every day with people around, and provide the kind of stability, permanence and interaction with fans he most enjoys.

**Sources**: e-mail from the artist February 2005; www.JeffEasley.com

### Collections/Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Kirchoff, Mary, and Parker, Roy (eds.) *The Art of the Advanced Dungeons and Dragons Fantasy Game* (Wizards of the Coast, 1989), Kirchoff, Mary (ed.) *The Art of the Dragonlance Saga* (TSR, Inc./Wizards of the Coast, 1998), *The Art of Dragon Magazine* (TSR, Inc., 1988; *Artists of TSR* portfolio (RPGA, 1982), Heeszel, Marlys ed. *The Worlds of TSR: A Pictorial Journey Through the Landscape of the Imagination* (TSR, Inc., 1994), Weis, Magaret, *The Art of the Dungeons and Dragons Fantasy Game* (TSR, Inc./Wizards of the Coast, 1998).

### Published Work

Book and game-related illustrations include: (all TSR(™)/Wizards of the Coast publications unless noted): *Adventures in Blackmoor* (1986), *Adventure Pack I* (1987), *Age of Mortals* (2003), *American Knights* (1995), *Arabian Adventures* (1992), *Artifact of Evil* (1986), *Assassin Mountain* (1993), *Astromundi Cluster* (1993), *Bastion of Broken Souls* (2002), *Before the Mask* (1993), *Bestiary of Krynn* (Sovereign Press, 2004), *Best of Intentions* (1987), *Beyond the Moons* (1991), *Bigby's Curse* (1995), *Bimbos of the Death Sun* (Penguin, 1989), *Birthright Campaign* Setting (1995), *Blood Enemies* (1995), *Blood of the Yakuza* (1987), *Bloodstone Pass* (1985), *Book of Vile Darkness* (2002), *Brothers Majere* (Penguin, 1989), *Canticle* (1991), *Castle Greyhawk* (1988), *Challenge of Druid's Grove* (1985), *The Chaos Curse* (1994), *City of Skulls* (1993), *College of Wizardry* (1998), *Complete Barbarian's Handbook* (1995), *Complete Fighter's Handbook* (1989), *Complete Book of Necromancers* (1995), *Complete Book of Villains* (1994), *Complete Druid's Handbook* (1994), *Complete Spacefarer's Handbook* (1992), *Conan Against Darkness!* (1984), *Conan Role-Playing Game* (1985), *Cormanthyr: Empire of the Elves* (1998), *Council of Wyrms* (1994), *Creative Campaigning* (1993), *Crucible: The Trial of Cyric the Mad* (1998), *Dancing Hut of Baba Yaga* (1995), *Dark Elf Trilogy Collector's Edition* (SFBC, 2000), *Darkness & Light* (1989), *Dancing Hut of Baba Yaga* (1995), *Dark Queen* (1994), *Darkwell* (1989), *Dawning of a New Age* (1996), *Dawn of the Overmind* (1998), *Day of Al'Akbar* (1986), *Day of the Tempest* (1997), *Death's Ride* (1984), *Deities and Demigods* (2002), *Dezra's Quest* (1999), *Dogs of War* (1989), *Doom of Daggerdale* (1993), *Dragonlance Adventures* (1987), *Dragonlance Campaign Setting* (2003), *Dragon Magic* (1989), *Dragons of Despair* (1984), *Dragons of Faith* (1986), *Dragons of Flame* (1984), *Dragons of Glory* (1985), *Dragons of Triumph* (1986), *Drow of the Underdark* (1991), *Dungeon Master Guide, 2nd Ed.* (1989, 1995), *Dungeon Master Screen & Master Index* (1989, 1995), *Dungeon of Fear* (1994), *Dungeoneer's Survival Guide* (1986), *Elminster: Making of a Mage (1994), Emperor of Ansalon* (1993), *Encyclopedia Magica* Vol. 1, 2, 3, 4, index (1994, 1995), *Endless Catacombs* Endless Quest #22 (1984), *Epic Level Handbook* (2002), *Eve of the Maelstrom* (1998), *Evil Eye* (1995), *Exile* (Penguin, 1990), *Fallen Fortress* (1993), *Famine in Far-Go* (1982), *Fiend Folio* (2003), *First Quest* (1994), *Fistandantilus Reborn* (1997), *Forest of Darkness* (1994), *Forest Oracle* (1984), *Forgotten Realms Adventures* (1990), *Forgotten Realms Campaign Set* (1987), *From the Ashes* (1992), *Galen Beknighted* (1990), *Gamma World, 4th Ed.* (1992), *Gates of Firestorm Peak* (1999), *Gates of*

*Thorbardin* (1990), *Golden Voyages* (1992), *Halfling's Gem* (Penguin, 1990), *Hall of Heroes* (1989), *Heart of Nightfang Spire* (2001), *Hederick the Theocrat* (1994), *Heroes of Defiance* (1997), *Heroes of Steel* (1996), *Hero of Washington Square* (1983), *A Hero's Tale* (1996), *History of Dragonlance* (1995), *Homeland* (Penguin, 1990), *In Search of Dragons* (1989), *Interstellar Patrol II: The Federation of Humanity* (Baen, 2005), *Into the Maelstrom* (1985), *Islands of Terror* (1992), *Isle of the Ape* (1985), *Kara-Tur: Eastern Realms* (1988), *Kaz, the Minotaur* (1990), *Kendermore* (Penguin, 1990), *Key of Destiny* (Sovereign Press, 2004), *Knights of the Crown* (1995), *Knights of the Rose* (1996), *Knights of the Sword* (1995), *Labyrinth of Madness* (1995), *Lair of the Lich* (1985), *Last Tower: The Legacy of Raistlin* (1996), *Lathan's Gold* (1984), *The Legacy* (1992), *Legacy of Steel* (1998), *Legend of Huma* (1988), *Legend of Spelljammer* (1991), *Libris Mortis: Book of Undead* (2004), *Lord Soth* (1997), *Lord Toede* (1994), *Lost Island of Castanamir* (1984), *Lost Caverns of Tsojcanth* (1982), *Making of a Mage* (1996), *Manual of the Planes* (1987), *Marklands* (1993), *Maquesta Kar-Thon* (1995), *Master of the Desert Nomads* (1983), *Masters of the Wild* (2002), *Maztica Campaign Set* (1991), *Menzoberranzan* (1992), *Midnight on Dagger Alley* (1984), *Mission to Alcazzar* (1984), *Monster Manual II* (1983), *Monstrous Compendium* (1992), *Monstrous Compendium Annual, Vol. 1, 2, 3 (1989, 1994, 1995, 1996), Monstrous Compendium: Al-Qadim Appendix; Dragonlance Appendix; Fiend Folio Appendix; Forgotten Realms Appendix II; Greyhawk Appendix; Kara-Tur Appendix; Mystara Appendix; Outer Planes Appendix, Ravenloft Appendix;Ravenloft Appendix II; Children of the Night; Spelljammer Appendix; Spelljammer Appendix II* (1989, 1990, 1991, 1992, 1993, 1994), *Mordenkainen's Fantastic Adventure* (1984), *Monstrous Manual* (1993), *Music to My Sorrow* (SFBC, 2006), *New Beginnings* (1991), *Night of the Shark* (1997), *Night Masks* (1992), *Nightmare Realm of Baba Yaga* (1986), *Ochimo: The Spirit Warrior* (1987), *Odyssey of Gilthanas* (1999), *Once Upon a Murder* (1987), *Oriental Adventures* (1985), *Pages from the Mages* (1995), *Player's Option: Combat & Tactics, Skills & Powers* (1995), *Prisoner of Elderwood* (1986), *Quest for the Heartstone* (1984), *Quest for the Silver Sword* (1992), *Raid on Nightmare Castle Endless Quest #14* (1983), *Rahasia* (1984), *Realms of the Underdark* (1996), *Reavers of the Blood Sea* (1999), *Red Arrow, Black Shield* (1985), *Relics and Omens: Tales of the Fifth Age* (1998), *Reunion* (1998), *Revenge of the Rainbow Dragons Endless Quest #6* (1983), *Ring, the Sword, and the Unicorn* (TSR, Random House, 1983), *Rod of Seven Parts* (1996), *Roots of Evil* (1993), *Ruins of Myth Drannor* (1993), *Ruins of Rangar* (TSR/Random House, 1983), *Ruins of Undermountain* (1991), *Saga Companion: Fifth Age* (1998), *Savage Species* (2003), *Sea of Blood* (1997), *Sea of Fallen Stars* (1999), *Secret of the Djinn* (1994), *Skarda's Mirror* (1987), *Shadowdale* (Penguin, 1989), *Siege of the Tower* (1994), *Silver Marches* (2002), *Silver Stair* (1999), *Sojourn* (Penguin, 1991), *Song of the Dark Druid* (1987), *Spawn of Dragonspear* (1988), *Speaker in Dreams* (2001), *Spelljammer: AD&D Adventures in Space box cover* (1989), *Spirit of the Wind* (1998), *Standing Stone* (2001), *Stowaway to Mars* (Severn House, 1989), *Sword and Fist* (2001), *Swords of the Daimyo* (1986), *Tales of the Lance* (1992), *Tales of the Outer Planes* (1988), *Tales of the Swords of the Daimyo* (1986), *Tales of Uncle Trapspringer* (1997), *Tarzan and the Tower of Diamonds: Endless Quest #31* (1985), *Temple of Elemental Evil* (1985), *Test of the Warlords* (1984), *Theros Ironfeld* (1996), *Thief's Challenge* (1993), *Thief's Challenge II: Beacon Point* (1995), *Tome of Magic* (1991), *Too, Too Solid Flesh* (1989), *Tower of Darkness* (1985), *Treasure Hunt* (1986), *Trouble On Artule Endless Quest #24* (1984), *Unearthed Arcana* (1985), *Under Illefarn* (1987), *Unsung Heroes* (1992), *Van Richten's Guide to the Lich* (1993), *Vecna Lives!* (1990), *Vengeance of Alphaks* (1986), Warsprite (1990), *Web of Futures* (1991), *Wilderness Survival Guide* (1986), *A Wild Ride* (1994), *World of Greyhawk* (1983).

MAGAZINE ILLUSTRATIONS INCLUDE:

AMZ: 1984 (7); 1986 (1); 1990 (7)

DRA: 1988 (10); 1989 (10); 1990 (10); 1991 (6); 1994 (6, 8); 1995 (4); 1996 (1, 3, 12/Annual); 1998 (9, 12); 1999 (6)

POLY: (1991 (7); 2000 (10)

**Misc:** *Magic: The Gathering*: *Darksteel; Fifth Dawn*; *Mirrodin*; *7th Ed*. game card art (Wizards of the Coast, 2001, 2003, 2004)

## Ebel, Alex

(b. November 14, 1932) American artist. The son of German parents, Ebel was born in Mexico City, where his father, a bridge engineer, was working on assignment and had brought his wife with him. Soon another job brought the family to Houston, Texas, and it was there that he started to draw; his first remembered picture that of a locomotive done on the sidewalk in front of his house. The Ebel family settled in Mexico City, where Ebel's enthusiasm for the *Buck Rogers* comic strip in the Mexican Sunday paper soon had him sketching science fiction, while a copy of *Amazing Stories* helped him to perfect his English. Ebel attended the Fine Art Academy and Graphic Arts School in Mexico City and there came into contact with famed artists Diego Rivera and Gonzalez Camarena. He first worked for printing firms and then advertising companies, doing freelance illustration. In 1951 he got his first job in the United States, working for a printing company in Illinois. He soon moved to New York and became established as a successful commercial illustrator. In 1956 he became an American citizen.

Ebel's first science fiction illustration was for *Esquire* magazine in March 1953. He followed this with covers for SF magazines and then paperback novels, working for major companies such as Ace, Avon and Fawcett. He also produced illustrations for most major magazines including *Playboy, Penthouse, Science Digest* and *Boy's Life*. In addition to fantasy works, he illustrated for World Book and various other non-fiction publications, including the Follett Beginning Science Books Series by Isaac Asimov: *Galaxies, The Moon* (1968), *The Sun* (1972).

Ebel works in inks and dyes in a photo-real, surreal style that is reminiscent of Roger Dean* and he prefers assignments where he has complete freedom of expression. He has won numerous awards from art organizations including The Art Directors Club, Society of Illustrators (Los Angeles), and The American Institute of Graphic Arts. Ebel and his wife, Bertha, live in the New York suburbs in a house he designed and built. They have three children, Xenia, Roldk, and Eldryk.

**Sources**: telephone conversation with the artist August 2006; Weinberg 1988.

**Published Work**

BOOKS PUBLISHED INCLUDE: *Ability Quotient* (Ace, 1975), *The Art of Playboy* (Alfred van der Marck, 1985), *Barnstormer in Oz* (Phantasia Press, 1982), *Behind the Walls of Terra* (Phantasia Press. 1982), *Best Science Fiction Stories of the Year (*Ace Books, 1977), *Coriolanus, The Chariot* (Ace, 1978), *Droplette's Amazing Journey Through the Ages* (Alex Ebel Studios, 1999), *Evil Earths* (Avon, 1979), *Galactic Empires* Vol 2 (Avon, 1979), *Homefaring* (Phantasia Press, 1983), *Planet of Exile* (Harper, 1978), *The Planet Wizard* (Ace, 1977), *The Left Hand of Darkness* (Walker, 1994), *Stark and the Star Kings* (Haffner Press, 2005), *When the Star Kings Die* (Ace, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
FF: 1953 (2, 6, 8, 11)
FSQ: 1954 (winter)
HM: 2003 (5)
RS: 1953 (4, 7, 9)
SFA: (1953 (2, 3, 5, 7, 9); 1954 (2, 4)
SpSF: 1952 (11); 1953 (2, 3, 5, 9)
**Misc.**: *Friday the 13th* movie poster art (Paramount, 1980),
*Starcastle* album cover (Epic, 1975)

## Eberle, Joseph R., Jr.

(March 3, 1926–July 14, 2006). American artist. Born in Pittsburgh, Pennsylvania, Eberle was another of the prolific freelance interior artists who entered the science fiction field during the boom years of the 1950s, when the pulps and digest magazines were looking for competent artists to work at low cost. Eberle's work was featured in Robert Weinberg's *The Weird Tales Story*, which was illustrated throughout with many examples of art from the history of *Weird Tales* magazine (FAX Collectors Editions, 1977). Eberle received film credit as graphic artist on the Romero film *Dawn of the Dead* (1978). A lifelong resident of Pittsburg, and active member of St. Titus Catholic Church, Eberle also served in the U.S. Army in World War II, enlisting in March 1944. He was predeceased by his wife, Dorothy J. Eberle (1932–2006) by four months.

**Sources:** Joseph R. Eberle obituary, 7/18/2006 *Beaver County Times Allegheny Times* online [accessed August 2006]; 2006 Weinberg, 1988;

**Published Work**

FF: 1953 (6, 8)
IF: 1953 (9)
OW: 1953 (7)
PS: 1953 (9); 1954 (5, summer, fall); 1955 (winter, spring, summer)
RS: 1953 (7, 9)
ScS: 1954 (2)
SFA: 1953 (5, 7)
SpSF: 1953 (7)
UNI: 1953 (3); 1954 (4)
WT: 1952 (3); 1953 (1, 5, 11); 1954 (1)

## Edwards, Les

(b. September 1949) British Artist. Edwards began his illustration career immediately on leaving the Hornsey College of Art in 1972, and from the start the influences of visionary artists such as Bosch, Blake, Fuseli and the graphically macabre works of Goya put him solidly on the shortlist of artists specializing in gothic horror. His first agent was John Spencer, who had established a small illustrator's agency, Young Artists (now Arena agency). Spencer is credited for recruiting many talented British illustrators of that day, who today continue to work in the SF genre. In the years that followed Edwards became a stalwart of the U.K. illustration scene, acknowledged for both his versatility and his professionalism and, peers would say (not without tongue in cheek), "cutting edge" sense of humor.

Best known for his heroic fantasy and horror imagery; the latter (he jokes) sometimes being known as his "Red Period," Edwards in fact has worked in a variety of genres and still seeks to do as wide a variety of work as possible. He has worked for all the major U.K. publishing houses and for many in the U.S. and his art has been used in major advertising campaigns, and on gaming, record and CD covers and movie posters. Through the 1980s, Edwards was producing genre paintings for noted British fantasy game publisher Games Workshop and the now classic "Fighting Fantasy" series by Ian Livingstone and Steve Jackson. His work has included movie posters for films including John Carpenter's *The Thing*

(1982), Clive Barker's *Nightbreed* (1990) among others, as well film production and concept work.

Beyond cover art, he has also produced two fully painted graphic novels based on the stories of Clive Barker, *Son of Celluloid* and *Rawhead Rex* (Eclipse 1990, 1991) and the cover for *Tapping the Vein* (book 5). He has also created sexy strip art for *Penthouse Comix* (1994–1995).

While he began his career working in gouache (opaque watercolors), Edwards swiftly abandoned this medium in favor of oil paint, which he found to be both more flexible and more subtle. He applies the paint to a smooth, gessoed board and uses various media to aid rapid drying. He does not use an airbrush, an instrument that he describes as "The work of the Devil." There is a good deal of preparatory work involved in the form of drawing, not only to establish a composition but, also to define character, if that is necessary. His fascination with the human figure and portraiture clearly permeates all his work and he pursues this interest with regular attendance at a life class. Edwards seeks to create pictures with an immediate eye catching impact, often eschewing the ever more elaborate style of some of his contemporaries in favor of simpler, more direct images. This is an approach emphasized by his formal compositional sense, and is well-suited to the subject matter he's often asked to illustrate. There is always a strong central image that creates a powerful emotional response.

He is a five time recipient of the British Fantasy Award for Best Artist (he has been nominated in that category every year since 1994) and has twice been nominated for a World Fantasy Award. He has been a Guest of Honor at a World Science Fiction Convention (1995), and in 2004 he was nominated for a Chesley Award for his painting "The Snow Witch." As "(A)n enthusiastic member of the British Fantasy Society," he says, commenting on his continued participation in these fan-based organizations, "he may often be found reclining gracefully under a table at one of their many functions." Additionally, his works have been consistently juried into the "Spectrum" anthology of fantasy art (1994–)

In recent years Les has taken to painting under the pseudonym "Edward Miller" in order to do a different kind of work and use a different, more romantic style. In doing so, he joined a very small handful of genre artists who have been pressed to adopt "alter-egos" in order to explore wider avenues in illustration art. His creations as Edward Miller were so well received, that the British Fantasy Award for Best Artist in 2003 was awarded jointly to Miller *and* Edwards. Miller's" paintings show the influence of British Pre–Raphaelites such as J.W. Waterhouse, and have a very different "visual signature" than those painted under the name Les Edwards. They have a graceful, romantic appeal that is well suited to historical fantasy and mythical landscapes.

"When he is not chained to his easel," he reports, "his spare time is taken up with half building plastic model kits and allowing them to gather dust in an appropriately artistic fashion, playing the guitar in a uniquely unmusical manner and fencing, a sport at which his enthusiasm is surpassed only by his almost supernatural lack of ability."

His paintings are to be found in private collections in both Europe and the U.S. He lives just outside London, England with his wife, Valerie.

**Sources:** e-mail from the artist August 2004; Artist's websites: www.lesedwards.com and www.edwardmilleer.co.uk; Frank, Jane. "Split Infinities: the Art of Les Edwards/Edward Miller" *Realms of Fantasy* magazine August 2004; Frank, Jane. "Les Edwards' Evil Twin" *Realms of Fantasy* magazine June 1995; "Les Edwards Gallery" *Heavy Metal* magazine. September 1991; "Blood Magic" *Fear* magazine. January 1991.

### Collections/Anthologies (various contributing artists)

Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Edwards, Les. *Blood and Iron* (Games Workshop, 1989), Edwards, Malcolm and Holdstock, Robert. *Tour of the Universe* (Pierrot, 1980), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *The Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Holdstock, Robert; Edwards, Malcolm *Alien Landscapes* (Pierrot, 1979), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *1610: A Sundial in a Grove* (Gollancz, 2003), *After the Zap* (Warner, 1987), *Alfred Hitchcock Presents: Grave Business* (Mayflower, 1977), *Battle Magic* (DAW, 1998), *Best New Horror 1990* (Robinson, 1990), *Best New SF 7* (Robinson, 1993), *Best of Frank Herbert 1965–1970* (Sphere, 1982), *Best Short Novels of 2004* (SFBC, 2004), *Blue Ice Pilot* (Warner, 1986), *Boats of Glen Carrig* (Sphere, 1982), *Brotherly Love & Other Tales of Trust & Knowledge* (Pumpkin, 1999), *Cadre Messiah* (Ace, 1988), *The Camp* (Sphere, 1989), *Cartomancy* (Orion/Gollancz, 2004), *Castle Keeps* (Magnum, 1978), *Cavern of the Snow Witch* (Wizard, 2003), *Charnel House* (Sphere, 1979), *Chiller* (Sphere, 1986), *Christopher Lee's Archives of Evil* (Granada, 1979), *Christopher Lee's New Chamber of Horrors* (Mayflower, 1976), *City Jitters* (Sphere, 1983), *Clive Barker: Mythmaker for the Millennium* (The British Fantasy Society, 1994), *Conan and the Spider God; Conan Road of Kings; Conan the Defender; Conan the Liberator; Conan the Triumphant* (Sphere, 1984, 1980, 1985, 1979), *Conan the Valorous* (Tor, 1992), *Conan the Victorious* (Sphere, 1987), *Creature of Havoc* (Wizard, 2002), *Cretaceous Sea*

(Ace, 2002), *Crypt of the Sorcerer* (Wizard, 2002 *Daggers of Darkness* (Puffin, 1988), *Dagon's Bell* (NEL, 1994), *Dark Detectives* (Fedogan & Bremer, 1999), *Dark is Rising* (Puffin, 1995), *Dark Terrors 4* (Gollancz, 1998), *Dark Voices 4: The Pan Book of Horror* (Pan, 1992), *Desolation Road* (Bantam, U.K., 1989), *Devil In Green* (Orion/Gollancz, 2002), *Devil's Footsteps* (Coronet, 1978), *Devils of D Day* (Sphere, 1979), *Don Sebastian Vampire Chronicles* (Raven, 1994), *Double Edge* (Pumpkin, 1998), *Dragon's Kin* (Transworld/Bantam U.K., 2003), *Dragon's Treasure* (Ace, 2004), *Dragonmaster: #1 Storm of Wings; #2 Knighthood of the Dragon; #3 Last Battle* (Times Warner U.K./ Orbit, 2002, 2003, 2005), *Dragonsblood* (Bantam U.K./Del Rey USA, 2005), *Dragonshadow* (Harper Collins/Voyager, 1999), *Dragonsong* (Corgi, 2001), *Earth Abides* (Orion/ Millennium, 1999), *End as a Hero* (Ace, 1985), *Escardy Gap* (Simon & Schuster/Earthlight, 1998), *Fall of the House of Usher* (Longman, 2000), *Fantasy Stories* (Kingfisher, 1998), *Fifth Fontana Book of Great Ghost Stories* (Fontana, 1977), *First; Second; Third; Fourth; Fifth Mayflower Book of Black Magic Stories* (Mayflower, 1974–1976), *Fortress of Eagle*s (Voyager, 1999), *Fortress of Owls* (Harper Collins/ Voyager, 2000), *Frost* (Fedogan & Bremer, 2000), *Ghosts & Grisly Things* (Pumpkin, 1998), *Ghosts Over Britain* (Sphere, 1979), *The Ghoul* (Hamlyn, 1980), *Grail Quest 1*–6 (Fontana (1984, 1985, 1986), *Great Ghost Stories* Cemetery Dance Publications, 2004), *Grunts!* (Bantam, U.K., 1992), *Hounds of Avalon* (Gollancz, 2005), *House of Hell* (Wizard, 2002), *The Humanoid Touch* (Bantam US, 1985), *Hung Out* (Gollancz, 1998), *Hydra* (Yearling, 1993), *Illario* (Gollancz, 2005), *The Inquisitor* (DAW, 1992), *Inside the Worm* (Yearling, 1994), *Isaac Asimov's Christmas* (Ace, 1997), *Knight of the Demon Queen* (Harper Collins/Voyager, 2000), *Knights of the Black Earth* (Gollancz, 1995), *Last & First Men* (Orion/Millennium, 1999), *List of Seven* (Arrow, 1994), *Lost Child* (Gollancz, 1998), *Lurker at the Threshold* (Gollancz, 1989), *Mammoth Book of Best New Horror 14, 15, 16* (Robinson/ Carroll & Graf, 2003, 2004, 2005), *Mammoth Book of Vampire Stories by Women* (Constable & Robinson, 2001), *Man Plus* (Bantam US, 1985), *Mania* (Sphere, 1989), *Manitou Man: The Worlds of Graham Masterton* (BFS, 1998), *Messenger of Zhuvastou* (Magnum, 1977), *More Weird Tales* (Sphere, 1978), *Mutants Amok, Mutants Amok: 2 Mutant Hell; 3 Rebel Attack; 4 Holocaust Horror; 5 Christmas Slaughter* (Avon, 1991), *My Favorite Fantasy Story* (DAW, 2000), *No Blood Spilled* (Raven, 1996), *Pendragon Chronicles* (Robinson, 1990), *Ports of Call* (Harper Collins/Voyager, 1999), *The Priest* (Millennium, 1994), *The Raven Waits* (Hodder, 2001), *Reborn* (Pumpkin. 1998), *The Reel Stuff* (DAW, 1998), *Return to Firetop Montain* (Puffin Books, 1992), *Robot Blues* (Gollancz, 1997), *Rotten Relations* (DAW, 2004), *Sea Kings of Mars* (Gollancz, 2005), *Second Wish & Other Exhalations* (NEL, 19950, *Shadows 4* (Berkley, 1985), *Shadows of Light & Dark* (The Alchemy Press, 1998), *Shudder Again* (Penguin, 1994), *Silver on the Tree* (Puffin, 1994), *Silver Stallion* (Unwin, 1983), *Skies of Pern* (Corgi, U.K./Del Rey USA, 2002), *Star Horror 2* (Star Books, 1976), *Star Maker* (Orion/Millennium, 1999), *State of the Art* (Night Shade Books, 2004). *Stone & Sea; Stone & Sky* (Harper Collins/Voyager, 2000, 1999), *Sunglasses After Dark* (Kinnell, 1990), *Tau Zero* (Gollancz, 1989), *Thing in Bablock Dip* (Yearling, 1994), *Thirsty* (Walker U.K., 1997), *Thousand Eyes of Night* (Yearling, 1993), *Time Ships* (Harper Collins, U.K., 1995), *Timesnatch* (Doubleday U.K., 1994), *Tomb From Beyond* (Panther, 1977), *Twisted Root of Jaarfindor* (Crowswing, 2004), *Vampire Stories of R. Chetwynd-Hayes* (Fedogan & Bremer, 1997), *Vault of the Vampire* (Puffin, 1989), *Victorian Ghost Stories* (Usbourne, 1996), *Villains Victorious* (DAW, 2001), *Villains!* (ROC U.K., 1992), *Werevolves* (DAW, 1995), *White Crow* (Orion/Gollancz, 2003), *White of the Moon* (Pumpkin, 1999), *Windrider* (DAW, 1985), *Wine of Violence* (Holt, Rinehart & Winston, 1981), *Wishmaster* (Pumpkin, 1999), *Wizard of Earthsea* (Puffin, 1991, Bantam, 2004), *Year's Best Horror Stories* XVIII, XIX, XXI, XXII (DAW, 1990, 1991, 1993, 1994), *Yellow Fog* (Constable & Robinson, 1995).

GAME-RELATED ILLUSTRATIONS INCLUDE:

*Clive Barker: Imagica* (Zara, 1997), *Dark Future* (Games Workshop, 1989), *Doomtrooper: Mutant Chroni*cles (Target Games, 1992), *Forgotten Realms: The Shadow Stone* (TSR, Inc., 1998), *Heroquest: Kellers Keep; Legion of Heroes; Ogre Pack; Return to the Witchlord* (MB Games, 1988, 1989*), Parlainth: The Forgotten City* (FASA, 1994), *Shadowrun: Rigger 2* sourcebook (FASA, 1997), *Wand of Archeal* (TSR, Inc., 1999), *Warhammer: Plague Daemon* (GW Books, 1990), *Valley of the Four Winds* (Games Workshop, 1981).

MAGAZINES ILLUSTRATED INCLUDE:

SFAge: 1993 (3)
INT: 1985 (#13/autumn)
WD: 1982 (11)

**Misc.:** *Abominog: Uriah Heep* album sleeve (Bronze Records, 1982), *Alive & Screamin': Krokus* album sleeve (Arista Records, 1986), *Clive Barker's Books of Blood* graphic novel (Eclipse 1990), *The Final Rip Off: Monty Python* album sleeve (Virgin, 1988), *Heavy Metal* Calendar (1995), *Into the Pandemonium: Celtic Frost* CD cover (Noise International, 1987), *Jump Into the Fire: Metallica* album sleeve (Music For Nations, 1983), *Music for the Jilted Generation: The Prodigy* album sleeve (XL Recordings,

1994), *Penthouse Men's Adventure Comix* (Penthouse International, 1994–1995), *The Priestess* Heavy Metal Calendar 1987 (Heavy Metal Magazine, 1986), *Rawhead Rex* graphic novel (Eclipse, 1993), *Son of Celluloid* (Eclipse, 1991), *Sir Gawain* British Fantasy Society's 2005 Calendar (BFS, 2004), *Tapping the Vein Bk 5* graphic novel (Eclipse. 1993), *Terry Pratchett's Discworld* Collector's Edition 2003, 2004, 2005 (Gollancz, 2002, 2003, 2005), *The Wish: Legs Diamond* CD cover (Music For Nations, 1993).

BOOKS ILLUSTRATED INCLUDE (AS BY EDWARD MILLER) *Banquet for the Damned* (PS Publishing, 2004), *Blood Follows* (PS Publishing, 2002), *By Moonlight Only* (PS Publishing, 2003), *Cities* (Gollancz, 2003), *Clock King & the Queen of the Hourglass* (PS Publishing, 2005), *Cuckoo's Boys* (Golden Gryphon, 2005), *Darkest Part of the Woods* (PS Publishing, 2002), *Deadly Side of the Square* (Pocket Books, 1994), *Dear Abbey* (PS Publishing, 2003), *Devil Delivered* (PS Publishing, 2005), *Don't Turn Out the Light* (PS Publishing, 2005), *Eagles' Brood* (Tor, 1998) *Exorcising Angels* (Earthling Publications, 2003), *Extraordinary Voyage of Jules Verne* (PS Publishing, 2005), *Floater* (PS Publishing, 2003), *Fort at River's Bend* (Tor, 1999), *Fourbodings* (Cemetery Dance, 2004), *Frights & Fancies* (Robert Hale, 2002), *Ghosts in the Snow* (Bantam, 2004), *Grendel* (Gollancz, 2004), *Haunting of Alaizabel* Cray (Scholastic U.K., 2001), *The Healthy Dead* (PS Publishing, 2004), *In Springdale Town* (PS Publishing, 2003), *Jupiter Magnified* (PS Publishing, 2003), *Keep Out the Night* (PS Publishing, 2002), *The Lance Thrower* (Tor, 2004), *Light Ages* (Simon & Schuster/Earthlight, 2003), *Light Stealer* (PS Publishing, 2003), *Martian Chronicles* (Hill House Publishers, 2005), *Mayflower II* (PS Publishing, 2004), *Night of Knives* (PS Publishing, 2005), *Night Visions 11* (Subterranean Press, 2003), *Nightscape* (Subterranean Press, 2004), *No Traveller Returns* (PS Publishing, 2004), *Perdido Street Station* (Macmillan U.K., 2000, Night Shade Books, 2005), *Phantoms & Fiends* (Hale, 2000), *The Scar* (Pan Macmillan U.K., 2003), *Singing Sword* (Tor, 1999), *Skystone* (Tor, 1996), *Songs of Leaving* (Subterranean Press, 2004), *Sorcerer: Metamorphosis* (Tor, 1999), *Starlight 3* (Tor, 2001), *The Tain* (PS Publishing, 2002), *Threads of Malice* (Bantam, 2005), *Turns & Chances* (PS Publishing, 2004), *Uglimen* (P S. Publishing, 2002), *Under the Penitence* (PS Publishing, 2004), *Uther* (Tor/Forge, 2001), *V.A.O.* (PS Publishing, 2002), *Year in the Linear City* (PS Publishing, 2002), *Year of Our War* (Orion/Gollancz, 2004).

**Misc.:** *Terry Pratchett's Discworld* Collector's Edition 2005 Calendar (Gollancz, 2004).

## Egge, David W.

(b. August 8, 1958) American artist. Egge (pronounced egg-ee), born in St. Paul, Minnesota, entered the science fiction genre by way of his colorful and detailed airbrushed astronomical paintings depicting extraterrestrial landscapes and space scenes. Self-taught, Egge began drawing at the age of seven, and studied art in high school. He also studied the works of Chesley Bonestell*, Ludwig Pesek* and Mel Hunter*, and became friends with John Berkey* who lived near him and gave him advice on perspective and approach. By dint of his talents, Egge was taking commercial assignments by the age of twenty-three. Egge has worked for major book publishers as well as national magazines like *Future Life, Starlog, Analog, Omni,* and *Astronomy*, among others. He also has produced art for national advertising programs for companies such as Honeywell, Comsat, and Control Data Corporation. Egge was among a group of artists that designed and produced art for Sagan's *Cosmos* TV series (1980). His work was featured in the book *Cosmos*, and the record album cover. At the same time, he was pursuing more surrealistic works in his personal art, which as he put it, tended to take on "a form of progressive perversity" which he called "excelsiorealism." (Miller, 1981). Egge works mainly in acrylics, but also has used gouache, tempera and colored pencils.

A variety of ambitious projects, including songwriting and book projects, in addition to Egge's expanding freelance career, was interrupted (if not derailed), by the onset of schizophrenia in his late twenties. He would later put part of the blame for his debilitating illness on his use of certain toxic paint pigments, the use of which he strongly admonished other artists not to use. The disease did not totally curtail his career, but his publications in recent years have been sporadic. His illustrations appeared in a few non-fictional books on space, such as *Exploring the Night Sky: The Equinox Astronomy Guide for Beginners* (Firefly, 1987) and *Comet and Asteroid Impact Hazards on a Populated Earth: Computer Modeling* (Academic Press, 1999). He occasionally attends Midwest genre conventions; most recently he was AGOH at Windycon 28, in Illinois, 2001. Egge also contributed art to the website and book for *Permanent,* the project founded in 1985 by Mark Prado, a space systems physicist, to support near future, large scale development of space using materials already in space. Reproductions of Egge's works, and some original paintings, have been available through Kim Poor's *Novagraphics*, and *Novaspace Galleries*.

**Sources:** Miller, Ron. "David Egge and his art of excelsiorealism." *Future Life* #28, August, 1981; Egge profile at www.permanent.com/version2/v-player.htm ( June 23, 2001).

**Collections and Anthologies (various contributing artists)**

Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978). Miller, Ron. *Space Art Poster Book* (Stackpole, 1979).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Act of God* (Baen, 1985), *Asimov, Tomorrow's Voices* (Dial Press, 1984), *Berserker Throne* (Simon & Schuster, 1985), *Best of Destinies* (Ace, 1980), *Crash of Empire* (Baen, 1989), *Dark Between the Stars* (Berkley, 1981), *Doomsday Effect* (Baen, 1986), *End of Summer* (Ace, 1979), *Far Frontiers Vol. IV, V* (Baen, 1986), *The Fathergod Experiment* (Allau Press, 1999), *Man From Earth* (Tor, 1983), *Millenium* (Ballantine, 1982), *Mote in God's Eye* (Pocket, 1986), *Oath of Fealty* (Pocket Books, 1982), *Science Fiction Yearbook* (Baen, 1985), *Shield* (Berkley, 1982).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1980 (12); 1982 (5); 2001 (4, 6)
DEST: 1979 (#1, #2, #3); 1980 (#2/spring)
FUTL: 1981 (8)
GAL: 1978 (5, 7, 9); 1979 (9)
IASFM: 2000 (9)

**Misc.:** *Space Art Fantastic* collector trading card art (Lime Rock, 1993), *The Space Art Calendar, 1980* (Starlog Press, 1979).

## Eggleton, Bob

(b. September 13, 1960), American artist. One of the most successful artists to have entered the field in the late 1980s, Eggleton was born in Concord, Massachusetts, and grew up in Rhode Island, California, and Pennsylvania before moving back to Rhode Island, where he resides today. Like many artists of his generation, Eggleton was interested in science fiction at an early age and took courses in commercial art at the Community College of Rhode Island in 1981 while also studying art and astronomy at Rhode Island College, from 1979 to 1981. He then took further classes in drawing, painting, and art history at the Rhode Island School of Design from 1984 to 1988, but like many talented artists headed for a commercial art career found academic life did not stress "real world' views. His artistic influences however were of the classical sort: Hudson River Valley Artists of the 19th century, the Orientalist movement of the late 19th century and early twentieth century, The Romantics including Waterhouse and English landscape artists like J.W.M. Turner and Constable, and Swiss symbolist Arnold Bocklin. In the science fiction Field, he was inspired by the art of well-known artists Frank Kelly Freas*, Frank Frazetta*, and Virgil Finlay*.

Eggleton entered the world of commercial art in January 1981, when he produced some illustrations for a local magazine. He began working in the science fiction genre in 1983, and by the end of the decade had started winning awards. At the beginning of his career, Eggleton was fascinated with producing "ultra slick" images that seemed perfect for book covers. Airbrush was a popular tool at the time, and he used it frequently. He developed an international reputation as a painter of space and astronomical scenes, painted in acrylics and airbrush. After about twelve years Eggleton turned from "hard" science fiction to fantasy themes, using traditional media and painting techniques. The change was prompted by a loss of interest in photorealistic techniques that could be best accomplished by airbrush, and a growing realization that some health concerns were being exacerbated by using the airbrush and breathing in aerisolized paint particles. Eggleton missed the lack of tactile contact he receieved working with the handbrush, and began working in oil on canvas, and creating paintings of dragons and other large creatures. Eggleton was also inspired by the more "painterly" approach some artists were taking and sought out classical art to gain influence from this. He took to using watercolors and other "soft" media, including pastels and colored pencils, that enabled to create paintings that were more textured, softer and subtler in their coloration and execution. His desire to paint illustrative works that look increasingly less commercial drives him to continue experimenting with different techniques.

Since becoming a freelance artist, Eggleton has worked in multiple markets, and for all the major publishers. His versatility has enabled him to succeed in science fiction, fantasy, horror, and as a landscape artist. His art can be seen on the covers of magazines, books, posters and prints, and beginning in the 1990s, trading cards, stationery, drink coasters, journals, and jigsaw puzzles. He also works as a conceptual illustrator for movies and thrill rides. The most recent movie work includes concept and character design for the animated feature The Ant Bully for DNA Productions/Playtone Co./Warner Bros (2006). Previously, he did conceptual art for the Academy Award nominated animated film *Jimmy Neutron: Boy Genius* (2001). Other film work includes: *Sphere* (Warner Bros, 1998), and *The Idol* (The IDol Productions, Japan, 2005). In 1996 Eggleton was concept artist for Paramount's *Star Trek the Experience* thrill ride, in Las Vegas, Nevada.

Eggleton has been sole illustrator on several fully illustrated books, beginning with H. G. Wells's *First Men in the Moon*, in 1988, and other recent efforts include Brian Lumley's *The Illustrated Necroscope* and *Screaming Science Fiction*, both published by Subterranean Press, 2006. Eggleton is also a very active writer and collaborator on books which showcase his artwork. Two books about dragons, *Dragonhenge*

(2002) and The *Stardragons* (2005), gave Eggleton he opportunity to demonstrate his talents in a range of mediums. Both contained narrated dragon-myth original stories conceived and written by the award winning author, John Grant. Other books of Eggleton's artwork are compilations of the best of his published illustrations, spanning space paintings, fantasy and horror. His art book *Greetings from Earth* won the Hugo Award in 2000 in the Best Related Book category.

Eggleton received the Jack Gaughan Award for Best Emerging Artist in 1988, followed by several Chesley Awards, beginning with the Award for Best Magazine Cover in 1987, 1988, 1990, 1994, 1995, 1996, 1998, 1999, and 2004. He additionally won awards for Best Paperback Book in 1993, Best Hardback Book in 1997, and for Artistic Achievement in 1998. He was nominated in l988 for the Hugo Award and since that year has won the award for Best Professional Artist multiple times, in 1994, 1996, 1997, 1998, 1999, 2001, 2003, 2004.

Eggleton was the recipient of 1999 Skylark Award, The Edward E."Doc" Smith Memorial Award for contributions to the field and spirit of SF and Fantasy, as voted by the members of The New England Science Fiction Association, Inc.. He was also nominated for the Howard Award, the World Fantasy Convention's Annual Award, in l995 and 1996, and was Artist Guest of Honor at the convention in l997 held in London. The artist also won *Analog* and *Asimov* magazine annual reader awards, numerous times. Eggleton's outgoing, "free-spirited" and gregarious personality has made him a favorite among fans, and he has frequently served as emcee during the Hugo Award ceremonies at Worldcons. He won the Locus Award for Best Artist in 2001, 2003 and was profiled by the magazine in August 2001. In the interview he said, "I can't imagine not having an imagination, not being creative, and I don't know how people who aren't creative *function*."

Eggleton has been elected as a Fellow of The International Association of Astronomical Artists (FIAAA), and is a Fellow of The New England Science Fiction Association (NESFA). An asteroid, or minor planet, was named after Bob Eggleton: "13562 Bobeggleton," which was discovered in 1992 by Spacewatch at Kitt Peak.

An avid fan of Japanese movies and artists, Eggleton has written children's books on "Godzilla" (e.g., *Who's Afraid of Godzilla* and *Godzilla Likes to Roar*, both for Random House, 1998) and also lectures on the subject of movies. He contributed an essay to *The Encyclopedia of Science Fiction and Fantasy* edited by Gary Westphal (Greenwood Press, 2005) on "Godzilla" and his essay "Making of King Kong" appeared in *King Kong Is Back*. edited by David Brin. He is married to Australian Artist, Marianne Plumridge and they live in Rhode Island surrounded by a legion of Godzilla toys, books and art. The artist was particularly pleased to appear as a "fleeing" extra in the 2002 film *Godzilla against Mechagodzilla*.

**Sources:** Correspondence from the artist February 2, 2007; artist website www.bobeggleton.com; "Bob Eggleton" profile and interview in *Locus*, August 2001; Benford, Gregory. "A Lyrical Hardness" Gallery article in *Science Fiction Age*, May, 1994; Haber, Karen. "Pigments of His Imagination" Gallery article in *Science Fiction Age*, November 1999; Rusch, Kathryn. "The Fantasy Art of Bob Eggleton" Gallery article in *Realms of Fantasy*, April 1997.

### Collections and Anthologies (various contributing artists)

Eggleton, Bob. *Primal Darkness: The Dark Fantasy Artwork of Bob Eggleton* (Cartouche Press, 2002), Eggleton, Bob and Grant, John. *Dragonhenge II: The Stardragons* (Paper Tiger, 2005), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John. *Bob Eggleton's Dragonhenge* (Paper Tiger, 2002), Grant, John. *The Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2001), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Suckling, Nigel. *Book of the Sea Monsters* (Paper Tiger, 1998), Suckling, Nigel. *Alien Horizons: The Fantastic Art of Bob Eggleton* (Paper Tiger, 1995), Suckling, Nigel and Eggleton, Bob. *Greetings From Earth: The Art of Bob Eggleton* (Paper Tiger, 2000).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Against Infinity* (Bantam Spectra, 1991), *Aggressor Six* (Penguin/Roc, 1994), *Aliens and Alien Societies* (Writer's Digest, 1996), *All-American Alien Boy* (Old Earth Books, 1996), *All the Way to the Gallows* (Baen, 1996), *Anti-Ice* (HarperPrism, 1994), *Anvil of Stars* (Warner Questar/SFBC, 1992), *Asimov Chronicles: Vol. 1, 2, 3, 4, 5, 6* (Ace, 1990, 1991), *Balshazzar's Serpent* (Baen, 2000), *Barrayar* (SFBC, 1993), *Battlestation* (Ace, 1992), *Beggar's Banquet* (Ace, 1997), *Beluthahatchie and Other Stories* (Golden Gryphon Press, 2000), *Between the Strokes of Night* (Baen, 1992), *Beyond the Fall of Night* (Ace, 1991), *Best of Weird Tales* (Barnes & Noble, 1995), *Blood Brothers* (Tor, 1992), *Bloodhype* (Ballantine Del Rey, 1995), *Bloodwars* (Tor, 1995), *Bone Wars* (Baen, 1998), *Bootcamp 3000* (Ace, 1992), *Cave of Stars* (HarperCollins/Eos, 2000), *Celestial Matters* (Tor/SFBC, 1996), *Children Star* (Tor, 1998), *Chronosequence* (Tor, 1990), *Convergent Series* (Baen, 1998), *Coven of Vampires: The Collected Vampire Stories of Brian Lumley* (Fedogan & Bremer, 1998), *The Crow: Shattered Dreams, Broken Lives* (Donald M. Grant, 2001), *Crufix Autumn* (1987 Dark Harvest), *Cthulhu 2000: A Lovecraftian*

*Anthology* (Arkham House, 1995), *Dangerous Vegetables* (Baen, 1998), *Darker Geometry* (Baen, 1996), *Darkness Descending* (Simon & Schuster/Earthlight, 2000), *Dark Terrors I, 2 , 3* (Gollancz/Vista, 1995, 1997, 1998), *Deadspeak (Tor, 1990), Defilers* (Tor, 2000), *Dinosaurs II* (Ace, 1995), *Dilemma* (NESFA Press, 1996), *Dragon & Phoenix* (Simon & Schuster/Earthlight/Tor/SFBC, 2000), *Dragons!* (Ace, 1993), *Dragon Weather* (Tor, 2000), *Dreamweaver's Dilemma* (NESFA Press, 1997), *Earth Saver* (Ballantine Del Rey, 1993), *Echoes of the Well of Souls* (Ballantine Del Rey, 1993), *Elegy for Angels and Dogs/The Graveyard Heart* (Tor, 1990), *Encounter with Tiber* (Warner Aspect, 1996), *End of the Matter* (Ballantine Del Rey, 1995), *Engines of God* (Ace, 1994), *Eternity* (Warner Aspect, 1994), *Faces of Ceti* (Houghton Mifflin, 1991), *Falling Free* (SFBC, 1994), *False House* (Warner Aspect, 2000), *Familiar Dragon* (SFBC, 1997), *Fanuilh* (Ace, 1994), *Far Futures* (Tor, 1995), *Feast of the Trickster* (Houghton Mifflin, 1991), *First Men in the Moon* (Donning, 1990), *Flinx in Flux* (Ballantine Del Rey, 1995), *Flux* (HarperPrism/SFBC, 1995), *For Love of Mother-Not* (Ballantine Del Rey, 1995), *Foreigner* (Ace, 1994), *Forever Free* (Orion/Gollancz, 2000), *), Forge of the Elders* (Baen, 2000), *Fortress on the Sun* (Penguin/Roc, 1997), *Fossil Hunter* (Ace, 1993), *Foundation and Earth* (SFBC, 1993), *Fruiting Bodies and Other Fungi* (Tor, 1993), *Genellan: First Victory; In the Shadow of the Moon; Planetfall* (Ballantine Del Rey/SFBC, 1995, 1996, 1997), *Golden Fleece* (SFBC, 1991), *Grandmasters' Choice* (Tor, 1991), *Hair of the Dog* (Baen, 1997), *Hard Landing* (SFBC, 1993), *Heads* (Tor, 1992), *Heart of the Comet* (Bantam Spectra, 1994), *Hello Out There* (Meisha Merlin, Aug,2000), *Heritage Universe* (SFBC, 1992), *High House* (Warner Aspect/SFBC, 1998), *Hobgoblin* (Warner, 1990), *Home Is the Hangman* (SFBC, 1996), *Houston, Houston, Do You Read?* (SFBC, 1996), *Howling Stones* (Ballantine Del Rey/SFBC, 1997), *Ill Met in Lankhmar* (SFBC, 1996), *Illustrated Necroscope* (Subterranean Press, 2006) *In the Ocean of Night* (Vista, 1997), *Into the Darkness* (Tor, 2000), *Invaders* (Tor, 2000), *Jupiter Project* (Bantam Spectra, 1990), *Kaleidoscope* Century (Tor, 1995), *Labyrinth of Night* (Ace, 1992), *Last Aerie* (Tor, 1993), *Last Dragonlord* (Earthlight/Tor/SFBC, 1998), *Legacy* (Tor/SFBC/Legend U.K., 1995), *Leiber Chronicles* (Dark Harvest, 1990), *Lifeline* (Bantam Spectra, 1990), *Lost Years* (Tor, 1996), *L. Ron Hubbard Presents Writers of the Future Volume XII* (Bridge, 1996), *Lucasfilm's Alien Chronicles: 1 Golden One; 2 Crimson Claw* (Ace, 1998), *Lunar Descent* (Ace/SFBC, 1991), *Major Ingredients* (NESFA Press, 2000), *Man O' War* (Ace/Putnam, 1996), *Matter's End* (Gollancz, 1996), *Microverse* (Bantam, 1988), *Mid-Flinx* (Ballantine Del Rey, 1995), *Mistwalker* (Ballantine Del Rey, 1994), *Moon Is a Harsh Mistress* (Tor, 1996), *More Amazing Stories* (Tor, 1998), *Mother of Storms* (Tor, 1994), *Murder in the Solid State* (Tor, 1996), *Navatar* (Wheatland Press, 2006), *Necroscope* (Tor, 1991), *New Hugo Winners Vol. II, III, IV* (Baen/SFBC, 1992, 1994, 1997), *One Foot in the Grave* (Baen, 1996), *Orbital Resonance* (Tor, 1991), *Orphan Star* (Ballantine Del Rey, 1995), *Pirates of the Universe* (Tor, 1996), *Pit Dragon Trilogy* (SFBC, 1998), *PRESS ENTER []* (SFBC, 1997), *Planets* (Bantam 1985). *Probability Moon* (Tor/SFBC, 2000), *Queen of Angels* (Warner, 1990), *Rainbow Mars* (Tor, May,2000), *Raft* (Penguin/Roc, 1992), *Rats, Bats & Vats* (Baen, 2000), *Receive the Gift* (Ace, 1997), *Ring* (HarperPrism, 1996), *Rude Astronauts* (Ace, 1995), *Sacred Visions* (Tor, 1991), *Sailing Bright Eternity* (Gollancz, 1995), *Saturn Game* (SFBC, 1997), *Saturn Rukh* (Tor, 1997), *Saturn's Race* (Tor/SFBC, 2000), *Scales of Justice* (Ace, 1998), *Science Fiction and Fantasy Writer's Sourcebook* (Writer's Digest, 1996), *Science Fictionisms* (Gibbs Smith, 1995, SFBC, 1996), *Screaming Science Fiction* (Subterranean Press, 2006), *Sing the Warmth* (Ace, 1996), *Song of Time* (HarperPrism, 1996), *Source Necroscope III* (Tor, 1998), *Spirit Ring* (Baen, 2000), *Stardance* (SFBC, 1997), *Star Rigger's Way* (Tor, 1994), *Stranger Suns* (Bantam Spectra, 1991), *Strength of Stones* (Warner Questar, 1991), *Sunspacer Trilogy* (White Wolf, 1996), *Synthesis and Other Virtual Realities* (Arkham House, 1996), *Tale of the Fox* (Baen, 2000), *Telzey Amberdon* (Baen, 2000), *Think Like a Dinosaur and Other Stories* (Golden Gryphon Press, 1997), *Time Ships* (HarperPrism, 1996), *Time Travel* (Writer's Digest, 1997), *Titus Crow: Vol. 1, 2, 3* (Tor, 1997, 2000), *To a Highland Nation* (Ballantine Del Rey, 1993), *Torments* (Tor, 1990), *Trade Secrets* Mark V. Ziesing, 1990), *Tranquillity Alternative* (Ace, 1996), *Transmigration of Souls* (Warner Aspect, 1996), *Trigger & Friends* (Baen, 2001), *Turing Option* (Warner Questar, 1993), *Two Georges* (Tor/SFBC, 1996), *Two Tiny Claws* (Baen, 1999), *Ultimate Dinosaur* (Bantam, 1992), *Ultimate Mallworld* (Meisha Merlin, 2000), *Universe* (Bantam, 1987), *Vacuum Diagrams* (HarperPrism, 1999), *Vamphyri!* (Tor, 1996), *Vanguard* (Ace, 1993), *Weird Tales: Seven Decades of Terror* (Barnes & Noble, 1997), *Wheelers* (Warner Aspect/SFBC, 2000), *Why Do Birds* (Tor, 1992), *Wizard's Heir* (Ace, 1995), *World-Building* (Writer's Digest, 1996), *Worldwar: In the Balance* (Ballantine Del Rey, 1994), *Year's Best Science Fiction: 9th annual; 10th annual; 12th annual; 13th annual* (St. Martin's/SFBC, 1992, 1993, 1995, 1996), *Year's Best Science Fiction* (HarperPrism, 1996), *Year's Best SF 2* (HarperPrism/SFBC, 1997).

MAGAZINES ILLUSTRATED INCLUDE:

ABO: 1990 (1)

ABM: 1995 (spring); 1997 (fall/winter)

AMZ: 1991 (1); 1992 (3); 1993 (6); 1994 (winter); 1998 (summer)

ASF: 1992 (7, 11); 1993 (6, 8); 1994 (3); 1995 (1, 11); 1996 (9); 1997 (1, 10, 12); 1998 (7, 12); 2000 (3, 5); 2001 (7); 2004 (10)
F&SF: 1991 (9); 1992 (9); 1995 (10); 1996 (5); 1997 (7); 1998 (5); 1999 (8); 2003 (7); 2004 (2)
IASFM: 1991 (1); 1992 (1, 3, 5, 9); 1994 (6, 8); 1995 (7); 1996 (9); 1997 (1); 1998 (7, 12); 2000 (12)
INT: 1995 (11)
MZB: 1995 (summer)
ROF: 1995 (2, 10); 1997 (4)
SFAge: 1995 (3); 1997 (5, 7, 9)
WT: 1991 (fall)

## Ellis, Dean

(b. December 25, 1920) American artist. Born in Detroit, Michigan, Ellis graduated from high school in Cleveland, and then began his formal art education in 1941 at the Cleveland Institute of Art. He interrupted this training to spend four years as an infantryman in the Pacific Theater during World War II, but then returned to that school to complete his BFA degree — using a $1000. Agnes Gund Traveling Scholarship for additional study at the Boston Museum of Fine Arts School. His training prepared him to be a fine artist and not an illustrator, but when he returned to Cleveland he took a job in a commercial studio to gain some experience in preparation for a freelance career, while working to develop his reputation as a painter.

In 1950, *Life* magazine included him among nineteen of the most promising American painters, and over the years he has been the recipient of numerous awards. His work has been shown at the Whitney Museum, New York (1949, 1951, 1954), the Metropolitan (1949, 1951), the National Academy (1957, 1959, 1960) and are in the collections of several museums and public institutions, including The American Academy of Arts and Letter, New York, The Cleveland Museum of Art, the Atlanta Art Museum, Atlanta, Georgia, the Dallas Museum of Fine Arts, Dallas Texas, Cornell University, the University of Illinois, the U.S. Coast Guard Collection, the U.S. Parks Department, and the U.S. Air Force Art Collection — to name only a few. Settling in New York in 1956, he was awarded a MacDowell fellowship for work at the McDowell Colony in New Hampshire. His many awards have included purchase prizes from the Butler Art Institute, the University of Illinois, and the Childe Hassam Fund. Portraits painted by Ellis hang in the Metropolitan Club, the Union League, Columbia University in New York City, and the Mote Marine Laboratory in Sarasota, Florida. Exhibitions of his work have been held in New York, Philadelphia, Atlanta, and Cleveland; the most recent showing featured works from major illustrators, "From Imagination to Reality: The Art of Science Fiction" (New York Academy of Sciences, 2004–2005.

A prolific and versatile artist, his striking images had appeared on covers for mysteries and best-selling novels before he was asked by Bantam Books to produce cover art for their Ray Bradbury books in the 1960s, and that assignment led to his working with all the major publishers in the science fiction field. Unlike some artists, Ellis never viewed his commercial jobs as opportunities to explore his personal preferences; he always tried to give art directors, and in particular Len Leone (legendary art director for Bantam during the 1960s-1970s) exactly the image that was wanted in an illustration, while delivering attractive, clean, well-crafted images that stressed convincing details and natural coloration. As a consequence, Ellis was kept busy by Leone for many years, producing dozens of cover paintings of a variety of kinds.

By 1980, he had largely turned to advertising work, doing editorial work for *Popular Science*, *Readers Digest*, *Life Magazine*, *Saturday Evening Post* and *Popular Mechanics*, among others.

In addition, Ellis designed stamps for the U.S. Postal Service and several foreign governments. The first of his many U.S. stamp designs was created when postage was just six cents, and include the "Navigation of the Arkansas River" (1968), "America's Hospitals" (1970), "Natural History" (1970), the "Jefferson Memorial" (1973), the "Flag over the Supreme Court" (1981), "150th Anniversary, U.S. Naval Academy" (1995), and "Riverboats," five stamps issued 1996. His most recent designs were for "Celebrate the Century —1950's" (11 stamps in the series, 1999). In the 1980s, Ellis completed an astounding *sixty* oil on masonite portraits of prominent people, "Shapers of America," for a series of first-day covers commissioned by the Unicover Corporation, Cheyenne, Wyoming, a major client for Ellis.

Ellis works in all mediums, including oil and tempera, although for his book cover illustrations he prefers gouache (opaque watercolor) or acrylic on paper or masonite. He often uses acrylic for underpainting, with oil for fine touches, a combination of media used also by other illustrators who worked during the '60s–'70s period (e.g., Paul Lehr*, Richard Bober*).

Ellis is married and lives with his wife, Lois and daughter Tracey in Amagansett, New York.

**Sources:** Di Fate, Vincent. *American Artist*. NY: Watson-Guptill, Volume 27 Number 6 Issue 266, June 1963; Di Fate, Vincent. *Infinite Worlds*. NY: Wonderland Press/Penguin, 1997; correspondence from artist 3/26/05; National Postal Museum website: www.postalmuseum.si.edu

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Alien Embassy* (Ace, 1978), *Alph* (Ballantine, 1972), *All Judgment Fled* (Ballantine, 1970), *All the Myriad Ways* (Bal-

lantine, 1971), *Ambulance Ship* (Ballantine, 1979), *Another End* (Ballantine, 1971), *Armageddon 2419 A.D.* (Ace, 1978), *The Best of C. M. Kornbluth* (Ballantine, 1977), *The Best of Frederik Pohl* (Ballantine, 1976), *The Best of Fritz Leiber* (Ballantine, 1974), *The Best of Stanley G. Weinbaum* (Ballantine, 1974), *Candy Man* (Ballantine, 1971), *Childhood's End* (Ballantine, 1973), *Close to Critical* (Ballantine, 1975), *Cycle of Fire* (Ballantine, 1970), *Deadly Litter* (Ballantine, 1970), *Destinies Vol.1 #3, #4* (Ace, 1979), *Earthlight* (Ballantine, 1966), *The Eleventh Commandment* (Ballantine, 1970), *The Flight of the Horse* (Ballantine, 1973), *Han Solo at Star's End* (Ballantine, 1979), *Han Solo's Revenge* (Ballantine, 1979), *A Hole in Space* (Ballantine, 1974), *Houses of Iszm* (Ace, 1971), *Icerigger* (Ballantine, 1974), *Isle of the Dead* (Ace, 1969), *The Last Planet* (Ace, 1970), *A Little Knowledge* (Berkley/Putnam, 1977–1978), *Lost Continent* (Ballantine, 1972), *The Magazine of Fantasy and Science Fiction Vol. #46* (Mercury, 1974), *Major Operation* (Ballantine, 1971), *The Man Who Awoke* (Ballantine, 1975), *The Martian Chronicles* (Bantam, 1970), *The Mask of the Sun* (Ace, 1979), *The Mightiest Machine* (Ace, 1972), *Moon of Destiny* (Ace, 1968), *Mutant Weapon* (Ace, 1971), *Mysterious Planet* (Ballantine, 1978), *Natives of Space* (Ballantine, 1965), *Nerves* (Ballantine, 1975), *Neutron Star* (Ballantine, 1968), *Outpost of Jupiter* (Ballantine, 1978), *People of the Mist* (Ballantine, 1973), *Perchance to Dream* (Ace, 1977), *Projections* (Ace, 1979), *Protector* (Ballantine, 1973), *Rescue Mission* (Avon, 1968), *Ringworld* (Ballantine, 1970), *Space Angel* (Ace, 1988), *Science Fiction Emphasis #1* (Ballantine, 1974), *Space Skimmer* (Ballantine, 1972), *Star Light* (Ballantine, 1971), *The Starmen of Llyurdis* (Ballantine, 1976), *Star Surgeon* (Ballantine, 1981), *Tar Aiym Krang* (Ballantine, 1972), *The Third Ear* (Putnam, 1971), *A Thunder of Stars* (Ballantine, 1970), *Tomorrow Is Too Far* (1971), *Transit* (Ace, 1964), *The Veils of Azlaroc* (Ace, 1978), *The Wanderer* (Ballantine, 1964), *Universe #2* (Ace, 1972), *The Watch Below* (Ballantine, 1966), *A World of Trouble* (Ballantine, 1973), *The Worlds of Frank Herbert* (Ace, 1971), *1,2,3 Infinity* (Bantam, 1965), 2010: *Odyssey Two, Reach for Tomorrow* (Del Rey, 1984)

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1977 (11); 1978 (8); 1979 (2)

## Ellison, Pauline

(b. 1946) British artist. Born and brought up in Yorkshire, in the North of England, Ellison received her art training at Bradford College of Art (1981) and Cambridge School of Art. Over a long career as a freelance illustrator, Ellison's contributions to fantasy illustration have been modest, but gracefully designed and appealing. Ellison reportedly enjoys diversity, and has designed many unusual items—from two inch wide tin boxes to one-hundred foot billboard signs, according to her gallery profile (Kyle Gallery online) so it isn't clear whether she simply tired of the subject matter, or the demands of the book publishing field were such that she could not accommodate them. Her work was featured in one of the earlier compendiums of genre art, *Once Upon a Time: Some Contemporary Illustrations of Fantasy* (Peacock Press/Bantam, 1976), and she seemed poised to continue in the field. In the 1980s she got commissions from Time-Life, for their fantasy series, and also had a few commissions from Bantam Books. For a time, in the mid 1980s, she showed her illustration art through Pendragon Gallery in the United States. In recent years she has turned her attention toward a long standing botanical interest in plants and gardens, and exhibits personal works based on those interests in galleries in England; most recently the Francis Kyle Gallery (2005). She lives in Kent, near London with her husband and two children.

**Sources:** Artist profile from Francis Kyle Gallery at www.franciskylegallery.com/sites/Ellison.htm;

### Published Work

*The Dark Lord of Pengersick* (Farrar Straus and Giroux, 1980),T*he Drastic Dragon of Draco Texas* (Bantam, 1986), *Dwarfs: The Enchanted World* (Time-Life Books, 1985), *Earthsea Trilogy: #1A Wizard of Earthsea; #2 The Tombs of Atuan; #3 The Farthest Shore* (Bantam, 1975), *The Evil People* (Leslie Frewin, 1968), *Grimm's Fairy Tales* (Routledge & Kegan Paul, 1981), *The Songkiller Saga: Phantom Banjo; Picking the Ballad's Bones; Strum Again* (Bantam Spectra, 1991, 1992), *Tea with the Black Dragon* (Bantam, 1983), *The Unicorn Creed* (Bantam, 1983).

## Elmore, Larry D.

(b. August 5, 1948) American artist. Born and brought up in rural Kentucky, Elmore is perhaps best known for being one of the first staff artists working for TSR, Inc., publishers of Dungeons & Dragons(™), and for his key role in developing the "look" of the art associated with their pioneering fantasy role-playing games. Elmore attended Western Kentucky University and received a Bachelor's degree in Fine Arts in 1971. He married and was drafted into the army within four months of graduation. After military service, in 1973, Elmore began his art career working as an illustrator for the U.S. government. His first commercial work was for *National Lampoon* and *Heavy Metal* magazines. In 1981, he moved to Lake Geneva, WI, and went to work for TSR, and stayed until 1987. While at TSR, he created covers for Dungeons & Dragons (D&D(™)), AD&D(™) and other gaming books, and most notably artworks related to the world of Dragonlance(™). Elmore designed the cover art for the

first six books and oversaw the artistic aspect of the novels. Elmore, along with Easley*, Parkinson*, and Caldwell* defined the "feel" of classic role-playing games through their stylized, heroic characters with exaggerated sensuality and brawn.

Since 1987, Elmore has been working as a freelance illustrator, doing covers for comics, computer games, magazines, fantasy and science fiction books and many other projects. He has done paperback covers for Baen, Bantam, Warner Books, ACE/Berkley, Doubleday, and Del Rey. He also is the co-author of *Runes of Autumn* and creator of the *SovereignStone* series, for Sovereign Press, 2001). In the gaming and comic industries, he has freelanced for TSR, Inc, FASA, Mayfair Games, Game Designer's Workshop, White Wolf, Iron Crown Enterprises, Dragon Magazine, Amazing Magazine, Wizard Press, D. C. Comics, First Comics, Eclipse Comics and Frank Frazetta's *Fantasy Illustrated*. He also has produced product and packaging art for companies such as LJN Toys, Mattel, Lucas Films, Tonka, Monogram Models, Western Publishing, Sony Entertainment's *Ever Quest*, and various computer game covers. Elmore created his own comic series, *Snarf-Quest*, which ran in *Dragon* magazine and was also later published in book form by Random House, in 1987.

Elmore is an active participant in the industry and he attends several Fantasy & Science Fiction conventions held in the United States, and on some occasions, in Europe. He self-publishes lithographic reproductions of his original oil paintings, and his original paintings are in private collections throughout the United States, and in Europe. Recently, he has begun giving art classes out his studio, and organizing art tours in Ireland and France. He lives in Leitchfield, Kentucky, with his wife, Betty and two children, Jennifer and Jeremy.

**Sources**: artist website ; artist bio at www.dragoncon.org; Ancestry.com. Kentucky Birth Index, 1911–1999 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006.

### Collections and Anthologies (various contributing artists)

*Artists of TSR* Portfolio (RPGA, 1982), *Elmore's Big Book of Babes* Vol 1, Vol 2, Vol 1&2 compiled (Elmore Productions, undated); *Twenty Years of Art: Elmore* (Elmore Productions, 2001); *Mythical Lands: Arthography* (Dynasty Presentations, 1999), Elmore: *Back to the Drawing Board* sketchbook (Elmore Productions, 2003); *Reflections of Myth* Vol. 1, 2 sketchbooks (SQ Productions, 1993, 1997), *High Tech & Low Life: The Art of Shadowrun* (FASA, 1997) Kirchoff, Mary (ed.) *The Art of the Dragonlance Saga* (TSR, Inc./Wizards of the Coast, 1998); *The Art of Dragon Magazine* (TSR, Inc., 1988); *Masters of Dragonlance Art* (Wizards of the Coast, 2002); *Women of the Woods* (Elmore Productions, 2003)

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Bard's Tale: #1 Castle of Deception; #2 Fortress of Frost and Fire; Prison of Souls; #4 Chaos Gate* (Baen, 1992, 1994), *Bones of the Past* (Baen, 1993), *Born To Run* (Baen, 1992), *Buck Rogers: A Life in the Future* (TSR, Inc., 1995), *Book of the Kingdoms: #1 Wrath of Ashar; #2 The Usurper #3 The Way Beneath* (Bantam Spectra, 1990, 1991), *Call of the Wendigo* (Bantam, 1994), *Cathouse* (Baen, 1990), *Caught in the Crossfire* (Baen, 1998), *Changeweaver* (Baen, 1993), *Chicks in Chainmail* (Baen, 1995), *A Child of Elvish* (Ace, 1992), *Children of the Drake* (Warner Questar, 1991), *The Children's Hour* (Baen, 1991), *The Crystal Dragon* (Warner Questar, 1993), *Dangerous Journeys Mythus: #1 Anubis Murders; Samarkand Solution; 3 Death in Delhi* (ROC/SFBC, 1992, 1993), *Darksword Sequence: 1 Forging the Darksword; #2 Doom of the Darksword; #3 Triumph of the Darksword; #4 Darksword Adventures* (Bantam Spectra, 1988), *Day the Magic Stopped* (Baen, 1995), *Demon Blade* (Baen, 1994), *Did You Say Chicks?* (Baen/SFBC, 1998), *Dragon Crown* (Warner Questar, 1994), *Dragonlance Book of Lairs* (TSR, Inc., 1993), *Dragonlance: Defenders of Magic #1 Night of the Eye; #2 The Medusa Plague; #3 The Sentinel* (TSR, Inc., 1994), *Dragons of Mystery* game module (TSR, Inc., 1984), *Dragonlance: Dragon Dawn; Dragon Night* (TSR, Inc., 1990), *DragonLance Heroes: #2 Stormblade; #3 Weasel's Luck* (TSR, Inc., 1988), *DragonLance Legends: #1 Time of the Twins; #2 War of the Twins; #3 Test of the Twins* (TSR, Inc., 1985, 1986), *DragonLance: The Lost Histories #1: The Kagonesti; #2 The Irda; #3 The Dargonesti; #4 Land of the Minotaurs; #5 Gully Dwarves; #6 The Dragons* (TSR, Inc., 1995, 1996), *Dragonlance* novels*: Dragons of Summer Flame; Doom Brigade; Murder in Tarsi; The Second Generation; Soulforge* (TSR, Inc., 1994, 1996, 1998), *DragonLance Tales of the Lance* box cover (TSR, Inc., 1992), *DragonLance Tales I: 1 Magic of Krynn; 2 Kender, Gully Dwarves, and Gnomes; 3 Love and War* (TSR, Inc., 1987), *DragonLance Tales II: 4 Reign of Istar; 5 Cataclysm; 6 War of the Lance* (TSR, Inc., 1992), *The Dragonrealm: Ice Dragon; Shadow Steed; Wolfhelm* (Popular Library Questar, 1989, 1990), *The Dragonrealm: Firedrake* (Orbit, 1990), *Dragon Tome* (Warner Questar, 1992), *Forgotten Realms: Empire's Trilogy #1 Horselords; 2 Dragonwall; 3 Crusade* (TSR, Inc., 1990), *Forgotten Realms: City of Splendors, Spellbound* (TSR, Inc., 1994, 1995), *Forgotten Realms: Murder in Cormyr; Murder in Halruaa* (TSR, Inc., 1996), *The Crystal Shard* (TSR, 1988), *Dungeons & Dragons: The Tainted Sword* (TSR, Inc., 1992), *Domes of Fire* (Ballantine Del Rey/SFBC,

1993), *The Duke of Sumava* (Baen, 1997), *Erling's Word* (Baen, 1997), *Elvendude* (Baen, 1994), *Exiles to Glory* (Baen, 1993), *The Faery Convention* (Baen, 1995), *The History of Dragonlance* (TSR, Inc., 1995), *Hidden War* (TSR, Inc., 1994), *The Hunter Victorious* (Warner Questar, 1992), *Inconstant Star* (Baen, 1991), *Iron Dragons: Mountains & Madness* (Baen, 1993), *Legacy; The Legacy of Gird* (Baen, 1995, 1996), *Legacy of the Darksword* (Bantam Spectra/SFBC, 1997), *Lion's Heart; Lion's Soul* (Baen, 1991), *Mathemagics* (Baen/SFBC, 1996), *Mother of Demons* (Baen, 1997), *Night-Threads: #1 The Calling of the Three; #2 The Two in Hiding; #3 One Land, One Duke* (Ace, 1990, 1991, 1992), *Oath of Swords* (Baen, 1995), *Old Nathan* (Baen, 1991), *Operation Chaos* (Baen, 1992), *Prince of the North* (Baen, 1994), *Rose of the Prophet: #2 The Paladin of the Night; #3 The Prophet of Akhran* (Bantam, 1990), *Runes of Autumn* (TSR, Inc., 1996), *Runesword: #1 Outcasts; #2 Skryling's Blade; #3 The Dreamstone; #4 Horrible Humes; #5 Dark Divide; The Stone of Time* (Ace, 1990, 1991, 1992), *Saber and Shadow* (Baen, 1992), *Shadow's Daughter* (Baen, 1991), *Snowbrother* (Baen, 1992), *The Sharp End* (Baen, 1993), *The Shrouded Realm* (Warner Questar, 1991), *Spell Bound* (Ace, 1990), *Spiritride* (Baen, 1997), *Strange Deliverance* (Baen, 1997), *Surrender None* (Baen, 1990), *The Tank Lords* (Baen, 1997), *The Tery* (Baen, 1990), *Tran* (Baen, 1996), *Visions of Fantasy: Tales from the Masters* (Bantam Starfire, 1991), *The War God's Own* (Baen, 1998), *Warriorwards* (Baen, 1990), *Werenight* (Baen, 1994), *Wheels of Fire* (Baen, 1992), *When the Bough Breaks* (Baen, 1993), *Wolf Justice* (Baen, 1998).

MAGAZINE ILLUSTRATIONS INCLUDE:

AMZ: 1985 (3); 1987 (3)

DRA: 1988 (12); 1989 (10); 1990 (11); 1992 (3, 12); 2000 (3); 2001 (7); 2003 (8)

**Misc:** AD&D(™) *Dragonlance* Calendar 1988, 1991 (TSR, Inc., 1987, 1990), *Magic the Gathering: 7th Ed.* Card art (Wizards of the Coast. 2001, *Elmore New Beginnings* Collector Game Cards (Elmore Productions, 2003), *The Fantasy Art of Elmore* collector card set (FPG, 1994).

## Elson, Peter George

(January 13, 1947–April, 1998), British artist. One of many excellent British science fiction artists specializing in space hardware, Elson was born in Ealing, West London and studied at Ealing Art School. He won a *Science Fiction Monthly* art competition in 1975, and soon after became a commercial artist. As did many of his contemporaries in the 1970s, Elson initially made his reputation by working in the tradition of British artist Chris Foss*, who was known for his paintings of massive, vividly colored and detailed spaceships. Through the 1980s, Elson's work appeared on the covers of numerous science fiction paperback novels, as well as in the *Terran Trade Authority* series of six illustrated books, 1978–1980. When demand for cover art slowed in the 1980s, Elson did backdrop paintings for theater productions and amusement park rides. Unlike his peers, Chris Moore*, Angus McKie*, Jim Burns* and others, Elson did not adapt to the changing times by developing computer skills. Nor does it appear he sought work in the budding video game industry, although later the character "Captain Elson" in the popular PC computer game "Homeworld" (1999) would be named in his honor because — according to the game's designers — Elson's illustrations of the 1970s and 1980s had inspired the game's ship designs and art style (he is also listed in the Special Thanks section of the game's manual). According to one of the early designers of the game, Elson was originally slated to create the game's box art, but at the last moment was pre-empted by the publisher's decision to use a 3D rendered scene.

When Elson's career stalled in the 1990s, he again turned to working on fairground decorations. He was working on a mural painting for a merry-go-round (carousel in the U.S.) for Butlins, an amusement park in Skegness, Lincolnshire, so the story goes, when he died unexpectedly of a heart attack during an evening with his friends at a local pub.

**Sources:** Oleastri, Luca. *The Worlds of Peter Elson: Unofficial Peter Elson Tribute* site at www.innovari.it/peter%20elson%202.htm [accessed May 2007]; correspondence with Jim Burns Oct 2002; Ancestry.com. England & Wales, Death Index: 1984–2005 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007

### Anthologies and Collections (various contributing artists)

Caldwell, Steve. *Space Patrol: The Official Guide to the Galactic Security Force* (Intercontinental, 1980), Caldwell, Steven. *Star Quest. An Incredible Voyage Into the Unknown* (Intercontinental, 1978), Eisler, Steven. *Space Wars: Worlds and Weapons* (Octopus, 1979), *Flight of the Icarus* (Dragon's Dream, 1977), *Parallel Lines: The Science Fiction Illustrations of Peter Elson and Chris Moore* (Dragon's Dream, 1981).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *After the Fall* (Sphere, 1980), *Andromeda 2* (Orbit, 1977), *Antarctica* (HarperCollins, 1997), *Bad Voltage* (Orbit, 1990), *Best of A.E. Van Vogt Vol. 2* (Sphere, 1979), *Best of Harry Harrison* (Orbit, 1991), *Boat of a Million Years* (Orbit, 1990), *Book of Ptath* (Granada, 1973), *Born to Exile* (HarperCollins/Grafton, 1992), *A Cage of Ice* (Fontana/Collins, 1980). *A Canticle for Leibowitz* (Orbit, 1990), *Carnival of Destruction* (Pocket U.K., 1994), *A Circus of Hells* (Sphere, 1987), *Cloud Castles* (Gollancz, 1994), *Coelestis* (HarperCollins U.K., 1993), *Coils* (Penguin, 1984), *Cold Al-*

*lies* (NEL, 1995), *Cold Print* (Grafton, 1987), *The Cometeers* (Sphere, 1977), *The Committed Men* (Gollancz, 1989), *Cold Allies* (NEL, 1995), *The Crystal Palace* (Grafton, 1991), *Cult of Loving Kindness* (Grafton, 1993), *Daggerspell* (Grafton, 1987), *Deathworld 1, 2, 3* (Sphere, 1979), *Deep Space* (Mandarin, 1989), *Divergence* (Gollancz, 1992), *Doctor Who: Birthright; Eternity Weeps; GodEngine; The Highest Science; Legacy; Sanctuary Shakedown; Tempest; Toy Soldiers; Tempest; Transit; White Darkness* (Doctor Who Books, 1993, 1994, 1995, 1996, 1997, 1998), *Doctor Who Cat's Cradle: Time's Crucible; Warhead; Witch Mark* (Doctor Who Books, 1992), *Earth Cult* (Panther, 1979). *Earthworks* (Panther, 1984). *Elf Defense* (Headline, 1989), *Enchanted Pilgrimage* (Methuen, 1985), *Eternal Light* (Orbit, 1993), *Ethan of Athos* (Headline, 1989), *Eye of the Heron and Other Stories* (Panther, 1980), *Falling Free* (Headline, 1989), *Fall of the Towers* (Sphere, 1979), *Fantasms and Magics* (Grafton, 1987), *A Feast Unknown* (Grafton, 1988), *Finity's End* (Hodder & Stoughton, 1997), *The Fire Worm* (Grafton, 1990), *Fool's Hill* (Sphere, 1978), *Freedom's Choice* (Bantam/Corgi, 1997), *Freedom's Challenge* (Bantam U.K., 1998), *Fritz Leiber's Complete Swords Series* (Granada /Mayflower, 1979), *Galactic Cluster* (Panther, 1980). *The Ganymede Takeover* (Arrow, 1980), *Gates of Noon* (Gollancz, 1992), *Gold Coast* (HarperCollins U.K., 1995), *Green Mars* (HarperCollins U.K., 1993), *A Hidden Place* (Orbit, 1990), *A Hole in Space* (Orbit, 1974), *Hothouse* (Gollancz, 1990), *Hunter/Victim* (Methuen, 1988), *Ice and Iron* (Arrow, 1977), *Icehenge* (HarperCollins/Voyager, 1997), *In the Red Lord's Reach* (HarperCollins U.K., 1992), *Invasion Earth* (Sphere, 1984), *Jizzle* (NEL, 1973), *Keepers of the Peace* (Corgi, 1991), *Knight and Knave of Swords* (Grafton, 1990), *The Legion of Space* (Sphere, 1977), *Lifeboat* (Orbit, 1977), *The Listeners* (Arrow, 1978), *Long Arm of Gil Hamilton* (Orbit, 1976), *The Long Result* (Fontana, 1979), *A Martian Odyssey and Other Stories/The Best of Stanley G. Weinbaum* (Sphere, 1977), *Martians* (HarperCollins, 2001), *Mutant* (Hamlyn, 1979), *Naked to the Stars* (Sphere, 1978), *Of Time and Stars* (Roc U.K., 1993), *Orion Shall Rise* (Sphere, 1984), *The Outposter* (Sphere, 1978), *The Patchwork Girl* (Orbit, 1980), *Planet of the Damned* (Orbit, 1991), *Pirates of the Asteroids* (NEL, 1983), *Planet of No Return* (Sphere, 1983), *Podkayne of Mars* (NEL, 1974), *Port Eternity* (Gollancz, 1989), *Power Lines* (Bantam U.K., 1994), *Power Play* (Bantam U.K., 1995), *Powers That Be* (Corgi, 1994), *Prime Number* (Sphere, 1983), *Project Pendulum* (Hutchinson, 1989), *Red Mars* (HarperCollins U.K., 1993), *Secret Harmonies* (Orbit, 1991), *The Secret People* (NEL, 19087), *A Sense of Wonder* (NEL, 1987), *Shadow of the King* (Heinemann, 1998), *Shift Key* (Methuen, 1987), *Showboat World* (Gollancz, 1990), *Silent Laughter* (Arrow, 1985), *The Sirens of Titan* (Gollancz, 1986), *The Smoke Ring* (Futura/Little Brown, 1989), *Soldiers of Paradise* (Grafton, 1989), *Some Will Not Die* (Methuen, 1986), *Sorcerer's Son* (Grafton, 1990), *Space 1, 2* (Beaver/Hamlyn, 1979, 1980), *Space Ranger* (NEL, 1973), *Spaceways* (Oxford University Press. 1986), *Stainless Steel Rat, Stainless Steel Rat for President, A Stainless Steel Rat Is Born, Stainless Steel Rat Needs You, Stainless Steel Rat Saves the World* (Sphere/Severn House, 1983, 1986), *Star Watchman* (Sphere, 1977), *Starshine* (Sphere, 1978), *Status Civilization* (Methuen, 1986), *Stepsons of Terra* (Sphere, 1979), *Stowaway to Mars* (NEL, 1987), *Sugar Rain* (Grafton, 1990), *Summertide* (Gollancz, 1991), *The Tenth Victim* (Methuen, 1987), *Terror's Cradle* (Fontana/Collins, 1980), *Time Patrolman* (Sphere, 1986), *To Die in Italbar* (Methuen, 1986), *To Open the Sky* (Sphere, 1983), *To the Dark Tower* (Red Fox, 1994), *The Universe Maker* (Sphere, 1977), *Urban Prey* (Arrow, 1984), *Victim Prime* (Methuen, 1987), *Warrior of Mars* (NEL, 1989), *Welcome to Mars* (Sphere, 1979), *When the Dream Dies* (Sphere, 1981), *When the Gods Slept* (Hodder & Stoughton/NEL, 1997), *Where Evil Dwells* (Methuen, 1985), *The Wind's Twelve Quarters* (Panther, 1978), *The Winged Man* (Sphere, 1977), *With a Strange Device* (Mandarin, 1989), *Wizard of Woodworld* (Dragon, 1987), *Wolves of the Gods* (Hodder & Stoughton, 1998), *Yon Ill Wind* (Hodder & Stoughton, 1996).

## Elwell, Tristan A.

(b. April, 1968) American artist. Elwell was born and raised in New York City, where he graduated from the High School of Music and Art. He attended the School of Visual Arts on a full scholarship, graduating in 1990 at the top of his class. While at SVA he also worked as a painting assistant to noted photo realist Charles Bell, whose style influenced Elwell's work. After college he quickly established his career as an illustrator. In 1994 he joined the staff at SVA, where he teaches illustration and painting.

Elwell's oil paintings combine meticulous technique with a flair for depicting fantastic images that's touched at times by Elwell's sense of humor, which can be darkly sarcastic. His "cozy mystery" covers for Avon, for example, with skulls as the theme, are literarily woven, knitted, or crocheted, into every cover design — his unique concept. Those qualities brought him assignments from all the major publishing houses, among them Avon, Bantam, HarperCollins, Penguin, Pocket Books, Scholastic, and Tor. His client list also includes Children's Television Workshop, Conference Board, American Kennel Club, and *Forbes*, *U.S. News & World Report*, *Yankee* magazines. Elwell has appeared in Print and Communication Arts, Society of Illustrators Annual,

and *Spectrum* anthologies, and has won awards from the Society of Illustrators (NY).

**Sources:** correspondence with the artist, 2005; agency biography at www.shannonassociates.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Arctic Incident* (Hyperion, 2002), *Ashling* (Tor/Starscape, 2003), *Beyond the Hanging Wall* (Tor, 2006), *Briar Rose* (Tor/Starscape, 2002), *Cold Heart of Capricorn* (St. Martin's, 1997), *Cat and Mouse* (Pocket, 1995), *Curses, Inc.* (Harcourt Brace, 1997), *Dragonfly* (Absey & Co, 2000), *Dragon Mage* (Tor, 2008), *Elidor* (HarcourtBrace/Magic Carpet, 1999), *Dreamland Lake* (Penguin, 2000), *Face in the Mirror* (Harper, 2000), *Fall of Knight* (Ace, 2006), *Farseekers* (Tor, 2003), *Goddess of Yesterday* (Random House/Delacorte, 2002), *Gutbucket Quest* (Tor, 2000), *Hope of Earth* (Tor, 1997), *King and Raven* (Tor, 1995), *Kingdom of Kevin Malone* (Harcourt Brace/Magic Carpet, 1997), *Knight Life* (Ace/SFBC, 2002), Ladylord (Tor, 1996), *Last Hot Time* (Tor, 2000), *Lavender-Green Magic* (Starscape, 2006), *Legend of Lady Ilena* (Random House/Delacorte, 2002), *Magic Can Be Murder* (Penguin/Puffin, 2002), *Mother Ocean, Daughter Sea* (Tor, 2001), *Murder in Scorpio* (St. Martin's, 1995), *Muse of Art* (Tor, 1999), *Never Trust a Dead Man* (Harcourt Brace, 1999), *Obernewtyn* (Tor/Starscape, 2003), *Off the Road* (Clarion, 1998), *One Knight Only* (Ace, 2003), *Patriots* (Tor, 1996), *Quest for the Fallen Star* (Tor, 1998), *Rebel Sutra* (Tor, 2000), *Rocket Ship* Gallileo (Ace, 2004), *Scare School* (Avon, 2001), *Sea Lark's Song* (Tor, 2002), *Secret of Spring* (Tor, 2000), *Sister Light, Sister* Dark (Tor, 2002), *Stars Compel* (Tor, 1999), *Sword in the Stone* (Dell Laurel-Leaf, 1999), *A Taste of Magic* (Tor, 2006), *There's a Dead Person Following My Sister Around* (Harcourt Brace, 1999), *Third Magic* (Forge, 2003), *Three Hands for Scorpio* (Tor, 2005), *Tooth and Claw* (Tor, 2004), *Touched by the Gods* (Tor, 1997), *Twilight Rising, Serpent's Dream* (Tor, 2004), *Warrior Princesses* (DAW, 1998), *Willing Spirit* (Tor, 1996), *A Wolf at the Door* (Simon & Schuster, 2000), *Year of the Hangman* (Penguin/Dutton, 2002).

**Misc.**: *Magic: The Gathering* game card art (Wizards of the Coast, 2000).

## Emsh, Ed *see* Emshwiller, Edmund Alexander

## Emshwiller, Edmund Alexander

(February 16, 1925–July 27, 1990) American artist. One of the most prolific and popular artists ever to work in the science fiction field, Emshwiller, along with Kelly Freas* dominated that field throughout the 1950s.

Emshwiller was born in East Lansing, Michigan, and by 1934 the family had moved to Chicago. That summer he went to see the Century of Progress World's Fair, and was attracted to the futuristic exhibits, and to a "transparent man" that stood just beyond the entrance to the Hall of Medicine; the clear skin was made out of "cellon" (the same material used for film stock), every organ, bone and muscle was visible, and the whole thing was seemingly mechanically operational (A *Galaxy* Magazine cover that he would paint twenty years later would show a woman with her synthetic flesh removed to expose the gears and metal-works). After the fair, Emshwiller was inspired to create flipbooks and animated his own little movies, including one of an egg sprouting arms and legs. He was considered precocious enough to take a special art class for gifted schoolchildren given at the Art Institute of Chicago. In the summer of 1938, he was selling magazine subscriptions door-to-door and bought a used 16mm projector with the money he had saved. He tried his hand at making movies by drawing on strips of paper and when that failed, drew on clear leader film.

Emshwiller enlisted in the Army on June 25, 1943 right after graduating high school, and after being rejected by the Rangers branch of the army (His eyesight was not considered sharp enough) he went through officer school and was sent to the Italian war zone. By that time the European war had come to end, and he left active service in 1946 to enter the University of Michigan Art School under the G.I. Bill, at the age of twenty-one. He majored in painting and illustration, studying under a curriculum — the Bauhaus school of modernism and contemporary design — that let him avoid traditional notions of classical art. In the 1960s Emshwiller would be accused of taking LSD to paint some of his wilder abstractions, but he always told people that he had learned this style of art as a college student. In the fall of 1947 he was in a life drawing class where, during a model break, he struck up conversation with a fellow classmate, Carol Fries. They were married August 30, 1949, on the artist's parents back porch in Silver Springs, Maryland, two months after both had received bachelor of art degrees. From the University of Michigan. Carol had won a Fulbright scholarship, and Ed had a year of paid education left on the G.I. Bill, so they decided to go to Paris where they both continued to study art at the Ecole des Beaux-Arts. At the end of their year overseas, just before boarding the ship back home, Emshwiller bought some American periodicals in a Paris bookstall to read during the trip — including a few science fiction magazines. His father had read pulp magazines, and copies of *Amazing Stories* and *Astounding Science Fiction* would find their way into his son's hands. A child of the Great Depression, Emshwiller had already decided that fine art was too

risky a proposition, but he also realized that slick magazines like the *Saturday Evening Post, Look*, and *Colliers* would allow him little freedom. But he thought that in smaller venues, like pulp magazines, he would be free to explore his own ideas. "I let the obvious idea grow. As soon as I hit shore I started knocking out samples."

In 1950, the Emshwillers returned to the States and settled in New York City. Emshwiller's debut as a commercial artist was in the June 1951 *Galaxy*, with a gouache pulled from his portfolio by the art editor Washington Van der Poel. He then sold the same magazine a cover painting, and soon became one of the most prolific artists ever to work in science fiction. As example, in the year 1952 twenty-nine different American science fiction titles appeared with a total of 153 individual issues — Ed's art appeared in a third of all those magazines. During the next thirteen years, he did more than four hundred science fiction cover paintings for magazines, paperback, and hardcovers. Early in 1953, Marty Greenberg, publisher of Gnome Press, most successful of the science fiction specialty houses, ordered four hardcover dust jackets from Emshwiller. These were to be painted as black and white paintings that would be converted into color by the printer. The artist used overlays to indicate where particular color inks would appear on the monochromatic painting to give it full color look when printed. Before long he was doing book jacket art for most of the SF specialty publishers. He also did many hundreds of black-and-white illustrations for all of the science fiction magazines of the period.

During this time, the Emshwillers moved to Levittown, Long Island. Carol stopped painting and began writing science fiction, some of which Ed illustrated. They had three children: Eve in 1955, Susan in 1957, and Peter in 1959. Emshwiller did so much work in so many different styles that he used several names including Emsh (the most popular, and the pseudonym most associated with him), Ed Emsler, Ed Alexander, Ed Emsch, EAE, Ensh, Harry Gars, and Willer. On Sunday, September 6, 1953 Emshwiller served as one of the judges for the costume masquerade at the Eleventh World Science Fiction Convention, held in Philadelphia. Later that night, the first ever Hugo Awards were handed out (though they were only called achievement awards that night) and there was a tie for cover artist: between Ed "Emsh" and longtime fan favorite Hannes Bok*. Emshwiller was nominated for the Hugo Award as best SF artist eight times, and won the statue in 1953, 1960, 1961, and 1964.

During the fifties Emshwiller created many sophisticated, artistic scenes for the *Magazine of Fantasy & Science Fiction*; monsters threatening spacemen for *Space Stories*; sexy girl art for *Startling Stories*; gigantic rockets dwarfing the landscape for *Thrilling Wonder Stories*; the witty use of SF tropes for *Galaxy* and *Rocket Stories*. For many of these paintings he used his wife as a model whenever a woman was needed.

The primary ingredients of Emshwiller's art were the inventive hardware of space travel, the juxtaposition of large foreground figures with smaller background figures to show depth, abstract elements used as science fictional leitmotivs, and imaginative backgrounds. He followed the directives of various magazine art editors: W.I. van der Poel at *Galaxy*, and George Salter at *F&SF*. Both men were both creative professionals and not really science fiction fans. Emshwiller's early paintings for *F&SF* reflected a more sophisticated approach, and a general shunning of pulp clichés, and his art established the visual style of *F&SF* for most of 1950s and 1960s. Other art directors, like Milton Luros at Columbia Publications, came out of the pulp field, and Emshwillers' work for Luros reflected this pulpishness.

While working on science fiction art, Emshwiller continued to do fine art graphics and paintings, exhibiting at several group shows and one solo show, largely featuring his abstract expressionist work. Also during this time he began making 16mm films. He made regular trips into Manhattan to meet with art directors and also to take in movie screenings. In October 1954, Emshwiller saw a documentary of George Braque, showing the cubist artist painting on a glass surface. This gave him the idea to film the creation of some of his paintings. He brought a used 16mm Bolex camera, with single frame capabilities, and built a camera brace over his drawing table; a cable release was connected to a foot pedal, which he would use to trigger the shutter while he would reload his brush with paint. This interest in filmmaking would drastically change the direction of his career.

Emshwiller began by experimenting with clay animations, and using animation cels, stop motion and additive animation. "I worked at what I called doodles, which were film exercises. Almost anything that I had seen done in film I tried my hand at. I'm a great one for making tests. Any time a technical problem comes up that I think in theory should work, then I make a series of exhaustive tests. I think in that way I developed whatever technical abilities I have. That carried over into art. I believe that technique simply helps one to be a better artist." (*Infinity x Two*, 2007). Since the drafting table where Emshwiller created art was also an animation stand, he began recording the stage-by-stage development of many paintings, including the abstractions he did when not working on commercial arts jobs. The run-through would usually take two minutes on

each film. These films were popular at science fiction conventions, where Emshwiller was a guest.

By 1959 science fiction, as a field, was experiencing a slump. Even with many SF magazines folding, technically accomplished art with narrative content and a contemporary feel still sold. Emshwiller broadened his client base by doing art for mystery and men's magazines including *Sportsman, Ellery Queen's Mystery Magazine, Untamed, Lion Adventure, Man's World, See for Man*, and *True Action*. He was one of the regular artists for the long running Ace double paperback SF series. These books did not have a back cover, but came with two front covers — one for each of the two "novels" included inside. His style would change depending on whatever commercial art jobs came his way. "I received assignments from a wide range of people. These would run from a specific assignment where I was told practically where to place the people, and how and what they were to be dressed like and so forth, through the case where I was given a manuscript and given a free hand, and other cases where there's a discussion, give-and-take, an expression of ideas, to cases where they say: 'We want something different from last month. We had a black cover last month, we want a red cover this month.'" (*Infinity x Two*, 2007).

During the early 1960s Emshwiller reached a popular peak as an SF artist. He not only won his Hugos during this time, but also began winning some awards for his short animated art films. His movie-making equipment began taking over his attic studio. He took to carrying his prized Bolex camera wherever he went and would shoot whatever took his fancy. In this way he built up a personal film library that he used to make films throughout the decade. In the early spring of 1964, Emshwiller learned that he was part of a group of twelve filmmakers selected to receive a grant of $10,000 from the Ford Foundation. That summer Ed informed all his art clients that he was taking a year's break from art, and threw himself wholeheartedly into filmmaking. The grant allowed him to create the seminal *avant-garde* film *Relativity* (1966). In an interview, Emshwiller stated that he could have dreamed *Relativity* (a film that try to show how the breadth of human awareness and imagination is not up to the immensity of the cosmos), instead of using a camera to film it. He never returned to commercial art after *Relativity*, except for special projects done for friends like Harlan Ellison (*Again, Dangerous Visions*, 1972), and Ed Ferman, the publisher of *F&SF* (special author's issues).

It is obvious from watching Emshwiller's films that he was merging the motifs of science fiction with experimental films and abstraction. *Relativity* had been influenced by the some of the science writings of Isaac Asimov. The artist had briefly considered using Alfred Bester's 1956 novel *The Stars My Destination* (which he had illustrated when it first appeared in *Galaxy*) as the basis for a film. The bleak, claustrophobic settings of the novel — a crippled spaceship and underground prison — would have involved an inventive adaptation. This project was never realized, to many SF fans' regret, though there are visual elements of the story that would appear in *Relativity*. The film had two screenings during Briscon, the British Science Fiction convention held in Bristol, March 24–26, 1967, and afterward was described as "an uncensored *Mondo Cane*" (*Skyrack*, 1967). The film inspired a short-lived fanzine of same name by two Welsh fans, Jon Williams and Bryn Fortey, which was later revived by Fortey in the 1970s (Lynch, 2001).

Emshwiller was active in the New American Cinema movement of the 1960s and early 1970s, and created multimedia performance pieces, and experimental films, while also filming low-budget features and documentaries. By 1967 Emshwiller had developed enough of a reputation as a filmmaker to have Stanley Kubrick ask him to join his special effects team working on *2001: A Space Odyssey*. But Emshwiller was already committed to other film projects (including a documentary of NASA's Apollo program), and may have been intimidated by the scale of the 2001 production, so he turned Kubrick down. It is possible that had Emshwiller accepted Kubrick's offer he would have been drawn further into commercial filmmaking. Instead, he made a conscious decision to have as much control as possible over the films he would work on. In 1971 Emshwiller made his first videotape. In 1972 he became artist-in-residence at the Television Laboratory WNET/13 in New York. He made a number of videoart tapes during this period, receiving more awards.

In 1978–1979 he made his first computer-animated videotape, *Sunstone*, at New York Institute of Technology (NYIT). Though it is commonplace today for SF artists to create art on computers today, Emshwiller may have been the first to "paint" digitally; a Guggenheim Fellowship enabled him to access the technololgies available at the NYIT Computer Graphics Lab, which was at the creative forefront of computer animation and developing digital paint systems. He worked eight months, with computer programmers at his side, to create the three-minute long *Sunstone*. It has since become a classic icon of early computer animation.

While Emshwiller was wrapping up *Sunstone*, he was contacted by the California Institute of the Arts, a school founded by Walt and Roy Disney in 1961, and offered a position as dean of the School of Film and Video. He moved to Newhall, California and for the next decade was a teacher and sometime pupil, taking classes alongside CalArts students when new film and computer methods were being taught.

In 1981 he took on the additional job as provost (academic vice-president) while continuing to work on various multimedia projects at the school.

In the spring of 1990, Emshwiller entered the hospital after injuring his back, and learned he had cancer that had spread to his spine. In a hospital bed he was drawing storyboards for a new multimedia project, and died quietly, in the night. On June 16th, 2007, Emshwiller was inducted into the Science Fiction Hall of Fame in Seattle, WA. His papers are archived at the California Institute of Arts.

**Sources:** main biographical provided by Luis Ortiz, October 2007. Lynch, Richard: *SF conventions of the 1960s*— a history of fandom/work in progress at jophan.org/1960s/chapter7.htm [accessed Nov 2007]; SKYRACK newsletter archive: newszine #94, August 8, 1967 at www.gostak.co.uk/skyrack/skyrack94.htm; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

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### Published Work

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(Avalon, 1962), *Psionic Menace* (Ace, 1963), *Puzzle Planet* (Ace, 1961) *Radio Beasts* (Ace, 1964), *Rebels of the Red Planet* (Ace, 1961), *Recalled to Life* (Lancer, 1962), *Recruit for Andromeda* (Ace, 1959), *Regan's Planet* (Pyramid, 1964), *Rendezvous on a Lost World* (Ace, 1961), *Rim of Space* (Ace, 1962), *River of Time* (Avalon, 1963), *Runaway Robot* (Westminster, 1965), *Runaway World* (Avalon, 1961), *Sargasso of Space* (Gnome, 1955), *Saucer of Loneliness* (North Atlantic, 2000), *Search for Zei* (Avalon, 1962), *Secret Agent of Terra* (Ace, 1962), *Secret of Sinharet* (Ace, 1964), *Secret of Zi* (Ace, 1958), *Secret People* (Avalon, 1956), *Seven From the Stars* (Ace, 1962), *SF Year's Greatest Science Fiction and Fantasy 1956* (Gnome, 1956), *SF Terror Tales* (Gnome, 1955), *Shadow Girl* (Ace, 1962), *Six Worlds Yonder* (Ace, 1958), *Slavers of Space* (Ace, 1960), *Slaves of the Klau* (Ace, 1957), *Snows of Ganymede* (Ace, 1958), *Space Station #1* (Ace, 1957), *Spacial Delivery* (Ace, 1961), *Stalking the Wild Resnick* (NESFA Press, 1991), *Star Born* (Ace, 1958), *Star Gate* (Ace, 1963), *Star Hunter* (Ace, 1961), *Stars Like Dust* (Lancer, 1963), *Star Ways* (Avalon, 1956), *Stepsons of Terra* (Ace, 1958), *Storm over Warlock* (World, 1960), *Sturgeon in Orbit* (Pyramid, 1964), *Sun Smasher* (Ace, 1959), *Sword of Aldones* (Ace, 1962), *Swordsman of Mars* (Avalon, 1960), *Tales of Conan* (Gnome, 1955), *Tam, Son of the Tiger* (Avalon, 1962), *Ten Years to Doomsday* (Pyramid, 1964), *This Fortress World* (Ace, 1957), *Three Steps Spaceward* (Avalon, 1963), *Three to Conquer* (Avalon, 1956), *Threshold of Infinity* (Ace, 1959), *Time to Teleport* (Ace, 1960), *Time Traders* (Ace, 1960), *To Conquer Chaos* (Ace, 1964), *Tomorrow's World* (Avalon, 1956), *Tongues of the Moon* (Pyramid, 1964), *Towers of Toron* (Ace, 1964), *A Town Is Drowning* (Ballantine, 1955), *Transit* (Lancer, 1964), *Trial of Terra* (Ace, 1962), *Troubled Star* (Beacon, 1959), *Troyana* (Avalon, 1961), *Twenty-Second Century* (Lancer, 1962), *Undersea Fleet* (Gnome, 1956), *Undersea Quest* (Gnome, 1954), *Valley of Creation* (Lancer, 1964), *Valley of the Flame* (Ace, 1960), *Vanguard From Alpha* (Ace, 1959), *Variable Man and Other Stories* (Ace, 1957), *Virgin Planet* (Avalon, 1959), *Void Beyond* (Ace, 1958), *Voodoo Planet* (Ace, 1959), *Vulcan's Hammer* (Ace, 1960), *Walk Up the Sky* (Avalon, 1962), *Wall of Serpents* (Avalon, 1960), *War of the Wingmen* (Ace, 1958), *Warlord of Kor* (Ace, 1963), *When the Sleeper Wakes* (Ace, 1959), *Wonder War* (Pyramid, 1964), *World Within* (Avalon, 1962), *World Without Men* (Ace, 1958), *World of Null-A* (Ace, 1964).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1952 (1, 2, 3, 6, 7, 8, 9, 10, 11, 12); 1953 ( 2, 4, 8, 12); 1960 (8, 10, 11); 1961 (8); 1962 (1); 1963 (6, 7, 12); 1964 (3, 5, 7, 10); 1967 (6); 1969 (1)

ASF: 1955 (10 11, 12); 1956 (2, 3, 4, 7, 8); 1957 (5, 6, 10); 1958 (5, 6, 12); 1959 (3); 1960 (6)

BEY: 1953 (7, 9, 11); 1954 (2, 3, 7, 9)

F&SF: 1952 (6, 9, 10,11); 1953 (2, 4, 5, 6, 7, 10, 11, 12); 1954 (1, 2, 3, 4, 8, 11, 12); 1955 (1, 4, 6, 8, 11); 1956 (5, 6); 1957 (2, 9, 10); 1958 (2, 5, 8, 9, 10, 12); 1959 (1, 3, 4, 6, 8, 10, 11); 1960 (1, 2, 4, 6, 8, 9, 11); 1961 (1, 2, 4, 5, 7, 9, 11, 12); 1962 (2, 4, 5, 6, 7, 9, 10, 11); 1963 (1, 3, 4, 6, 7, 8, 9, 12); 1964 (1, 5, 6, 7, 11); 1965 (3); 1966 (10); 1968 (1); 1969 7, 12); 1972 (11); 1974 (4); 1976 (11); 1979 (2)

FA: 1952 (1, 2, 4, 5, 8, 9, 10, 11, 12); 1953 (1)

FF: 1953 (2)

FSQ: 1952 (9); 1953 (5, 7); 1954 (winter, summer, fall); 1955 (winter, spring)

FTC: 1952 (summer, fall, 11); 1953 (1, 11); 1960 (9, 11), 1961 (4); 1962 (7, 10); 1963 (10); 1964 (1, 2, 5, 7, 8, 9); 1965 (1, 9, 11); 1966 (1); 1968 (5, 8)

FU: 1956 (1, 5, 6); 1959 (12); 1960 (3)

FUT: 1954 (3); 1955 (6); #8, #10); 1956 (#29, #30, #31); 1957 (#32/spring, #33/summer, #34/fall); 1958 (#35/Feb) 1959 (2, 4, 6, 8, 10, 12); 1960 (2, 4)

GXY: 1951 (5, 6, 7, 8, 9, 10, 11, 12); 1952 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1953 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1954 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 9, 10, 11); 1956 (1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12); 1957 (1); 1958 (1); 1959 (6, 10, 12); 1960 (2, 4, 6, 8, 12); 1961 (2, 8); 1963 (2, 4, 10, 12); 1964 (2)

IF: 1953 (3, 5, 7, 9); 1954 (14, 5, 6, 7, 8, 9, 10, 11); 1955 (1, 2, 3, 4, 5, 6, 8, 9, 10, 12); 1956 (4, 6, 8, 10, 12); 1957 (2, 4, 6, 8, 10 12); 1958 (2, 4, 6, 8, 10, 12); 1959 (2, 7, 11); 1960 (1); 1963 (7, 9, 11); 1964 (11, 12)

INF: 1956 (2, 4, 6, 8, 10, 12); 1957 2, 4, 6, 7, 9, 10, 11); 1958 (1, 3, 4, 6, 8, 10. 11)

PS: 1952 (3, 5, 7, 11); 1953 (3, 5, 9, 11); 1954 (5, summer, winter); 1955 (spring)

RS: 1953 (4)

SAT: 1956 (10); 1957 (4)

SFS: 1954 (#2); 1955 (1, 3, 5, 7, 9, 11); 1956 (3, 5, 7, 9, 11); 1957 (1, 3, 5, 7, 9, 11); 1958 (1, 5, 7, 9, 11); 1959 (1, 2, 3, 5, 7, 9, 11); 1960 (1)

SFA(BR): 1958 (#1, #2, #3, #5); 1960 (#15)

SFA: 1953 (3); 1956 (12); 1957 (4, 6, 8, 9, 12); 1958 (3, 4, 6)

SFQ: 1954 (5, 8, 11); 1955 (5, 8, 11); 1956 (2, 5, 8, 11); 1957 (2, 5, 8, 11); 1958 (2)

SpS: 19512 (10, 12); 1953 (2, 4, 6)

SpSF: 1952 (11); 1953 (2, 3)

SS: 1952 (6, 7, 8, 10, 12); 1953 ( 1, 2, 3, 4, 5, 6, 8); 1954 (spring, summer, fall); 1955 (winter, spring, summer, fall)

SSF: 1956 (12); 1957 (2, 4, 6, 8, 10, 12); 1958 (2, 4, 6, 8, 10, 12); 1959 (2, 4, 6, 8, 10)

TOPS: 1953 (fall)

TRE: 1964 (1)

TWS: 1952 (4, 8); 1953 (4, 6, 8, 11); 1954 (winter, spring, summer, fall); 1955 (winter)

VAN: 1956 (6)
VEN: (1957 (1, 5, 7, 9, 11); 1958 (1, 3, 7)
WSA: 1953
**Misc.**: Science Fiction Calendar 1976 (Scribner's, 1975)

## Fabian, Stephen E.

(b. January 3, 1930) American artist. Born in Garfield, New Jersey, and raised in the nearby city of Passaic, Fabian graduated from Passaic high school in 1948 and joined the U.S. Air Force in 1949. He served as a teacher in Advanced Radio and Radar School at Scott Air Force Base, Belleville Illinois for the next four years. In 1953 he left the air force and began working for a number of electronic firms, including Dumont TV Labs, Curtiss Wright, and Simmons Precision Products. He was working as an associate engineer at Simmons in Vermont when the Arab oil boycott of 1973 brought about a major layoff in the industry, and he found himself out of work.

A science fiction reader since the early 1950s, Fabian had always been a fan of the art featured in the pulps, especially the work of Hannes Bok*, Edd Cartier*, and Virgil Finlay*. He had always been interested in art of all kinds since childhood and had assembled a huge library on all types of art as well as a large section of instructional books on how to illustrate. Entirely self-taught, Fabian studied and practiced drawing and painting for thousands of hours before attempting to sell a piece. In the late 1960s he began submitting work to fanzines and became a well-known fan artist. The day he was laid off from Simmons, he came home to find letters from Sol Cohen, publisher of *Amazing Stories*, and Jim Baen, editor of *Galaxy Magazine*, inviting him to submit work to their magazines. Fabian immediately switched careers from electronics to art, and became a full-time illustrator. His first paid job in the SF field was a book assignment for the cover art and interiors for the western story *The Vultures* by Robert E. Howard, published by Fictioneer Books, 1973. Fabian's first year of freelancing was difficult, but with the help of his family and friends he adjusted to the new lifestyle, and persevered to become one of the busiest and most popular illustrators in the genre. His exposure to publishers and fans was aided by the patronage of book dealer, fan, collector and publisher Gerry de la Ree, who was also a life-long resident of New Jersey. De la Ree was known for championing favorite artists such as Virgil Finlay*, Edd Cartier*, Hannes Bok through his self-published books and art portfolios, and in the mid 1970s he published several portfolios featuring drawings by Fabian which helped establish him as one of the most prominent black and white illustrators in the field in the 1970s.

Fabian does both color and black-and-white work, although he is probably known more for his interiors than for his cover paintings. He works in pen and ink and black pencil on textured coquille board (which gave many of his earlier interior illustrations the texture of a Finlay illustration) or colored pencils on Bristol vellum paper. His color work is done in acrylics on either canvas board or illustration board. When the market for interior illustration became limited in the professional science fiction field, Fabian began working for semipro magazines like *Weirdbook*, and *Crypt of C'thulhu*, and continued to contribute to fanzines, which helped him to maintain his status as a fan favorite. Fabian also has become a regular illustrator for many of the small press publishers, and has become a specialist in doing elaborately illustrated hardcover editions for publishers such as Underwood-Miller, and Donald M. Grant as well as cover and frontis illustrations for Arkham House. With the advent of role-playing games came also a resurgence of interest in heroic imagery and a need for B/W interior illustrations, and in the mid 1980s Fabian began working for TSR, Inc. producing dozens of black-and-white interior illustrations for manual and gameboxes in their Dungeons & Dragons(™) and Ravenloft(™) role-playing game lines, plus covers and interiors for related Dragonlance(™) books and magazines (*Dragon, Gazetteer*). A prolific genre artist, Fabian's bold and colorful style calls to mind the strongly sensual work of Frazetta*. The emphasis is on strong characters and beautiful women, straightforwardly and traditionally presented in balanced compositions, with the central figures romantically rendered and posed against an impressionistic, dreamy background. Fabian's palette is frequently monotonic, even when working in acrylics, which accentuates the dramatic aspects of his fantasy themes.

Fabian has been nominated for seven Hugo Awards and four World Fantasy Awards and won the British Fantasy Award for best professional artist in 1977 and 1979. Married since 1955, he is the father of two sons, Stephen Jr., and Andy.

**Sources:** email from the artist September 2006; www.stephenfabian.com; www.arkhamhouse.com

### Collections and Anthologies (various contributing artists)

*Almuric*—Robt. E. Howard Portfolio ( Jonathan Bacon, 1977), *The Art of the Fantastic* (Gerry De La Ree, 1978), *The Best of Stephen Fabian* (Loompanics Unlimited, 1976), *Crystal of a Hundred Years: A Portfolio by Stephen E. Fabian from the works of Jack Vance* (Underwood / Miller, 1979), *Fabian in Color* portfolio (Starmont House, 1980), *Fantastic Nudes I, 2—Portfolios* (Gerry De La Ree, 1976), *Fantasy by Fabian* (Gerry de la Ree, 1978), *The Hannes Bok Memorial Showcase of Fantasy Art* (Bokanalia Memorial Foun-

dation, 1974), *Ladies & Legends* (Underwood–Miller, 1993), *More Fantasy by Fabian* (Gerry de la Ree, 1979), *The Queen of the Black Coast*— Robt. E. Howard Portfolio (Bortner & Kruse, 1976), *Pagan Images* Portfolio (Bob Lynn, 1978), *Tower of the Elephant*— Robt. E. Howard Portfolio (Bornter & Kruse, 1977), *Women & Wonders* (Charles F. Miller, 1995)

BOOKS ILLUSTRATED INCLUDE: *Adversary* (Doubleday/BCE, 1983), *Alien Flesh* (Oswald Train, 1977), *And Afterward the Dark* (Arkham House, 1977), *Anita* (Owlswick Press, 1990), *Armageddon Box* (Wildside, 1991), *Arthur C. Clarke* (Starmont House, 1979), *Asimov, Aliens & Outworlders* (Dial Press, (1983), *Best From Galaxy 3* (Intergalactic, 1975), *Best of Destinies 1980* (Ace, 1980), *Best of Weird Tales 1923* (Bleak House, 1997), *Binary Star #2* (Dell, 1979), *Black Flame* (Ace, 1975), *Black Lodge* (Wildside, 1991), *Black Vulmea's Vengeance* (Baronet, 1977), *Books of Virgil Finlay* (Gerry de la Ree 1975–1981), *Born to Exile* (Arkham House, 1978), *Brian Aldiss* (Starmont, 1986), *Carnifex Mardi Gras* (Pequod Press, 1982), *The Castle of the Otter* (SFBC, 1982), *Compleat Crow* (W. Paul Ganley, 1987), *Crystal World* (Avon, 1981), *Cugel's Saga* (Timescape, 1983), *Daughter of the Bright Moon* (Ace, 1979), *Desert of Stolen Dreams* (Underwood-Miller, 1981), *Devil's Auction* (Owlswick, 1988), *Dragon of the Ishtar Gate* (Donning, 1982), *Dream of X* (Donald M. Grant, 1978), *Elysia* (W. Paul Ganley, 1989), *Eyes of the Overworld* (Underwood-Miller, 1977), *Famous Fantastic Classics #1* (Collector's Editions, 1974), *Fantasy Collector's Annual* (Gerry de la Ree, 1974), *Far Future Calling* (Oswald Train, 1979), *Fire-Fiend And The Raven* (Gerry de la Ree, 1973), *For a Breath I Tarry* (Underwood-Miller, 1980), *Gilden-Fire* (Underwood-Miller, 1981), *Golden Blood* (Tamerlane Press, 1978), *Golden Torc* (Houghton Mifflin, 1982), *Green Magic: The Fantasy Realms of Jack Vance* (Underwood-Miller, 1979), *Green Pearl* (Underwood-Miller, 1985), *Hasan* (Dell, 1979), *Hegira* (Dell, 1979), *H. G. Wells* (Starmont House, 1979), *Hollow Faces, Merciless Moons* (Weirdbook, 1977), *Horror at Oakdeene* (Arkham House, 1977), *House of the Wolf* (Arkham House. 1983), *Iced on Aran* (W. Paul Ganley, 1992), *I Found Cleopatra* (Starmont House, 1977*), In Lovecraft's Shadow* (Mycroft and Moran, 1998), *In Mayan Splendor* (Arkham House, 1977), *In the Mist and Other Uncanny Encounters* (Arkham House, 1979), *Isle of Pirate's Doom* (George T. Hamilton, 1975), *Kecksies and Other Twilight Tales* (Arkham House, 1976), *Metal Monster* (Avon, 1976), *Mask of the Sorcerer* (SFBC/NEL, 1995), *Miscast Barbarian—A Biography of Robert E. Howard 1906–1936* (Gerry De La Ree, 1975), *Moon of Skulls* (Wildside, 2005), *Morreion* (Underwood/Miller, 1979), *Necropolis* (Arkham House, 1980), *New Horizons* (Arkham House, 1998), *Nonborn King* (Doubleday/BCE, 1983), *Occult Lovecraft* (Gerry de la Ree, 1975), *Out of the Storm* (Donald M. Grant, 1975), *Over My Shoulder* (Oswald Train, 1983), *Oz Encounter* (Pyramid Books, 1977), *People of the Dark* (2005), *Pulptime* (W. Paul Ganley, 1984), *Reflections in the Moon Pool* (Oswald Train, 1985), *Refugees* (Owlswick, 1999), *Raum* (Avon, 1977), *Reign of Wizardry* (Phantasia, 1979), *Rhialto the Marvelous* (Brandywine Books, 1984), *Scallion Stone* (Whispers Press, 1980), *Scop* (Pyramid, 1976), *Sekenre* (Wildside, 2004), *Seventeen Virgins/Bagful of Dreams* (Underwood-Miller, 1979), *Shadow Kingdoms* (Wildside, 2004), *Shadowings* (Starmont House, 1983), *Sir Harold and the Gnome King* (Wildside, 1991), *Siva* (Ace, 1979), *Sixty Selected Poems by J.P. Brennan* (W. Paul Ganley, 1985), *Space Opera* (Underwood-Miller, 1984), *Space Swimmers* (Ace, 1979), *Stephen King as Richard Bachman* (Starmont House, 1985), *Stolen Desert of Dreams* (Underwood Miller, 1981), *Superluminal* (Houghton Mifflin, 1983), *Survey Ship* (Ace, 1980), *Sword Woman* (Zebra, 1977), *Tales By Moonlight* (Garcia, 1982), *The Third Grave* (Arkham House, 1981), *Tom O'Bedlam's Night Out* (W. Paul Ganley, 1985), *Transcients And Other Disquieting Stories* (W Paul Ganley, 1993), *Two Against Tyre* (Dennis McHaney, 1975), *Urania's Daughters* (Starmont House, 1983), *Weird Heroes #2* (Pyramid, 1975), *Winter Wish* (Whispers Press, 1977), *Whispers, Whispers 2, Whispers 3, Whispers 4* (Doubleday,1977, 1979, 1981, 1983), *Whispers In The Night* (Fedogan & Bremer, 1999), *White Isle* (Wildside, 1989), *Wings in the Night* (2005), *Witch's Dozen* (Wildside, 2003), *Witch of the Indies* (Zebra, 1977), *Worlds Within Worlds* (Starmont, 1991).

GAME RELATED ILLUSTRATIONS INCLUDE: (ALL FOR TSR, INC.) *Castles Forlorn*—Ravenloft(™) manual cover (1994), *Forbidden Lore* card art and manual cover—Ravenloft(™) (1992), *I, Strahd: The Memoirs of a Vampire*— Ravenloft(™) book interior (1993), *Kender, Gully Dwarves, and Gnomes*— Dragonlance (™) book interior (1987), *Masque of the Red Death and Other Tales*— Ravenloft(™) gamebox cover (1994). *Love and War*— Dragonlance(™) book interior (1987), *Magic of Krynn*— Dragonlance(™) book interior (1987), *Reign of Istar*— Dragonlance(™) book interior (1992),

MAGAZINE ILLUSTRATIONS INCLUDE:

AMZ: 1974 (12); 1975 (3, 5, 7, 9, 11); 1976 (1, 3, 6, 9, 12); 1977 (3, 7, 10); 1978 (1, 5, 8); 1982 (3); 1987 (3)

DRA: 1988 (10); 1989 (8, 12); 1990 (1); 1994 (5, 10)

FB: 1982 (11)

FT: 1984 (Winter); 1987 (Summer)

FTC: 1975 (2, 4, 8, 10, 12); 1976 (2, 5, 8, 11); 1977 (2, 6, 9, 12); 1978 (4, 7, 10); 1979 (1)

GXY: 1971 (8, 9); 1974 (11, 12); 1975 (9); 1976 (3, 7, 10. 11); 1977 (3, 6, 9, 10); 1978 (5, 6, 7)
IASFA: 1979 (Fall)
IASFM: 1980 (1, 8)
IF: 1974 (10)
POLY: 2000 (10)
WT: 1988 (Summer); 1998 (Fall)

## Fagg, Kenneth Stanley

(May 29, 1901-January 7, 1980) American artist. Fagg was born in Chicago, and was a graduate of the University of Wisconsin, receiving a BA in Letters and Science in 1923. As an illustrator, he had clients as diverse as General Electric, Mack Trucks, Hammermill Paper, U.S. Rubber, IBM, Dow Chemical, and others, with his works appearing in many popular, mainstream magazines (*Holiday*, *Post*, *Collier's*, *Time*) before they ever were seen on science fiction magazines. When it first began publishing, *IF* magazine featured a number of cover artists new to the genre, among them Fagg. He produced some outstanding covers for this digest magazine over the course of the two years he worked as their regular cover artist, and his wraparound covers for *IF* were instrumental in taking that magazine to the forefront of the science fiction field at the time. Fagg, like other professional illustrators who came to the genre from other commercial fields did not remain for very long, but his experience showed in his well-executed covers. His three covers for the 36 volume Winston Juvenile series of science fiction, published as "Adventures in Science Fiction" were also memorable.

Fagg's paintings are held in the Air Force Art Collection, and he was a member of The American Watercolor Society, the American Polar Association and The Arctic Institute Of North America.

**Sources:** United States Air Force Art Collection database accessed 4/4/05 [online http://www.afapo.hq.af.mil]; email from Kevin Meske, April 5, 2005, Alumni Services Specialist, University of Wisconsin Alumni Association.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Attack from Atlantis*, *Battle on Mercury, Mystery of the Third Mine* ( John C. Winston, 1953)

MAGAZINES ILLUSTRATED INCLUDE:
IF: 1953 (3, 5, 7, 9, 11); 1954 (1, 3, 4, 6); 1955 (5)

## Farley, Arnold Craig

(b. February 16, 1955) American artist. The artist who is known professionally as "A.C. Farley," or "Craig Farley" was born and raised in Indianapolis, Indiana. Largely self-taught, Farley graduated from Northwest High School, and then joined the U. S. Army, where he received illustrator training. He worked for twelve years for Sanders Lockheed creating technical illustrations for military use. A versatile artist, Farley can work in any medium, but prefers acrylics, graphite and ink. As a freelance artist, he produced Illustration and design for a variety of companies, among them: Baen Books, Doubleday, Random House, *Asimov's* Magazine, Game Designer's Workshop, TOR Books, TSR, Inc., Marvel Comics, Mirage Studios, Lego and the Easton Press. His first paperback cover sale was to Baen Books in 1985, for the Jim Baen and Larry Pournelle anthology *Far Frontiers*.

By 1989, Farley had started working digitally, doing animation and 3D work. He began working in the For 14 years I was employed in the publishing and toy licensing business with the company that created and licensed the *Teenage Mutant Ninja Turtles*, one of the most successful licensed property to that time. Farley was the Contributing Art Director, providing illustration and design for electronic and print purposes as well as multimedia programming, 3D modeling and animation, video editing and computer tech support and web site/server maintenance. He was on the Mirage management team for four years as the Artist Representative, and served on the Board of Directors of the Xeric Foundation's comics grant program for ten years. Farley also produced many CD Rom projects as an independent contractor over the years.

Farley is divorced and has two daughters, Rachel and Alana. He enjoys playing his guitar, and living and Chicopee, MA. His varied skills in illustration, design and 3D animation enable him to continue working for Sun Microsystems and on his own projects while still taking on assignments for book covers.

**Sources**: e-mail from the artist April 2007; www.alteredearth.com;

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Another Day, Another Dungeon* (Tor/BCE, 1990), *Birth of Fire* (Baen, 1987), *Bring The Jubilee* (Easton Press, 1988), *The Crystal Memory* (Avon, 1987), *The Day the Martians Came* (Easton Press, 1988), *Dorsai* (Easton Press, 1987), *Dragonback Bargain* (SFBC, 2005), *Escape from Kathmandu* (Easton Press, 1990), *Far Frontiers* (Baen, 1985), *The Golden People* (Baen, 1987), *John Grimes Ring Commander* (SFBC, 2005), *Kinsman Saga* (Easton Press, 1990), *New Destinies* (Baen, 1987), *The Paladin* (SFBC, 1989), *Planet of the Dead* (Baen, 1988), *Precious Cargo* (Del Rey/BCE, 1990), *Proteus Manifest* (Guild America/BCE, 1990), *Retief to the Rescue* (Baen, 1987), *Revolt in 2100* (Baen, 1981), *Test of Honor* (Guild America/BCE, 1995), *Warrior Planet* (Baen, 1987).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1990 (11);
IASFM: 1989 (1, 9); 1990 (6)

GAME AND OTHER ILLUSTRATIONS INCLUDE: *AD&D Player's Handbook 2nd ed. (TSR, Inc., 1989), 2300AD, Last Battle* role-playing game box art, *Rebellion* sourcebook (Game Designers Workshop, 1988, 1989), *Heresy: Kingdom Come* card art (Last Unicorn Games, 1995), *Teenage Mutant Ninja Turtle Collected Book #1, #4, #5, #6, #7* book covers *(*Mirage Publishing, Acrylic, 1990, 1991), *Teenage Mutant Ninja Turtle comic book covers* for Mirage Publishing: 1992 (#49, #53, #54), 1993 (#55, #56, #57, #58, #59, #60, #61, #62), "*Master Splinter"* pin up art (Mirage Publishing, 1991), *Star Trek: The Next Generation* Officer's Manual (FASA, 1988), *Star Wars: Imperial* sourcebook (West End Games, 1994).

## Faragasso, Jack

(b. January 23, 1929) American artist. Born in Brooklyn, New York, Faragasso was one of numerous New York students who studied under Frank J. Reilly at the Art Students League, attending that school from 1949 through 1953. As a student he produced many paintings for Richard Kollmar's "Little Studio," founded as a place for young artists to show their work. He also studied art in Florence, Italy in 1956. While known for his genre paperback cover illustrations, primarily from the mid 1960s to mid 1970s, Faragasso is equally known, nationally and internationally, as an art instructor, fine artist, and author. He studied with and worked under Reilly for many years, became a foremost authority on the Reilly system of drawing and painting, and as an instructor of the Frank J. Reilly School of Art, became its director after that artist's death in 1967. Like a number of other graduates of the Art Students League, Faragasso returned to the school as a teacher (of drawing and painting in the time-honored realistic manner) in 1968, and has taught a number of younger artists who have since entered the science fiction field, including James Warhola* and Joseph DeVito*.

Faragasso sold his first paperback cover in 1952 and as a free-lance illustrator produced hundreds of cover paintings on a range of subject matter. Working for Berkley, Pocket Books, Popular Library, Signet, Lancer, Belmont and Macfadden publishers he produced paperback covers for gothic romances and mysteries, in addition to science fiction. For commercial assignments he worked in oil, tempera, and casein, and typically produced small (approx. 7" × 4") color sketches in gouache for the art director's approval before executing the final, larger painting.

By the early 1980s, Faragasso's greater involvement with teaching and writing coincided with his turning from illustration to fine art. In 1980, his highly regarded *Student's Guide to Painting* was published (North Light Publishers), later followed by *Mastering Drawing: The Human Figure from Life, Memory, Imagination* (Stargarden Press, 1999). He also contributes articles on various artistic topics to the magazines *Watercolor Magic*, and *A.R.T. Ideas*. Faragasso taught at the Woodstock School of Art (1981), and the Scottsdale Artists School (AZ), 1984–1987, and continues to teach drawing and painting at the Art Students League. He is a life member of the Art Students League, the Artists Fellowship, and A.R.T., the American Renaissance of the Twenty-first Century. He is a fellow of the American Artists Professional League (1968), and a member of the American Portrait Society (1983), and the American Society of Portrait Artists. Faragasso is listed in the Dictionary of International Biography, Men of Achievement, International Who's Who in Art and Antiques, Who's Who in American Art, Who's Who in the East, and Who's Who in American Education. His fine art and portraiture has been exhibited in many galleries, primarily in New York and Arizona, and are found in private collections throughout the United States and abroad.

**Sources**: correspondence from the artist June 15, 2005; "The Art of Jack Faragasso" *Illustration Magazine*, No. 1, 2001.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Across the Common* (Lancer, 1966), *Alien Earth and Other Stories* (Macfadden, 1969), *An Adopted Face* (Popular Library, 1973), *Anton York, Immortal* (Belmont, 1965). *Ames Holbrook, Deity* (Popular Library, 1971), *The Ant Men* (Macfadden, 1967), *Balance of Terror* (Berkley, 1976), *Beware the Beasts* (Macfadden, 1970), *Beyond the Gates of Dream* (Five Star, 1973), *The Bite of Monsters* (Belmont, 1971), *The Black Dog* (Belmont, 1971), *Brides of Saturn* (Berkley, 1976), *Bridge of Fear* (Belmont, 1970), *Captive Universe* (Berkley, 1974), *The Case of Charles Dexter Ward* (Belmont, 1965), *The Changeling* (Macfadden 1967), *Cities of Wonder* (Macfadden, 1970), *The Coming of the Strangers* (Macfadden, 1970), *Cry of Neptune* (Berkley, 1976), *The Dalyth Effect* (Berkley, 1977), *Dark Hunger* (Macfadden, 1969), *The Dark Millennium* ( John Spencer & Co, 1978), *Death on a Warm Wind* (Belmont, 1970), *The Death Master* (Popular Library, 1974), *The Death World Trilogy* (Berkley, 1974), *Doorway Into Time* (Manor, 1973), *The Double Man* (Popular Library, 1971), *Dunes of Pradal* (Popular Library, 1971), *Empire of the Atom* (Macfadden, 1970), *Ensign Flandry* (Lancer, 1967), *The Explorers* (Ballantine, 1954), *Flyer* (Popular Library, 1973), *Forward in Time* (Popular Library, 1973), *Froomb!* (Macfadden, 1970), *The Frozen Planet and Other Science Fiction Novellas* (Macfadden-Bartell, 1970), *The Funhouse* (Popular Library, 1973), *The Godmakers* (Pinnacle, 1973), *The Great Brain Robbery* (Belmont, 1970), *Hieros Gamos of Sam and An Smith* (Popular Library, 1971), *The High Crusade* (Macfad-

den, 1968), *Horror Hunters* (Macfadden, 1970), *The Inverted World* (Popular Library, 1974), *The Invisible Trap* (Lancer, 1967), *Journey Into Fear* (Belmont Tower, 1977), *Key Out of Time* (World, 1963), *The Lions Gate* (Berkley, 1976), *The Little Monsters* (Macfadden, 1969), *The Long Sleep* (Popular Library, 1975), *The Many Worlds of Barry Malzberg* (Popular Library, 1965), *Martyr* (Popular Library, 1970), *Master of the World* (Lancer, 1968), *Masters of Time* (Macfadden, 1969), *Menace of the Saucers* (Belmont, 1969), *The Mind From Outer Space* (Popular Library, 1971), *The Moon Shadow* (Berkley, 1976), *Nail Down the Stars* (Popular Library, 1973), *Night of the Big Heat* (Macfadden, 1969), *Night of the Scorpion* (Berkley, 1976), *No Room for Man* (Manor, 1972), *The Oddballs* (Manor, 1973), *The Other Foot* (Macfadden, 1971), *Other Worlds, Other Times* (MacFadden, 1969), *Perchance to Dream* (Manor, 1976), *Playback in Terror* (Berkley, 1976), *Pyramids From Space* (Macfadden, 1971), *Richard Blade: #2 The Jade Warrior, # 3: Jewel of Tharn* (Macfadden, 1969), *The Robot Brains* (Macfadden, 1969), *The Screaming Face* (Macfadden, 1970), *Secret of the Black Planet* (Belmont, 1969), *Secret of the Red Spot* (Popular Library, 1971), *Secret of the Runestaff* (Lancer, 1969), *The Sleep Eaters* (MacFadden, 1969), *Specimens* (Popular Library, 1974), *Stardrift* (Popular Library, 1973), *The Star Witches* (MacFadden, 1965), *Shoot for the Moon* (Macfadden, 1970), *Starfire Prophecy* (Berkley, 1976), *The Star Witches* (Macfadden-Bartell, 1970), *Suffer a Witch* (Lancer, 1966), *The Thinking Seat* (Popular Library, 1971), *The Three Stigmata of Palmer Eldritch* (Macfadden, 1971), *Through the Gate* (Popular Library, 1971), *Tiger by the Tail* (Macfadden, 1968), *Time and Stars* (MacFadden, 1970), *Time Beyond Time* (Belmont, 1971), *The Time Connection* (Popular Library, 1976), *The Time Masters* (Signet, 1954), *Tower of the Dark Light* (Popular Library, 1972), *Towers of Zand* (Macfadden, 1971), *Twilight for Taurus* (Berkley, 1975*), Universe Three, Universe Four* (Popular Library, 1973, 1974), *The Venus Factor* (Macfadden, 1971), *The Voyage of the Space Beagle* (Macfadden, 1968), Walls (Popular Library, 1974), *The War of the Worlds* (Lancer, 1967), *Way Station* (Macfadden, 1969), *When the Sky Burned* (Popular Library, 1973), *A World Unknown* (Popular Library, 1973), *5 Unearthly Visions* (Fawcett, 1965), *The 6 Fingers of Time and Other Stories* (MacFadden, 1969).

MAGAZINES ILLUSTRATED INCLUDE:
FTC: 1960 (4)
ORB: 1954 (11)

## Feck, Lou

(July 8, 1925–November 4, 1981) American artist. A New York City based artist, Louis Feck attended Pratt Institute (Brooklyn, NY) and graduated 1950 from the School of Art and Design. He was a steady contributor to the paperback cover art market for a number of years, working in several genres — action/adventure, science fiction, fantasy, gothics, romance. Feck worked mainly for Berkley Medallion books, Warner and Bantam, working in a wide range of styles — in gouache or acrylics — although his more graphic, abstract covers seemed to be the most memorable. From 1961–1965 he also contributed several interior illustrations to *Argosy* magazine. Feck died from a heart attack at age fifty-six.

**Sources:** Weinberg, 1988

BOOKS ILLUSTRATED INCLUDE: *2150 A.D.* (Warner, 1976), *The Alien Way* (Warner, 1977), *Altered States* (Bantam, 1979), *The Beyonders* (Warner, 1977), *A Canticle for Leibowitz* (Bantam, 1976), *Cinnabar* (MacMillan, 1976), *Demon Seed* (Bantam, 1973), Ice! (Bantam, 1978), *Kull* (Bantam, 1978), *Mockingbird* (Bantam, 1981), *The New Atlantis* (Warner, 1978), *The Star Trek Reader #1, #3* (E.P. Dutton & Co., 1972, 1977), *Those Gentle Voices* (Warner, 1976), *Twelve Maidens* (Bantam, 1975), *Vault of Horror* (Bantam, 1973).

## Feibush, Raymond

(January 22, 1948–June, 1998) British artist. Ray Feibush was born in Liverpool, England and immigrated with his family to the United States in 1955, where he lived for eleven years. His first art sale was to a horror while he was in the U.S. shortly before returning to England in 1966 to try for a grant to attend art school. When he failed to qualify for the grant, he turned to freelancing without formal art training and little experience. He worked on a variety of jobs, ranging from technical illustrator for a science magazine, to cartooning, to designing record album covers. His record cover for Milhoud's *La Creation du Monde* won a Music Week design award. Panther Books gave him his first science fiction commission in 1971, for the cover to Ronald Hall's *The Open Cage*, and this was followed by other jobs in a range of genres including wartime adventures and other novels.

Through the 1970s he worked primarily for New English Library, producing a long string of SF covers — among them Asimov's series of juvenile novels — worked in a colorful, surrealistic style. He preferred SF to other genres for the reason given by many more imaginative illustrators of the time: "because it does not restrict me: no one can tell me "Mars isn't like that" when I've finished a painting." (*New Visions*, p. 36). By his own account, however, he was also "a very slow worker (spending) 95 percent of the time sitting there looking at the painting, studying it for any little thing that's wrong … I try to be a perfectionist." His main mediums were acrylic and gouache, done by handbrush; he was one of the

few artists at the time not relying on the airbrush for filling in backgrounds. Feibush was interviewed in *Science Fiction Monthly* March, 1976 and profiled in Sacks' biographical and pictorial anthology *New Visions* (1976), featuring up-and-coming British artists whose work appeared in that magazine.

**Sources**: Sacks, Janet. *Visions of the Future* (Chartwell, 1976); Weinberg, 1988.

**Published Work**

BOOKS PUBLISHED INCLUDE: *All the Colors of Darkness* (NEL, 1975), *Carrie* (NEL, 1974), (NEL, 1975), (NEL, 1974), *The Godmakers* (NEL, 1974), (NEL, 1972), *The Lion Game* (DAW, 1973), (NEL, 1975), (NEL, 1975), (NEL, 1974), *The Omega Point* (NEL, 1974), *The Open Cage* (Panther, 1971), (NEL, 1975), *Podkayne of Mars* (NEL, 1977), *The Rings of Saturn* (NEL 1974), *A Second Isaac Asimov Double* (NEL, 1973), *Spectrum of a Forgotten Sun: Dumarest #15:* (DAW, 1976), *Star Courier* (DAW, 1977), *Through a Glass Clearly* (NEL, 1970), *To Outrun Doomsday* (NEL, 1975), *The Wizard of Linn* (NEL, 1975).

MAGAZINES ILLUSTRATED INCLUDE:
SFM (BR): 1974 (3); 1975 (3, 4)

## Fernandes, Stanislaw

(b. May, 8, 1945) British-American artist. Born in Uganda (then British East Africa), Fernandes' family immigrated to Great Britain in 1953. He graduated from St. Bonaventure School, and received his graduate education at Central St. Martin's College of Art & Design, London. Originally intending to study fine art, he changed his course of study to graphic design and completed additional post-graduate coursework in film making, TV and photography. Fernandes then joined Corgi Books as a junior designer, and soon was promoted to art director. Five years later he formed his own design group, "Solution." By the 1970s Fernandes had moved to New York, and he has been living and working there ever since.

Fernandes brings his own perspective to science fiction art, with a distinctive and colorful graphic style. Like the work of Mike Hinge* or Gene Szafran*, whom the artist met while working for Judy-Lynn & Lester de Rey at Ballantine Books in the early 1970s, Fernandes' style was heavily influenced by the psychedelic period of the 1960s, yet has elements of symbolist "surreal" or "visionary" approaches. All of his paintings in the 1970s through the early 1990s were painted in airbrushed acrylics, on a unique clay coated board called CS10 and used a Pelikan and Rotring special inks. In the 1970s Fernandes' work was used for books by leading SF authors of the time, such as Isaac Asimov, Arthur C. Clarke and Stanislaw Lem, and during this time, for a brief period, he attended genre conventions where he met some of these authors, and other artists. But Fernandes in the main has always kept a low profile, preferring not to compete for awards in the field, and most of the time did not even sign his work. At the same, Fernandes still has in his possession nearly all of his original paintings, as he puts it, because he was "always somewhat obsessive about getting them back." In some cases, the client would insist on a buyout (of rights) so he had to give those originals up, but "fortunately they weren't any of my favorite ones."

Fernandes has produced poster art for the SF films *Star Trek 2*: *The Wrath of Khan* (1982), *Scanners* (1980) and *The Dead Zone* (1983). His artwork appeared on fourteen covers of the popular magazine *Omni* during its heyday, all but two of them paintings that were part of Fernandes' "Femmenoid" series. His work also was used in numerous issues illustrating articles within the magazine. Several of his *Omni* cover paintings were also used as posters on bus shelters in New York City. In the 1980s Fernandes moved into advertising and other types of illustrative work, mainly pharmaceutical and hi-tech assignments, but he still maintained a science-fictional look in his work. In recent years, his book illustrations have included many horror titles, such *The Scream*, *Walkers* and *The Howling 2 & 3*, as well as mysteries and thriller novels for St. Martin's Press and Warner. Still working in a graphic and photo-realistic style. Fernandes runs his own design and graphics studio, with services ranging from to web site design and lettering and logos to "Fix-It"—a new service to artistically repair or enhance existing images, or transform preliminary concepts into finished, high-resolution images.

**Sources**: e-mail from artist March 2006; artist website: www.sf01.com/

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Against The Fall of Night* (Jove/HBJ, 1978), *Appointment at Blood-star* (Jove/HBJ, 1977), *Asimov on Science Fiction* (Avon, 1981), *Best Animal Stories of Science Fiction and Fantasy* (Frederick Warne, 1979), *Best of Arthur C. Clarke* (Ballantine, 1976), *Bicentennial Man* (Gollancz, 1990), *Chariots of the Gods* (Corgi, 1969), *Charisma* (Dell, 1979), *Childhood's End* (Ballantine/Del Rey, 1975), *Cirque* (Fawcett, 1977), *Cornelius Chronicles* (Avon, 1976), *Cyberiad* (Avon, 1975), *Digits And Dastards* (Corgi, 1970), *Earthlight* (Ballantine/Del Rey, 1976), *Eclipsing Binaries* (Berkley, 1983), *Expedition to Earth* (Ballantine, 1976), *First Voyages* (Avon, 1980), *Futurological Congress* (Avon, 1976), *Getaway World* (Berkley, 1983), *The Humanoids* (Futura, 1974), *Imperial Earth* (Ballantine, 1976), *The Investigation* (Avon, 1976), *Memoirs Found in a Bathtub* (Avon, 1976), *A Mirror for Ob-*

*servers* (Avon, 1975), *Mortal Engines* (Avon, 1981), *Night Fall* (Warner, 2004), *Observer* (Avon, 1975), *Omicron Invasion* (Berkley, 1984), *Planet of Treachery* (Berkley, 1982), *Please Do Not Touch* (Scholastic, 1993), *Prelude to Space* (Ballantine/Del Rey, 1976), *Purity Plot* (Berkley, 1980), *Reach For Tomorrow* (Ballantine/Del Rey, 1977), *Reader's Guide to Fantasy* (Avon, 1979), *Rendezvous With Rama* (Ballantine/Del Rey, 1996), *Return from the Stars* (Avon/Bard, 1982), *Revolt of the Galaxy* (Berkley, 1984), *Science Fiction of the 50s* (Avon, 1979), *The Scream* (Bantam, 1987), *She* (Hart, 1975), *Smile on the Void* (Berkley/Putnam, 1981), *Spaceship of Ezekiel* (Corgi, 1974), *Star Diaries* (Avon, 1977), *Star Trek: Log One, Log Two, Log Three, Log Four, Log Five, Log Six, Log Seven, Log Eight, Log Nine,* (Ballantine/Del Rey, 1977), *Stranglers' Moon* (Berkley, 1982), *Sturgeon In Orbit* ( Jove/HBJ, 1977), *Tales From the White Hart* (Ballantine, 1976), *Terminal Man* (Corgi, 1971), *Trail Of Cthulhu* (Neville Spearman, 1974).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1988 (3, 5)

**Misc.:** *Marilyn Monrobot* greeting card design (Rock Shots, 1980), *Tomita: Holst's "The Planets"* suite disc cover (RCA, 1976).

## Ferrari, Mark Joseph

(November 29, 1956). American artist. Born in the San Francisco area, northern California Ferrari is largely self, having spent only two semesters at the California College of Arts and Crafts in Oakland, California before running out of money for his education. Ferrari did relatively little commercial book illustration work before moving into digital art for gaming companies. The artist is unusual for having used Prismacolor pencils as his media of choice, creating highly detailed and colorful drawings that were realistic enough at times to pass for photographs. He says he originally picked the medium because he considered it visually more attractive; "it was more affordable than most other media and it was very portable." His first exhibit at a convention was at BayCon (Oakland, CA), in 1987. He had very little experience in the field but because he was working on the contract for the H. P. Lovecraft *Creatures of the Dreamlands* book at the time, he had to enter the Art show listed as a Pro instead of an Amateur, which meant competing against many artists who were already well-established illustrators. He was very surprised when his painting "The Dream" won the Best of Show and Best Fantasy award in the Professional category. He went on to do illustration and concept work for book and game publishers such as Tor, Ace-Berkeley, NAL, Doubleday, Eclipse Comics, Chaosium, and gaming software illustration for Lucasfilm, Lucasarts Software, Realtime Associates, Electronic Arts Mattel Interactive and MacGraw Hill Interactive, among others. Ferrari had been writing in his spare time when an accident on his mountain bike in 2000 forced a permanent change in his career. After learning that the accident had affected his ability to render images in colored pencil Ferrari decided to transition to fantasy author and his *Book of Joby* was published in 2007 by Tor.

**Sources**: artist website www.markferrari.com [accessed Nov 2007]; Moher, Aidan. Interview with Mark J. Ferrari October 12th, 2007, *A Dribble of Ink* online aidanmoher.com/; Hickman, Terry. Interview with Mark Ferrari at *Strange Horizons* February 2, 2002 www. Strangehorizons.com [accessed February 2007]

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: Book of Joby (Tor, 2007).

BOOKS ILLUSTRATED INCLUDE: *Bestsellers Guaranteed* (Ace, 1993), *Crisis on Doona* (SFBC, 1992), *Dragonflight #1* (SFBC/Eclipse, 1991), *Eye for an Eye/Tunesmith* (Tor, 1990), *The First Book of the Painter: Boy from the Burren* (Penguin/Roc, 1990), *Nightwings* (Tor, 1989), *Starspawn* (Ace, 1990), *Support Your Local Wizard* (SFBC/Guild America, 1990).

GAME–RELATED ILLUSTRATIONS INCLUDE: *The Art of Playing Mythos the Cthulhu Collectable Card Game: A Tome of Arcane Knowledge* (Chaosium, 1996), *S. Petersen's Field Guide to Creatures of the Dreamlands* (Chaosium, 1989)

MAGAZINES ILLUSTRATED INCLUDE:
MZB: 2000 (autumn)

## Fields, Fred

(March, 1965) American artist. Born in Hawaii, Fields grew up in the small town of Burlington, Kentucky. He began painting at the age of nine, and took art classes for eight years under the tutelage of German born artist Anneliese Wharenburg. Fields attended Central Academy of Commercial Art in Cincinnati. Soon after graduation he landed a job with Leo Burnett Advertising in Chicago as a comp artist illustrating television storyboards and doing side jobs for such agencies as J. Walter Thompson, and B.B.D.O. Chicago. Tiring of advertising he returned to Kentucky and spent the next two years freelancing while in his spare hours he worked on his fantasy portfolio. His first fantasy art assignment came from Ral Partha Miniatures Company illustrating blister cards and box covers. In 1988 he painted his first *Dragon* Magazine cover and on June 5th, 1989 he was hired by TSR, Inc. as a full member of its art staff and moved to Milwaukee, Wisconsin.

Fields worked ten years on staff at TSR. Inc., and

moved with the company to Seattle, Washington when it was relocated there by the new owners, game company Wizards of the Coast. He lived and worked for the company another year before deciding that he had tired of science fiction and fantasy illustration and "painting for the sake of painting" was very appealing. In 2000 Fields decided to take a few months away from illustrating to do some fine art pieces. A visit to Arizona, and the favorable responses of galleries there to his new works convinced him to move to the Southwest, where he began a new chapter in his art career. Fields creates scenes featuring contemporary people of the West with ties to the Old West. He is a member of the Oil Painters of America. His work has appeared in Southwest Art magazine, International Artist magazine, and on the covers of the following magazines; *Rocky Mountain Rider, Beef* and *High Sonoran Style*. His originals have hung in major galleries which specialize in western art, in Arizona, Montana, California, and Wyoming. His limited edition prints are produced by Mill Pond Press. The artist's first marriage ended in divorce. He remarried and lives in suburban Phoenix, Arizona with his wife Sandy and two sons.

**Sources:** artist website at www.fieldsartwest.com; Ness, Alexander. "An interview with the artist Fred Fields" in *Thoughts From the Land of Frost*. Special Edition, July 2003 at www.robingoodfellow.com [accessed May 17, 2005]

**Collections and Anthologies (various contributing artists)**

*The Art of the Advanced Dungeons & Dragons*(tm) (TSR, Inc., 1989), *High Tech & Low Life: The Art of Shadowrun* (FASA, 1997).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: (ALL TSR(TM) PUBLICATIONS) *All Shadows Fled* (1995), *Cloak of Shadows* (1995), *Crown of Fire* (1994), *Crypt of the Shadowking* (1993), *Curse of the Shadowmage* (1995), *Dark Horse* (1990), *Daughter of the Drow* (1995), *Elfshadow* (1991), *Faces of Deception* (1998), *Feathered Dragon* (1991), *Glass Prison* (1999), *Half-Light* (1992), *Ironhelm* (1990), *Kingslayer* (1992), *Lightning's Daughter* (1991), *Lord of the Necropolis* (1997), *Masquerades* (1995), *Night Parade* (1992), *Night Watch* (1990), *Nine Gates* (1992), *Parched Sea* (1991), *Pools of Darkness* (1991), *Pool of Twilight* (1993), *Red Magic* (1991), *Ring of Winter* (1992), *Shadows of Doom* (1995), *Siege of Darkness* (1994), *Silver Shadows* (1996), *Soldiers of Ice* (1993), *Sorceror's Stone* (1991), *Tangled Webs* (1996), *Viperhand* (1990).

GAME-RELATED ILLUSTRATIONS INCLUDE: (ALL TSR(TM) PUBLICATIONS UNLESS OTHERWISE NOTED) *Accursed Tower*: Forgotten Realms (1999), *All Animals Are Equal*: Gamma World (1993), Al-Qadim: Arabian Adventures (1992), *Armageddon* (Myrmidon Press, 1997), *Book of Artifacts*: AD&D (1993), *Caravans*: Al-Qadim (1994), *Complete Paladin's Handbook*: AD&D (1994), *Complete Ranger's Handbook*: AD&D (1993), *Death Unchained*: Ravenloft (1996), *A Dozen and One Adventures*: Al-Qadim (1993), *Draconomicon*: Forgotten Realms (1990), *Dragons* (classic), (1992), *Drizzt Do'Urden's Guide to the Underdark*: Forgotten Realms (1999), *Dungeons of Despair*: AD&D (1999), *Elminster's Ecologies, Appendix I: The Battle of Bones & Hill of Lost Souls; Appendix II: The High Moor The Serpent Hills*: Forgotten Realms (1995), *Encyclopedia Magica Vol. 1, 2*: AD&D (1994, 1995), *Endless Armies*: Forgotten Realms (1991), *Fires of Zatal*: Forgotten Realms (1991), *Greyhawk Ruins* (1990), *Illithiad*: AD&D (1998), *Land of Fate*: Al-Qadim (1992), *Lankhmar: City of Adventure*, Rev. Ed. (1993), *Lost Shrine of Bundushatur*: AD&D (1998), *Magic Encyclopedia, Vol. 1*: AD&D (1992), *Maztica Campaign Set*: Forgotten Realms (1991), *Night Howlers: Dungeons & Monstrous Compendium*: *Ravenloft Appendix II: Children of the Night* (1993), *Nightrage; Nightwail*: Hollow World (1990), *Ninja Wars*: Oriental Adventures (1990), *Otherlands*: Dragonlance (1990), *A Paladin In Hell*: AD&D (1998), *Requiem: The Grim Harvest* (Ravenloft (1996), *Return to the Keep on the Borderlands*: Greyhawk (1999), *Ruined Kingdoms*: Al-Qadim (1994), *Ruins of Undermountain II: The Deep Levels*: Forgotten Realms (1994), *Ruins of Zhentil Keep*: Forgotten Realms (1995), *Seven Sisters*: Forgotten Realms (1995), *Sons of Azca*: Hollow World (1991), *Spellbound*: Forgotten Realms module and box cover (1995), *Target: UCAS*: Shadowrun (FASA, 1997), *Thoughts of Darkness*: Ravenloft (1992), *Time of the Dragon*: Dragonlance (1989), *Underworld Sourcebook*: Shadowrun (FASA, 1997).

MAGAZINES ILLUSTRATED INCLUDE:

DRA: 1988 (11); 1989 2); 1992 (5); 1994 (3, 5, 8); 1996 (Annual #1); 1998 (6); 2000 (2)

## Finlay, Virgil Warden

(July 23, 1914–January 18, 1971) American Artist. There is general agreement that Finlay may have been the most important interior illustrator of the twentieth century; certainly most would agree with Weinberg that the artist "changed the course of science fiction illustration." (1988, p. 110). Weinberg writes "Before (Finlay) began working for the pulp magazines of the 1930s, art was considered little more than a filler by most readers of the publications. Even the popular artwork by Frank R. Paul* was disliked by many fans as taking away valuable space that could be used for more fiction. Finlay raised the level of interior art from illustration to fine art and became the most popular interior artist ever to work in the science fiction field. He served as a source of inspiration for a generation of artists who followed

and helped keep alive interior art in the science fiction field."

The artist was born in Rochester, New York, the son of Warden Hugh Finlay and Ruby Cole. His father was a woodworker who had a difficult time making ends meet during the Depression. Finlay had a younger sister, Jean Lily, born four years after him.

In high school Finlay was interested in two things: sports and art. He was an accomplished athlete, but he also enjoyed writing poetry and painting. Largely self-taught, he studied art primarily through the use of books in the library and received his first professional art instruction in high school. After graduation, he worked in a stockroom, on a radio assembly line, and as a house painter. He also did some portrait work, but such jobs during the Depression were rare. Later, during the Depression, Finlay took free night courses at the Mechanics Institute, and classes in anatomy, landscape, and portraiture from the WPA.

Artists who influenced Finlay included Gustave Dore, Aubrey Beardsley, Harry Clarke*, Winsor McKay, Norman Lindsay, Heinrich Kley, and Wallace Smith*; he was also a great admirer of Pablo Picasso. Finlay was especially influenced by Dore, and in trying to master Dore's black-and-white style, Finlay came up with his own detailed technique. He used a 290 lithographic pen and india ink to construct a detailed illustration through the use of stipple art. For each dot, he dipped his pen in the india ink, wiping the pen-top clean after each marking. His best illustrations were the result of hundreds of precise groupings of tiny black dots by which he achieved a beautiful, near photographic reproduction. The stipple technique, which was old (being popular during the turn of the century), was a time-consuming method of work, and the artist needed great patience to achieve the desired results. Finlay was a master of this technique. As a result, many enthusiasts of the artist's work would agree with DiFate, who wrote "Although (Finlay) produced some works in color, his black & white art far exceeds them in both quantity and quality." (*Infinite Worlds*, p. 165).

Finlay had been interested in science fiction and fantasy ever since his first exposure to *Amazing Stories* in 1927. He preferred fantasy to science fiction and was a regular reader of *Weird Tales* from 1928 on. However, like most of the readers of the pulp, Finlay thought very little of its interior illustrations, so in 1935 he decided to submit a small portfolio of illustrations to the magazine.

Farnsworth Wright, editor of *Weird Tales*, immediately recognized Finlay's talent. While other major illustrators of the day, such as Edd Cartier* and Hannes Bok*, each contributed something special to the science fiction art field, Finlay's skills set him apart. As Weinberg observed, "Cartier demonstrated that illustrations could be done with humor (and) Bok added style to science fiction art. Finlay, the greatest of the three, brought beauty to the science fiction magazines…. Not only were Finlay's illustrations considered far superior to anything done in the pulps of the time, but he also had a superb imagination and used it in his work" (*ibid.*). Wright had misgivings about the reproduction of Finlay's stipple work on pulp paper and so bought only one illustration; the commission, Finlay's first for the magazine, appeared in the December 1935 issue. After the art was printed and was seen to reproduce well, Wright immediately commissioned Finlay for numerous other illustrations.

Along with editing (and owning a small part of) *Weird Tales*, Wright dreamed of publishing other magazines. In late 1935 he experimented with a pulp reprint of Shakespeare's *A Midsummer Night's Dream,* evidently aimed to tie in with the release of the Warner Brothers film. To help dress up the magazine, Wright commissioned Finlay to provide twenty-five illustrations for the play. Unfortunately, the publication was a dismal flop. The only volume in the Wright's Shakespeare Library is remembered today primarily for the large number of Finlay illustrations.

Finlay's art had an amazing impact on fantasy fans. For the first time in the field, letters of praise flooded *Weird Tales* not about the stories but about the illustrations that accompanied them. Even the authors raved about Finlay's art, and one of the most enthusiastic was H. P. Lovecraft, who wrote a sonnet about one of Finlay's illustrations for a Robert Bloch story. (Weinberg, p. 111). Viewers were rewarded by Finlay's focus but the reasons for Finlay's intense focus on black and white, over the course of his career, when cover illustrations paid more handsomely in the long run, is more difficult to explain. In any event, as DiFate observes, he was certainly "keenly skilled in creating a diversity of textures within the limited range of line art." (1997, p. 166).

Finlay was paid eight to eleven dollars an illustration for his work in *Weird Tales* in the 1930s. Although this was not a huge amount, he usually contributed five or six illustrations per issue, so it provided a reasonable income during the Depression. By 1937 Wright was using Finlay on the covers of *Weird Tales*, alternating his work with that of the popular Margaret Brundage*. Finlay was paid one hundred dollars a cover, which, combined with his money for interiors, made him one of the highest paid monthly pulp illustrators.

Finlay's work for *Weird Tales* paid off handsomely in late 1937. Impressed by the art he saw in the pulp, Abraham Merritt, the editor of *The American Weekly*,

offered Finlay a job on the magazine's staff. At that time, the *Weekly* was the largest circulation magazine in the world, serving as the Sunday supplement to the entire Hearst line of newspapers. Merritt was a famous science fiction and fantasy author who had gone on to better things. However, he still was a fan and reader of the pulps and recognized Finlay's spectacular artistic talent. He invited the young artist to move to New York and work on his paper for the excellent salary of eighty dollars a week.

Finlay immediately accepted Merritt's offer and moved to New York City. While working for *The American Weekly* he continued to do art for *Weird Tales* and thus did quite well financially. However, during this time Finlay continued to support his mother and sister, and life in New York proved to be a series of ups and downs. He was fired after six months at *The American Weekly* for taking two-hour lunch breaks. But soon he was hired again, and for the next few years Finlay continued to work off and on for the publication, either as a staff artist or by contributing freelance art.

At the same time, Finlay's popularity with *Weird Tales* fans did not go unnoticed by other publishers. When *Weird Tales* cut its rate for art as a result of a change in publishers, Finlay found his art in demand by many other science fiction and fantasy magazines. He continued to prosper, contributing art to *The American Weekly* as well as to *Amazing Stories, Fantastic Adventures, Captain Future, Strange Stories, Thrilling Wonder Stories,* and a number of other publications.

In 1939 Munsey Magazines began publishing reprint magazines using the early fantasy fiction published in *Argosy* and *All-Story Magazine*. Merritt was instrumental in having Finlay illustrate many of his stories that were reprinted by *Famous Fantastic Mysteries* and *Fantastic Novels*. Finlay's name soon became closely linked with the reprint publications, and he was a reader favorite.

In 1938 Finlay converted to Judaism and married his longtime girlfriend Beverly Stiles, in New York City at a ceremony presided at by Rabbi Dr. Clifton Harby Levy, a leader of the Jewish Reform Movement. Finlay then continued to work in the science fiction field until he was drafted in 1943. After training as a combat engineer, he served as a corporal in the United States before being sent to Okinawa in April 1945. During his time overseas, he was involved in a number of combat missions. He remained overseas until 1946, rising to the rank of sergeant.

During the time Finlay was in the army, *Famous Fantastic Mysteries* was without his services. Desperate for an artist who could attract readers in the same fashion as Finlay, the publisher commissioned Lawrence Sterne Stevens* to produce art in the Finlay style. Stevens, who had been trained as a newspaper illustrator, did not work in exactly the same manner as Finlay, but his exceptionally detailed line work was very much in the same tradition as Finlay's delicate, detailed illustrations with stunningly beautiful women. Readers wanted Finlay but settled for Lawrence. Steven's work proved popular enough so that after the war, when Finlay returned, the two artists shared the work for *Famous Fantastic Mysteries* and *Fantastic Novels.*

In the late 1940s Finlay rode the crest of the wave of science fiction publishing. A major boom among magazine publishing took place after World War II, and Finlay found plenty of work. He produced hundreds of fine illustrations, all done in his meticulous style. He often worked sixteen hours a day, seven days a week. In 1949, Beverly Finlay gave birth to their only child, Lail, and in 1950 Finlay was able to buy a house in Westbury, Long Island (New York), where he lived for the rest of his life.

Although Finlay was known primarily as an interior artist, he also did attractive cover art and produced a number of popular paintings for the science fiction magazines. However, his work did not seem suited for the hardcover field, and he did not sell any work to the small-press publishers, as did many of the other artists of the time.

Unfortunately, all booms come to an end, and Finlay's difficulty with the book market came back to haunt him when magazines began to fold and Finlay's work was not particularly suited to paperback covers. Although he did some hardcover jacket paintings, numerous other artists like Ed Emshwiller* and Richard Powers* were more popular with publishers. Finlay even tried some work for the comics, but his meticulous, detailed style was not particularly suited for this market, and he could not meet the short deadlines so common in the comic-art field.

Finlay managed to earn his living doing interior illustrations for astrology magazines. He contributed a steady stream of new pieces for *Everyday Astrology* and *Astrology—Your Daily Horoscope* for the rest of the 1950s and during the 1960s. He also continued to do artwork for the remaining science fiction magazines, even though payment was minimal.

A new area of art opened up to Finlay in the late 1950s when he began working on large abstract paintings on canvas. These pieces became popular and sold well through galleries, something he had never been able to achieve with any of his interior illustrations. Some of Finlay's canvas work was hung at the Metropolitan Museum of Art, the New York Center Art Gallery, the Library of Congress, and other prestigious art centers. *Famous Fantastic Mysteries* printed three Finlay portfolios, which were offered as premiums for subscribers. They were done

in 1941, 1942, and 1948 and were later reprinted by the National Fan Federation. Another portfolio of Finlay art was published by Nova Press in 1953. Finlay also did an original that was used as the back of a deck of cards sold at the Thirteenth World SF Convention in 1955, and he did numerous illustrations for *Times to Come*, the flyer of future releases of the SF Book Club.

In 1970, while experiencing a financial resurgence, Finlay learned he had cancer, and the painful operations made it difficult for him to work. Fortunately, unlike most artists for the pulps, Finlay had asked for most of his originals to be returned. Working with longtime friend and art collector Gerry de la Ree, Finlay began selling many of his originals; these sales generated a substantial amount of money, which helped pay most of his medical bills. The pain grew worse, and Finlay returned to the hospital for further tests. He then learned that he had serious liver trouble and died soon after, on January 18, 1971, of cirrhosis of the liver. After his death, it was discovered that he also had suffered from advanced lung cancer. During that year de la Ree had begun an ambitious program of reprinting booklets and portfolios of unpublished Finlay art. In addition to six "Books of Virgil Finlay" In hardcover, these included *Virgil Finlay: A Portfolio of His Unpublished Illustrations* (1971), *Klarkash-ton and Monstro Ligriv* (1973), and *Finlay's Lost Drawings* (1975). Also published in 1971, shortly after is death, was Donald M. Grant's *Virgil Finlay*, the first book devoted to the man and his work. Virgil Finlay's *Women of the Ages*, published by Underwood Miller was nominated for a Hugo Award for Best Non Fiction Book in 1993.

It is impossible to overestimate Finlay's importance to the science fiction art field. He entered the field during a period when the magazines featured mediocre art and poor reproduction; his work brought about a renaissance in the science fiction illustration. A new group of fans emerged; people who were interested in the art despite the story. In fact, Finlay was capable of producing fine illustrations for the worst stories, and a number of fans bought and collected magazines not for the fiction but for his art.

Finlay was a dedicated artist who devoted his life to art. Among science fiction artists, he stands supreme as the most popular interior illustrator ever to work in the field. He was one of the most prolific illustrators as well, doing more than twenty-five hundred interior illustrations and more than two hundred cover paintings. His career served as a watershed for modern science fiction illustration, and his influence still remains strong. The estate of Virgil Finlay and his legacy are lovingly maintained by his daughter, Lail M. Finlay, her husband, musician Julio Hernandez, and Virgil's granddaughter, Brien Virgilia Finlay Hernandez, who is following in her grandfather's footsteps as an artist.

**Sources:** e-mail from Lail Finlay, July 2006; DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997). Weinberg, 1988

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art* (Bounty, 1975), De La Ree, Gerry. *The Book of Virgil Finlay; The Second Book of Virgil Finlay*; *The Third Book of Virgil Finlay; The Fourth Book of Virgil Finlay; The Fifth Book of Virgil Finlay; The Sixth Book of Virgil Finlay* (De La Ree, 1975, 1978, 1979, 1980), De La Ree, Gerry, *The Art of the Fantastic* (De La Ree, 1978), De La Ree, Gerry, Finlay, Virgil and Moskowitz, Sam. *Virgil Finlay* (Donald M. Grant, 1971), (*Selected Illustrations* (Donald M. Grant, 1975), De La Ree, Gerry. *Virgil Finlay Remembered* (De La Ree, 1981), Finlay, Virgil. *An Astrology Sketch Book* (Donald M. Grant, 1975), Finlay, Virgil. *Far Beyond* (Underwood Miller, 1994), Finlay, Virgil. *Phantasms* (Underwood Miller, 1993), Finlay, Virgil. *Strange Science* (Underwood Miller, 1992), Finlay, Virgil. *Women of the Ages* (Underwood Miller, 1992), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999) Frank, Jane and Howard *The Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Haining, Peter. *Terror!* (Souvenir Press, 1976), *Portfolio: Finlay's Illustrations for Weird Tales* (Nigra, 1976),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Black Abbott of Putbuum* (RAS Press, 2007), *Bullard of the Space Patrol* (World Publishing, 1951), *The Complete Book of Space Travel* (World Publishing, 1956), *The Complete Magnus Ridolph* (Underwood, 1984), *Dial Your Dreams & Other Nightmares* (DarkTales Publications, 2001), *The Dying Earth (Hillman, 1950), Dwellers in the Mirage* (Grandon, 1950), *The Far Place* (Kaleidograph Press, 1949), *Five against Venus* (Winston, 1951), *From Off This World* (Merlin, 1949), *Gods for Tomorrow* (Tandem, 1967), *Golgotha: A Phantasm* (De La Ree, 1973), *Journey to the Center of the Earth* (Dodd, Mead/BCE, 1959), *The Kid from Mars* (Frederick Fell, 1949), *Marginalia* (Arkham House, 1944), *The Million Cities* (Pyramid, 1963), *The Miscast Barbarian—A Biography Of Robert E. Howard 1906–1936* (De La Ree, 1975), *The Metal Monster* (Hippocampus Press, 2002), *One against the Moon* (World Publishing, 1956), *The Outsider* (Arkham House, 1939), *Roads* (Arkham House, 1948), *Science Fiction Yearbook #2* (Popular Library, 1968), *Selected Letters Vol. III, V* (Arkham House, 1965, 1976), *The Ship of Ishtar* (Borden, 1949, Tom Stacey/UK, 1973) *Space Pioneers* (World Publishing,

1954), *Space Police* (World Publishing, 1956), *Space Service* (World Publishing, 1953), *Spell of Seven* (Pyramid, 1969), *Star Born* (Ace, 1957), *The Stars Are Ours* (World Publishing, 1954), *Swords and Scorcery* (Pyramid, 1973), *Swordsmen and Superman* (Centaur, 1972), *The Time Traders* (World Publishing, 1958), *Two Complete Novels by Lester Del Rey* (Galaxy, 1963) *The Winged World* (World Publishing, 1949), *Wolf in the Garden* (Centaur, 1972),

MAGAZINES ILLUSTRATED INCLUDE:

AMF: 1950 (2, 7, 10)

AMZ: 1942 (1); 1943 (1, 2, 3, 7); 1944 (3); 1945 (3, 6); 1946 (10); 1947 (5); 1951 (1, 5, 9, 12); 1952 (3, 5, 8); 1953 (10); 1955 (3); 1956 (5, 10, 11, 12); 1957 (1, 2, 3, 4, 8, 12); 1958 (1, 8, 9, 10, 11, 12); 1959 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1960 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1961 (1, 2, 3, 5, 6, 7, 9, 10, 11, 12); 1962 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1963: (1, 2, 3, 4, 5, 6, 8, 9, 11, 12); 1964 (3, 4, 6, 7, 8, 9, 10, 11); 1965 (1, 5); 1967 (6)

ASF: 1939 (8)

ASH: 1942 (6)

DW: 1957 (5, 8)

FA: 1942 (3, 4, 12); 1943 (7, 8, 10); 1944 (4, 6, 10); 1945 (1, 4); 1946 (2, 9); 1947 (5, 9, 10, 11, 12); 1948 (2, 3, 6, 7, 12); 1949 (2); 1951 (3, 5, 7, 8, 10, 11, 12); 1952 (1, 3, 8)

FFM: 1939 (11, 12); 1940 (1, 2, 3, 4, 5, 8, 9, 12); 1941 (2, 4, 6, 8, 10, 12); 1942 (2, 4, 6, 7, 8, 9, 10, 11, 12); 1943 (3, 9, 10); 1946 (12); 1947 (2, 4, 6, 8, 10, 12); 1948 (2, 4, 6, 8, 10, 12); 1949 (4, 10, 12); 1950: (2, 4, 6, 8, 10); 1951 (7, 10, 12); 1952 (2, 4, 6, 8, 10, 12); 1953 (2, 4, 6)

FMSF: All reprints (1, 2, 3)

FN: 1940 (7, 9, 11); 1941 (1, 4); 1948 (3, 5, 9, 11); 1949 (1, 3, 5, 7, 9, 11); 1950 (3, 5, 7, 11); 1951 (1, 6)

FSQ: 1950 (spring, summer); 1952 (winter, summer, 9, 11); 1953 (3, 7, 9); 1954 (winter, spring, summer, fall); 1955 (winter, spring)

FTC: 1952 (summer, fall 11); 1953 (1, 3); 1955 (4); 1956 (6, 10, 12); 1957 (2, 3, 4, 5, 6, 10, 11); 1958 (1, 2, 3, 5, 6, 7, 8, 11, 12); 1959 (1, 2, 3, 4, 5, 6); 1961 (3, 8, 9, 10); 1962 (1, 3); 1963 (2, 3, 7, 9, 11, 12); 1964 (1, 2, 3, 5, 8); 1965 (11); 1966 (1, 7); 1967 (5); 1968 (8); 1969 (6); 1971 (8); 1973 (2)

FU: 1957 (3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1958 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10); 1959 (1, 3, 7, 10, 11); 1960 (1, 2, 3)

FUT: 1950 (7, 9, 11); 1951 (1, 3, 5, 9, 11); 1952 (1, 3); 1958 (12); 1959 (6)

GXY: 1956 (7, 8, 10, 12); 1957 (1, 2, 5, 8, 9); 1958 (3, 4); 1959 (12); 1960 (12); 1961 (2, 3, 8, 10, 12); 1962 (4, 10); 1963 (2, 4, 6, 8, 10); 1964 (2, 8, 10, 12); 1965 (2); 1966 (2, 10, 12); 1967 (6, 8, 10); 1968 (10)

IF: 1953 (7); 1954 (8, 9, 11); 1956 (8); 1957 (2, 4, 6, 8, 10, 12); 1958 (2, 4, 6, 8); 1960 (5); 1961(11); 1962 (1, 3); 1963 (5, 7, 9, 11); 1964 (1, 10); 1966 (8, 9, 10, 12); 1967 (5, 6, 7, 9, 10); 1968 (1, 3, 10, 12); 1969 (3)

MOH: All reprints (15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 31, 33)

OW: 1953 (12); 1955 (5); 1956 (4, 6, 9, 11); 1957 (7)

PS: 1941 (summer)

SF: 1943 (7); 1959 (1, 2, 3, 4)

SF+: 1953 (10, 12)

SFQ: 1951 (8, 11); 1955 (11)

SFYBK: 1967 (1); 1968 (2); 1969 (3, all reprints)

SMS: All reprints (3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14)

SpS: 1952 (2)

SS: 1939 (9); 1940 (1, 5, 9); 1942 (5); 1943 (6, fall); 1944 (spring, summer); 1947 (3, 9); 1948 (3, 5, 7, 9, 11); 1949 (1, 3, 7, 9, 11); 1950 (3, 7, 9); 1951 (1, 9); 1952 (1, 2, 3, 5, 7, 8, 9, 10, 12); 1953 (1, 2, 3, 5, 6, 10); 1954 (1, spring, summer, fall); 1955 (winter, summer, fall)

SSS: 1942 (5, 9); 1943 (2, 5); 1949 (1, 7, 11); 1950 (1, 5, 9, 11); 1951 (1, 4, 8)

StrS: 1939 (4, 6, 8, 12)

TWS: 1939 (4, 6, 8, 12); 1940 (1); 1941 (4, 8, 10); 1942 (6, 8); 1943 (8); 1944 (winter); 1945 (spring); 1946 (fall); 1947 (2, 8, 10); 1948 (2, 4, 6, 8, 10, 12); 1949 (2, 4, 6, 10, 12); 1950 (2, 4, 8), 1951 (12); 1952 (2, 4, 6, 8, 10, 12); 1953 (4, 6, 8, 11); 1954 (winter, spring, summer, fall); 1955 (winter); 1957 (annual); 1963 (annual)

UNI: 1953 (12); 1954 (3)

UK: 1940 (2)

WOT: 1963 (4, 6, 8, 10, 12); 1964 (6); 1965 (1, 11)

WSA: 1950, 1951, 1952, 1953

WT: 1935 (12); 1936 (2, 3, 4, 5, 6, 7, 8, 10, 11, 12); 1937 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1938 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12); 1939 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1940 (1, 3, 5); 1941 (1); 1942 (3); 1944 (7); 1945 (1, 3); 1951 (11); 1952 (5, 7, 9, 11); 1953 (1, 3, 5, 7, 9, 11); 1954 (1, 3, 5, 9); 1973 (summer)

## Flanagan, John Richard

(July 23, 1895–December 22, 1964) American artist. Born in Sydney, Australia, Flanagan apprenticed to a lithographer at age twelve and entered art school at the same time. After he finished school, he immigrated to the United States in 1916, and settled in New York City. His first illustration work was for a Chinese story in *Every Week* magazine. This art and several pieces following established him as an expert on the Orient, something he never claimed to be. His pen-and-ink art was very much in the tradition of Joseph Clement Coll*. This was aptly demonstrated, when, after the death of Coll, *Colliers* needed another artist to illustrate Sax Rohmer's stories, and Flanagan was chosen to illustrate the Fu Manchu novels, because his art resembled that of Coll so closely in terms of creating the appropriately

moody atmosphere to match Rohmer's prose. Flanagan illustrated all of the stories from 1929 to 1935, and Rohmer thought so highly of his work that he acquired a number of the originals which he displayed in his home (as quoted by Knapp, from *Master of Villainy*, p. 187). Flanagan's name became so associated with oriental villains that when Popular Publications published several magazines featuring Fu Manchu imitations—*The Mysterious Wu Fang* and *Dr. Yen Sin*—Flanagan was brought in to do the interior art to give the magazines the proper style.

Flanagan was one of the premier illustrators for the popular *Bluebook* pulp magazine, providing the art for many of its borderline fantasy and science fiction stories, including "The Cave of the Invisible" (1939), "The Serpent People" (1939), and "The Wolf Woman" (1939). He also illustrated Sherlock Holmes story for *Colliers* "The Adventure of the Illustrious Client" (November 1924). Flanagan worked in color as well as on scratch board, along with his pen-and-ink illustrating. He later designed stained-glass windows. From 1954 until his death, in York, Pennsylvania, he served as an instructor at the York Academy of Arts.

**Sources**: Dr. Lawrence Knapp "Sax Rohmer in Collier's, The National Weekly" September 24 2002 online www.njedge.net/~knapp/Collier.htm;Van Ash, Cay and Sax Rohmer, Elizabeth. *Master of Villainy, A Biography of Sax Rohmer*. London: Tom Stacey, 1972; John Richard Flanagan: National Gallery of Australia Online www.printsandprintmaking.gov.au/Catalogues/Artists/ [accessed April 2007]; U.S. World War I Draft Registration Cards 1917–1918, World War II Draft Registration Cards 1942 at www.ancestry.com; Weinberg, 1988.

## Flynn, Danny (Anthony)

(b. September 8, 1958) British artist. Born in Scunthorpe, Lincolnshire, in northern England, Flynn left the area in 1981 to attend art school, and received a degree in Illustration and Graphic Design from Kingston University, London. Now based in rural Oxfordshire, Flynn combines the precision and surrealism of Dalí with the almost psychedelic colors of Roger Dean* to produce detailed and highly colorful paintings of fantasy worlds. He uses the airbrush for backgrounds and "very fine brushes" for the details, using gouache, and Magic Color inks. Flynn frequently blends detailed observations of nature with fantasy, science fictional and horror themes. Since the mid 1980s he has illustrated the covers hundreds of novels for most of the genre's best-known authors including Arthur C. Clarke, Frederik Pohl, Isaac Asimov, Greg Bear, Robert A. Heinlein and many others. Clarke wrote the introduction for Flynn's compendium collection *Only Visiting This Planet: The Art of Danny Flynn* (1994). In recent years Flynn has moved into the computer game industry, working for companies such as Electronic Arts (U.S.) and Travellers Tales (UK), supplying original concepts and ideas. This led to the development of Flynn's personal space art project "Lunartics," inspired by his interest in astronomy and British Natural History. For the project, Flynn has spent years creating brightly colored fantasy landscapes, and hundreds of what he calls "quirky characters"—"the Universe's misfits who discover an exotic secret world deep within the Earth's moon." He markets a variety of Lunartics products featuring his original designs, from postcards, to mousepads to art prints. Outside the genre, Flynn's talent for depicting the details of flora and fauna has led to illustrating natural history books. Flynn has been artist guest of honor at British fan conventions, and he showed his illustration art at 20–21 Gallery in Scunthorpe (2005).

**Sources**: www.dannyflynn.com

### Collections/Anthologies (various contributing artists)

John Grant and Ron Tiner. *The Encyclopedia of Fantasy and Science Fiction Art Techniques*. Running Press Book Publishers, 1996), Suckling, Nigel. *Only Visiting This Planet: The Art of Danny Flynn*. (Paper Tiger, 1994).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *And Disregards the Rest* (Gollancz, 1993), *Bad Blood* (Gollancz, 1989), *Boundaries* (Gollancz, 1992), *The Centre Cannot Hold* (NEL, 1990), *Clay's Ark* (Gollancz, 1991), *Crystal Sword* (Headline, 1989), *Deep Range* (Gollancz, 1994), *The Dream Years* (Allen and Unwin, 1986), *The Drive-In (A "B" Movie with Blood and Popcorn, Made in Texas* (Kinnell, 1989), *Earthmun* (Gollancz, 1995), *Erebus* (Star. 1984), *Expedition to Earth* (NEL, 1987), *Fall of Moondust* (Gollancz, 1995), *Farmer in the Sky* (Gollancz, 1990), *Fevre Dream* (Gollancz, 1989), *Fire Sword* (Headline, 1989), *Hunter of Worlds* (Mandarin, 1990), *Invaders from the Centre* (NEL, 1990), *The Island* (Gollancz, 1989), *I Will Fear No Evil* (NEL, 1989), *Last Vampire* (Gollancz, 1991), *Lift Off* (Rodmell Press, 1989), *Little Boy Lost* (Gollancz, 1993), *A Manhattan Ghost Story* (Gollancz, 1990), *Mind of My Mind* (Gollancz, 1991), *Moons of Jupiter* (Lightning Press, 1988), The *Place* (Gollancz, 1991), *Pirates of the Asteroids* (Lightning, 1988), *Psychlone* (Gollancz, 1989), *Nursery Tale* (Gollancz, 1994), *Rainbow Sword* (Headline, 1990), *Red Planet* (Gollancz, 1990), *Relics* (Star, 1987), *Sea Sword* (Headline, 1990), *The School* (Gollancz, 1991), *Shadows* (Star, 1985), *Shatter* (Gollancz, 1990), *Silver Metal Lover* (1986), *Space Ranger* (Lightning Press, 1988), *Strange Seed* (Gollancz, 1993), *A Talent for War* (Kinnell, 1989), *Tank of Serpents* (Collins, 1986), *The Three Damosels* (Gollancz, 1998), *Wild Seed* (Gollancz, 1990), *The Waiting Room* (Gollancz, 1990), *The Werewolves of London* (Simon & Schuster U.K., 1990), *Years of The City* (NEL, 1987).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Crash Bandicoot* (Travellers Tales, 2001), *Crash Twinsanity* (Vivendi Universal Games, Inc., 2004), *Dragon Riders: Chronicles of Pern* (Ubi Soft Entertainment Software, 2001), *Frontier: First Encounters* (GameTek, Inc., 1995).

## Foglio, Phil

(b. May 1, 1956) American artist. Born in Mt. Vernon, New York, Foglio moved with his family to Hartsdale. He attended the Chicago Academy of Fine Arts, from which he received the BFA in cartooning. He originally planned to enter the computer field, but changed his mind when he discovered that he would have to know math. His influences include Kelly Freas*, Vaughan Bode, and Charles Schulz. Foglio wanted to be an illustrator like Freas, but it soon became clear that "cartoonists were making all the money," so he became a cartoonist instead.

Foglio was well known as a science fiction fan artist long before he sold any professional work. He won two Hugo Awards for Best Fan Artist in 1977 and 1978, helping to bring his art to the attention of major publishers. His first professionally published art was for "Taking the Fifth" a story *in Isaac Asimov's Science Fiction Magazine*, in 1978. In 1980 he wrote and illustrated the satirical comic strip "What's New with Phil & Dixie" for *Dragon* Magazine, poking fun at the world of fantasy role-playing games, which ran for three years. His success in cartooning, in the face of failing to get illustration jobs in Chicago, convinced Foglio to move to New York City and form his own independent comic-book company "ffantasy ffactory" in collaboration with science-fiction writer-artist Freff*. Together, he and Freff collaborated on a single issue of a comic, *D'Arc Tangent*. Attracted to the humor in science fiction, Foglio persisted, and ultimately was hired by the publisher Donning/Starblaze to illustrate the *Myth-Adventures* series of fantasy novels by Robert Lynn Asprin, which offered him the freedom to do his own work the way he wanted to do it. Foglio later adapted the first book, *Another Fine Myth*, into an eight-issue comic-book series from WaRP Graphicsillustrated. The WaRP work eventually led to comic-book assignments from DC Comics (*Angel and the Ape, Plastic Man and Stanley and His Monster miniseries*), Marvel Comics, and First Comics (issues of *GrimJack* and *Dynamo Joe*). Foglio also created the SF detective character *Buck Godot*, which he developed into graphic novels for Donning. Once successfully into the comic field, Foglio could not easily turn back.

In the 1990s, Foglio met and married his wife, Kaja, also an artist. The two contributed art to the collectible card game *Magic: The Gathering*, from Wizards of the Coast (WoTC), and re-invigorated Foglio's comic strip *What's New?* for WotC *Duelist* magazine. In the 1990s, Foglio also co-founded Palliard Press and published additional comics, including ones in the *Buck Godot* series and for *XXXenophile*. The Foglios later founded Studio Foglio and began to produce the successful retro-fantasy series *Girl Genius*, for which they are perhaps best known. In 2005, they stopped issuing printed editions of the comic and began publishing *Girl Genius* online as a free webcomic, updated three times a week. Foglio and his wife live in Seattle and have one son, Victor.

**Sources:** artist website at www.studiofoglio.com; http://users.rcn.com/aardy/comics/foglio.html Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Another Fine Myth* (Donning, 1985), *Hit or Myth* (Donning/Starblaze, 1983), *Hoka* (Pocket Books, 1983), *Illegal Aliens* (TSR, 1989), *Little Myth Marker* (Donning, 1985), *Myth Adventures* (Donning, 1985), *Myth Directions* (Donning Starblaze, 1982), *M.Y.T.H. Inc. in Action* (Donning, 1990), *M.Y.T.H. Inc. Link* (Donning, 1986), *Myth-Nomers and Im-Perfections* (Donning, 1987), *Mything Persons* (Donning, 1984), *Myth-taken Identity* (Meisha Merlin, 2004), *Road West* (TSR, 1990), *Robotech Art 2 … New Illustrations & Original Art from the Robotech Universe* (Donning, 1987), *Sex Life on the Planet Mars* (McMillan Publications, 1986), *Sweet Myth-tery of Life* (Donning, 1994), *Take-Off, Too* (Donning, 1987).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Battlelords of the 23rd Century* (New Millennium, 1995), *Bureau 13: Stalking the Night Fantastic* (Tri Tac Systems, 1990), *Clout* Fantasy chip art (Hidden City Games, 2005), *The Complete Encyclopedia of Magic: The Gathering* (Thunder's Mouth Press, 2002), *Flashpoint; Netherworld; Shadowfist; Year of the Dragon* card art (Daedalus Games, 1995, 1996), *GURPS Illuminati University* role playing art (Steve Jackson Games, 1995), *Magic: The Gathering: Alliances; Antiquities; Fallen Empires; Ice Age; Legends; Portal; Portal 2nd Age; Tempest; Timespiral Timeshifted; Unglued; Weatherlight; 4th Edition; 5th Edition; Classic 6th Edition* card art (WotC, 1994, 1995, 1996, 1997, 1998, 1999, 2006), *XXXenophile* card art (Slag-Blah Entertainment, 1996).

MAGAZINE ILLUSTRATIONS INCLUDE:
DRA: 2001 (4)
IASFM: 1978 (5/6, 11/12)

## Foss, Christopher

(b. March 19, 1946) British artist. Born in Devon, England, Foss is one of the most influential of science fiction artists of the late twentieth century, known for his unique architectural, geometrically designed

spacecraft which inspired a generation of British illustrators in the 1970s. As a child, Foss was attracted to the sights of decaying railroad tracks and abandoned coal mines that were to be found everywhere in South West England, and loved modeling railway lines and steam engines soldered together from bits and scraps of metal. Encouraged by an early art teacher he entered a scholarship course and won a grant to attend a boarding school in Dorset. He spent his free time sketching derelict shipyards at Poole Harbor, and rebuilding wrecked cars to make working machines. Despite his ambition to be an artist, Foss's parents insisted he go to Cambridge University to study architecture, in 1964. While at school, he sold drawings to *Autocar* magazine and a six-page adult comic strip to Bob Guccione's *Penthouse*. He ended his studies in 1966 and took a job working for an architectural sculptor, and other jobs until finally publishers began showing an interest in his work.

The years 1968 to 1970 were difficult for Foss, newly married to his wife Pat, and with a young family to support. He left the sculptor, and — when he wasn't drawing — made a living driving rental cars. He was given a hand by Guccione, who gave the minor task of making illustrations for a Barbarella-like book: "My illustrations at that time was NOT up the industrial standards, but Guccione's job helped me acomplishing that." In the summer of 1969 he got the assignment of making a cover illustration for Constable Ltd., which led to a contact with an agency, and his career picked up speed. Also in the late 1960's he bought an airspray gun "The only way that I could quickly create seamless transitions." In the beginning Foss did not specialize, but accepted commissions of all types, not all equally successful. One surprising early assignment was to illustrate the original edition of *The Joy of Sex* (Fireside, 1972). Slowly, but steadily, he earned a reputation making dramatic war scenes featuring planes, ships, subs, and — space ships. His first book cover was for the Panther paperback edition of Clarke's *Coming of the Space Age* (1973). The uniqueness of his futuristic imagery was obvious: his landscapes features asymmetrical structures, his cities were functional and automated, with clouded or starry backgrounds. His space ships were streamlined, gigantic and quite different from those of his peers at the time; highly detailed and linear, i.e., boxy as opposed to sleekly aerodynamic. As Dalby writes in his biography (Weinberg, 1988), "From Foss's in-depth studies of twentieth century mechanics, he had strong ideas about the role of machinery in the future. The recurrent theme of transportation in space characterized all of his work, with acrylic and gouache color used to achieve the clear lines in his paintings." Within a short time authors were requesting Foss to illustrate the British editions of their books, most notably Isaac Asimov and his *Foundation* series of books. Foss typically signs his artwork with an "F" enclosed in a square.

In 1975 Foss traveled to Paris to enter the world of film, when Alejandro Jodorowski hired him to do the initial sketches on the never-completed first big-screen version of Frank Herbert's *Dune*. Some of these conceptual studies were later published in his art book 21st Century Foss (1978). This work led to assignments on *Superman* (1978) and *Alien* (1979), where Foss worked with Ron Cobb* to create conceptual designs for the *Nostromo*, the desolate alien planetoid and the hardware for the film. In 1995, Foss also provided concept designs for Stanley Kubrick's movie *AI*, for Warner Bros.

Through Paper Tiger Press, Foss published *Diary of a Space Person* (1990) which featured numerous paintings and sketches, although few demonstrate the colorfulness and scope of his futuristic visions. The large-format, full color *Chris Foss Portfolio* (1991) provides a better demonstration of why his art was so successful. For more than a decade, nearly all British "hard" science fiction covers emulated the "Foss" style, and even through the end of the century Foss remains one of the most widely imitated SF artists in England and Europe. "It's hard to ignore the overstate the influence Foss has had on our collective vision of the future, in terms of introducing the idea that space craft could be "rumbling bumbling bangy things with bits of metal hanging off." (Imagine FX online).

Foss has shown his work in galleries in Devon, and on the island of Guernsey where he maintains an art studio and continues to produce science fiction and personal works, primarily Guernsey-inspired landscapes. Somewhat peripatetic, Foss also maintains residences in London and has spent several summers in the south of France. Foss and his wife Pat have one daughter, Imogene.

**Sources**: artist website at www.chrisfoss.net; fan developed website at www.altanen.dk/ChrisFossBio.htm; Imagine FX Fantasy and & Sci-Fi digital Art online www.imaginefx.com/02287754333053101014/chris-foss.html [accessed September 2007]; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

*The Chris Foss Portfolio* (Paper Tiger, 1991), *21st Century Foss* (Dragon's Dream, 1978), Dean, Martyn, ed. *The Guide to Fantasy Art Techniques* (Arco 1984), Dean, Martyn and Dean, Roger, eds. *The Flights of Icarus* (Dragon's World/Paper Tiger, 1977), *Diary of a Space Person* (Paper Tiger, 1991), Edwards, Malcolm & Holdstock, Robert. *Realms of Fantasy : An Illustrated Exploration of Ten of the Most Famous Worlds in Fantasy* (Paper Tiger, 1983), Frank, Jane and Howard. *The Frank Collection: A Showcase of the*

*World's Finest Fantastic Art* (Paper Tiger, 1996), Miller, Ron. *Space Art: Starlog Photo Guidebook* (Starlog Magazine, 1978), Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976), Eisler, Steven (Robert Holdstock). *Space Wars, Worlds and Weapons* (Octopus, 1979).

BOOKS ILLUSTRATED INCLUDE: *All Fool's Day* (Coronet, 1973), *Aliens, Exiles, Novellas X3* (Coronet, 1974), *Alternate Generals II* (Baen/Simon & Schuster, 2002), *Ancient My Enemy* (DAW, 1976), *Away and Beyond* (Panther, 1973), *Best of Arthur C. Clarke VOL 1, VOL. 2* (Sphere, 1973), *Best Science Fiction of Isaac Asimov* (Grafton, 1987), *Best Science Fiction of the Year # 2* (Ballantine, 1973), *Bloodstar Conspiracy* (Panther, 1978), *Captive Universe* (Granada, 1970), *A Case of Conscience* (Arrow, 1975), *Catchworld* (Panther, 1977), *Caves of Steel* (Panther, 1974), *Cities in Flight* (Arrow, 1974), *City of Illusions* (Panther, 1972), *A Cleft of Stars* (Collins, 1973), *Clockwork Traitor* (Panther, 1977), *Collision Course* (DAW, 1973), *Coming of the Space Age* (Panther, 1973), *Countersolar!* (Grafton, 1988), *Currents of Space* (Bantam, 1972), *Dayworld Rebel* (Granada, 1985), *Declarations Of War* (Cape, 1971), *Dracula Unbound* (Grafton, 1991), *Dramaturges of Yan* (NEL, 1974), *Dreams of an Unseen Planet* (Grafton, 1990), *Early Asimov Vol 1* (Panther, 1973), *Earthman, Come Home* (Arrow, 1974), *Earth Tripper* (Coronet, 1974), *Eighty-Minute Hour* (Panther, 1985), *End Bringers* (Ballantine, 1973), *End of Eternity* (Panther, 1973), *Fantastic Voyage II: Destination Brain* (Grafton, 1988), *A Far Sunset* (Coronet, 1977), *Fire Time* (Panther, 1977), *Foundation and Empire* (Granada, 1985), *Foundation Trilogy* (Granada, 1978), *Foundation* (Panther, 1979), *Four Great SF Novels* (Gollancz, 1978), *The Frederik Pohl Omnibus* (Panther, 1973), *Frontier of Going* (Panther, 1973), *Galaxy Primes* (Panther, 1975), *Ghost* (Grafton, 1988), *The Gods Themselves* (Panther, 1979), *The Grain Kings* (Panther, 1977), *Great Explosion* (Equinox/Avon, 1975), *Green Odyssey* (Sphere, 1976), (Grafton, 1972), *A Handful of Darkness* (Grafton, 1988), *In Harm's Way* (Collins, 1986), *The Humanoids* (HarperCollins, 1976), *Jack of Eagles* (Arrow, 1975), *Killing Machine* (Grafton, 1988), *Kronk* (Coronet, 1978), *Land Leviathan* (Quartet, 1975), *Masters of the Vortex* (Panther, 1986), *Mendelov Conspiracy* (Mayflower, 1974), *Mindbridge* (Futura/Orbit, 1977). *Moving Snow* (John Murray, 1974), *Naked Sun* (Panther, 1981), *Next of Kin* (Sphere, 1973*), Nightfall and Other Stories* (Grafton, 1991), *Nightrider* (Panther, 1985), *Now Wait for Last Year* (Panther, 1979), *Orbit Unlimited* (Panther, 1976), *Overman Culture* (Coronet, 1977), *Palace of Love* (Grafton, 1988), *Perry Rhodan series: #3 Galactic Alarm; #6 Secret of the Time Vault; #7 Fortress of the Six Moons; #8 Galactic Riddle; #9 Quest Through Space & Time; #10 Ghosts of Gol; #11 Planet of the Dying Sun; #12 Rebels of Tuglan; #13 Immortal Unknown; #14 Venus in Danger* (Futura/Orbit, 1974, 1975, 1976), *Planets for Sale* (Panther, 1978), *Preserving Machine* (Grafton, 1987), *A Raft of Swords* (Collins, 1974), *A Ravel of Waters* (Collins, 1981), *The Reproductive System* (Panther, 1977), *Revolt of the Galaxy* (Grafton, 1985), *Right-handed Wilderness* (Ballantine, 1973), *Robots and Empire* (Grafton, 1986), *Robots of Dawn* (Granada 1984), *Second Foundation* (Panther, 1973), *Second Stage Lensman* (Panther, 1973), *Seedling Stars* (Arrow, 1977), *Skylark of Space* (Panther, 1979), *Singularity Station* (DAW, 1973), *Slan* (Panther, 1978), *Spacecraft in Fact and Fiction* (Orbis, 1979), *Spacehounds of IPC* (Panther, 1974), *Spider World Trilogy: The Delta; The Tower; The Magician* (Grafton/Collins, 1987, HarperCollins, 1992), *Starflight 3000* (Ballantine, 1972), *Stars Like Dust* (Panther, 1979), *Subspace # 1— Subspace Explorers* (Panther, 1975), *Sun's End* (Grafton, 1987), *They Shall Have Stars* (Arrow, 1974), *Tomorrow's Children: 18 Tales of Fantasy and Science Fiction* (Futura/Orbit, 1981), *Total Eclipse* (DAW, 1975), *Ultimate Guide To Science Fiction* (Grafton, 1990), *Venus Equilateral* (Futura/Orbit, 1975), *Voyage of the Space Beagle* (Grafton, 1986), *Wanderers of Time* (Coronet, 1974), *We Can Build You* (Severn House, 1988), *Who Needs Men?* (Coronet, 1974), *Winds of Change* (Panther, 1983), *Wrong End of Time* (DAW, 1973).

## Fowke, Robert Gregory

(b. July 24, 1950) British artist. Known professionally as "Bob," Fowke studied at Eastbourne School of Art (1966–1967) and Somerset College of Art (1969–1971), and then joined the group of talented young illustrators, like Jim Burns*, John Harris*, Les Edwards* and others, who began their commercial career by being represented by John Spencer's influential Young Artists agency in the early to mid–1970s. He moved from Brighton to Shrewsbury, Shropshire in 1972, and became a contributor to *Science Fiction Monthly* magazine (1974–1976), designed posters and album covers, and illustrated science fictions book covers. His paintings were included in the illustrated art book *Alien Landscapes* (Mayflower, 1979), and in the *Galactic Encounters* series of books published by Intercontinental, in the late 1970s, such as *Star Quest. An Incredible Voyage Into the Unknown* (as by Steven Caldwell, 1978). Fowke achieved brilliant colors through the use of gouache on white card paper, and also worked in acrylic and oil paints. "It was great," he reported in a local newspaper interview (*Shropshire Star*, 2005), "but it drove me barmy after a while." He joined Oxford University Press, and became involved in other aspects of the book trade, such as

sales and marketing, which required extensive travelling. He lived in India for a while, and then returned to Shrewsbury in the late 1980s and tried his hand at writing.

Fowke's first book, *Rescue Your Household Waste*, for which he also did the illustrations, was published in 1990 (Lazy Summer Books). Since then, Fowke has written and illustrated, in a colorful, humorous way, many children's titles in the popular "What They Don't Tell You About" series and the "Who? What? When?" series, and also is the writer of *Who's Who in British History* (Hodder Children's, 2000) In 2004 he embarked on a series of short history books with a light touch, as example *Spain: An Amazingly Short History*, described as "history made fun." He doesn't miss his old career illustrating science fiction titles, remembering that, compared to his writing and illustrating career today, "Science fiction is such hard work and takes so much time — or it used to." Fowke married for the third time in 1989, and still resides in Shrewsbury, Shropshire. He has two daughters and two granddaughters.

**Sources**: e-mail from the artist August 2006; Robert Bullard: "Bob's books for travelers" Shropshire Star, January 28, 2005 on line www.robertbullard.com/clippings/robert_bullard_shropshire_star_280105.htm [accessed August 2006].;

**Collections/Anthologies (various contributing artists)**

Edwards, Malcolm and Holdstock, Robert *Tour of the Universe* (Pierrot, 1980), Sacks, Janet. *Visions of the Future* (Chartwell, 1976).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Connoisseur's Science Fiction* (Penguin, 1976), *Echoes of Terror* (Chartwell, 1980), *Flight to Opar, Hadon of Ancient Opar* (Magnum, 1977), *Golden Apples of the Sun* (Panther, 1978), *Horror in the Burying Ground* (Panther, 1975), *The Horror in the Museum* (Panther, 1975), *King Creature, Come* (Oxford Univ. Press, 1980), *Man Who Sold the Moon* (NEL, 1981), *Return to Mars* (Pan, 1980), *Puppet Masters* (Pan, 1979), *Shiny Mountain* (Magnum, 1978), *Sword of the Demon* (Avon, 1978), *Traveller in Black* (Methuen, 1978).

**Misc.:** *Rick Wakeman: Myths and Legends of King Arthur and the Knights of the Round Table* album cover (Polygram International, 1975).

## Fox, Matthew

(November 8, 1906–February 20, 1988) American artist. Born and raised in New York City, Fox was drawing cartoons and creating his own newspaper strip ideas during his childhood. As a youth he started out working for various print shops and eventually became adept at the art of lithography and printmaking. Self-taught, he worked in pen and ink, woodcuts, watercolors, etchings, pastels, oil and other mediums to depict the bizarre creatures usually featured in his horror or fantasy work. Some of these would be issued as "limited edition" signed prints, that he would sell through various outlets to make money on the side. A versatile artist, Fox could handle any type of sign-making or professional assignment that came his way.

"Matt Fox," as he was known, began producing interior pulp illustrations for *Astonishing Tales*, and *Super Science Stories* in 1940 and branched out to *Planet Stories, Weird Tales* and other titles after that. Working with pen and ink and charcoal pencil on pebble board paper, he had a unique style that stood out from the normal fare of pulp illustration in those days. Some science fiction and fantasy fans disliked his work, suggesting it had a "cartoon-like" feel to it, while others found it unusual and interesting. His string of colorful covers created for *Weird Tales* between 1943 and 1951 were painted in bright, garish colors, usually featured horrific monsters or creatures, and almost always included a devil of some kind.

During the early 1950s, as the pulp magazine market was slowly fading, Fox turned to the comic book field. Science fiction scholar and fan, Roger Hill, notes that between 1952 and 1953 Fox produced three of the most famous pre-code horror comic covers ever seen in the genre. These appeared on the title *Chilling Tales*, and one of the covers was a reversed image of one of his earlier *Weird Tales* covers, now drawn with pen and ink instead of being painted. Fox became a mainstay of horror comics during the 1950s and later, during the 1960s, worked exclusively for Marvel, inking back-up monster/fantasy stories for comics such as *Journey Into Mystery, Strange Tales, Tales of Suspense* and *Tales to Astonish*. His work was featured in Stuart Schiff's *Whispers* 2 (Whispers Press, 1975), and was showcased in a 3-D comic book, *3-D Danse Macabre* #11 (The 3-D Zone, April 1988) along with that of Virgil Finlay*, Lee Brown Coye*, Mahlon Blaine*, and others. Fox was unmarried, and passed away in New Haven, Connecticut, at 82.

**Sources:** Biographical research and entry information provided by Roger Hill February 2007; Shaw, Scott. "Oddball Comics" column March 21, 2002 online at www.comicbookresources.com [accessed August 2006]; Connecticut Department of Health. Connecticut Death Index, 1949–2001 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2003.

**Published Work**

ASH: 1940 (4, 6, 8)
FFM: 1944 (6)
FUT: 1943 (2)
PS: 1942 (winter)
SSS: 1940 (3)
WT: 1943 (3, 5, 11); 1944 (3, 5, 7,9, 11); 1945 (1,

3, 9); 1946 (3, 5, 7); 1947 (1, 3, 5, 11); 1948 (5, 7, 9); 1949 (3, 5, 7, 11); 1950 (1, 3, 5, 7, 11); 1951 (5, 7)

## Francis, Richard D.

(?) American artist. A prolific interior artist who entered the science fiction field during the boom years of magazines in the early 1950s, unfortunately almost nothing is known of this artist or his career beyond his publication credits. Francis worked for several magazines when he first began illustrating science fiction, but after a short while concentrated mainly on illustrating for *Galaxy*. As Weinberg observed, "He was a reasonably good artist who drew fairly believable people and kept away from alien monsters in his illustrations." (1988, p. 119).

**Published Work**

AMZ: 1952 (10, 11); 1953 (2, 3, 8); 1966 (6)
BEY: 1954 (1, 3, 5, 9); 1955 (10)
FA: 1952 (11); 1953 (1, 2, 3)
FSQ: 1955 (winter)
FTC: 1953 (3); 1961 (6)
GXY: 1953 (1, 5, 7, 9, 11); 1954 (2, 6, 7, 8, 9, 11, 12); 1955 (3, 4, 6, 7, 9); 1956 (4, 5, 6, 8, 9, 10, 11); 1957 (1, 4, 5, 6, 7, 10, 11, 12); 1958 (1, 2, 4, 5, 6, 9, 11, 12); 1959 (2, 4, 8, 10, 12); 1960 (2, 4, 6, 8, 10, 12); 1961 (4, 6, 8, 10, 12); 1962 (2, 4, 6); 1963 (2, 6)
IF: 1960 (1, 3, 7, 9, 11); 1961 (1, 3); 1962 (1, 9), 1963 (5)
SS: 1954 (summer); 1955 (winter)
TWS: 1954 (fall)

## Frazetta, Frank

(b. February 9, 1928) American artist. Frazetta is arguably the most important and influential artist ever to work in the science fiction genre. Certainly, the case can be made that unlike Virgil Finlay* and Frank R. Paul*, whose works shaped the field at its inception, but are known only to a few outside the science fiction field and who are now forgotten by many modern fans, Frazetta is a well-known artist in mainstream America, whose accomplishments are legendary. "He's done it all: fine art, film art, portraiture, cartooning, comics, horror, fantasy, science fiction (and) has left his inimitable mark upon each field, and upon those who would come after him." (Haber, p. 84). His fans include movie producers and actors, and his paintings command fabulous prices.

The artist was born Frank Frazzetta (he later dropped one of the z's) in Brooklyn, New York. He began drawing before he was three years old and was an accomplished amateur artist within a few years. When he was eight years old, he began studies at the Brooklyn Academy of Fine Arts, working with the classic Italian artist Michael Falanga for the next eight years. But his education came to an abrupt end with the death of Falanga.

Frazetta entered the professional art field at the age of sixteen as an assistant to John Giunta* doing comic-book art. From 1944 until he began producing science fiction cover art in 1964, Frazetta worked on comic books or comic strips. He did work for a number of comic companies including Magazine Enterprises, Famous Funnies, DC Comics, and EC Comics. In the early 1950s, Frazetta worked on his own comic strip, *Johnny Comet*, but the strip was dropped after a year. Afterwards, Frazetta was offered a job on Al Capp's staff, and he worked on *Lil Abner* for the next nine years.

Frazetta then wanted to do something else; however, he soon discovered that his comic-book style was considered too old-fashioned and that the comic market had shrunk to a few companies. There was not much work to go around. A number of magazine publishers also turned down Frazetta. Again, "too old-fashioned" was the reason he was given. Frazetta was reduced to doing some illustrations for men's magazines and men's paperbacks.

However, Frazetta's fortune soon changed. He was approached by Canaveral Books, which was reprinting several Edgar Rice Burroughs books in hardcover as well as printing for the first time several uncollected stories. Frazetta did illustrations for several of these books. In 1964 Ace Books began an ambitious program reprinting many of the Burroughs novels. Roy Krenkel*, a longtime friend of Frazetta from his comic-book days, was given the assignment to do the covers for two of the books. Since he was not sure he could do both covers, he asked Frazetta to do one. Donald Wollheim, editor of ace Books, was not overly impressed by Frazetta's work, but the artist was given some Burroughs cover assignments.

Frazetta was unhappy with his treatment by Ace — he thought the pay was low, and the company kept his artwork. His early paperback covers for the company were rush jobs that often were done in a day or two. But the art was well received by fans. Then Frazetta was approached by Lancer Books, which offered him more money for his paintings and returned his art. He quickly left Ace and began working for Lancer and, soon after that, other companies. Years later, Frazetta returned to Ace to do a new series of Burroughs cover paintings, but this time payment was much better, and there was no mention of his art being too old-fashioned.

It was Frazetta's work for Lancer Books that vaulted him into the forefront of fantasy illustrators. Lancer had just bought the Conan series of heroic fantasy stories by Robert E. Howard for publication, and Frazetta was given the cover assignments. His cover paintings were superb renderings of the barbarian hero and helped make the books among the best-selling paperbacks of the 1960s and 1970s. Collectors

began buying paperbacks just for the Frazetta covers. In a situation similar to what had been done for science fiction magazine covers, companies began buying Frazetta paintings and then having authors write novels to go with the art. A Frazetta cover soon became a status symbol for fantasy paperbacks, guaranteeing sales.

At the same time, Frazetta did a series of horror and fantasy covers for the warren black-and-white comic horror magazines, *Creepy* and *Eerie*, which also attracted a great deal of attention. His paintings "Egyptian Princess" and "Sea Witch" were extremely popular both in and out of the comic field.

When posters of Frazetta's paintings were published by several companies, the artist and his wife quickly realized how popular his work had become. They started their own poster company, working from the original art, most of which Frazetta had managed to keep. Frazetta continued to do artwork for paperback houses while also doing album covers, movie posters, and some advertising art. In 1966 he was awarded the Hugo Award for Best Science Fiction Artist of the Year and was nominated four other times for the same award. His name was everywhere. Interviews and articles about him were appearing in both science fiction and the comic-book fields.

By the 1970s Frazetta was becoming well known outside the science fiction field. In illustration, nothing attracts attention as much as success, and Frazetta was very successful. With that success, came increased attention. He received the award of Merit from the Society of Illustrators. Interviews with and articles about the artist began appearing in magazines like *American Artist* (May 1976) and *Esquire* (June 1977). Frazetta was able to pick and choose his assignments, and his originals, when sold, were going for thousands of dollars.

Frazetta's art was so popular that there were many collectors who collected books with his paintings without knowing the contents of the books. In 1975 came the final breakthrough. Bantam Books published a collection of Frazetta's art, *The Fantastic Art of Frank Frazetta.* A number of Frazetta's finest pieces were reproduced from the original art using high-clarity reproduction and fine color printing. An introduction at the beginning of the book gave fans outside the comic or science fiction field information about the artist, and a brief notice on the copyright page informed collectors of posters available from Frazetta's poster company. The Frazetta boom became a craze.

Four more collections of his art followed, as did a number of calendars. Frazetta had little time for paperback art since new and more elaborate projects took up his time. He continued to do a few paintings from time to time but by the 1980s had stopped producing art in the fantasy field. However, constant reprints of his work kept his name in the forefront of fantasy illustrators. In 1983 Frazetta collaborated with Ralph Bakshi to write and co-produce the heroic fantasy adventure animated film *Fire and Ice*. For the movie's theatrical release, Frazetta created an oil painting used for the movie poster, and James Gurney* was the background painter. Neither financially nor critically successful at the time, it later became a cult classic among fans. Frazetta produced movie poster designs for several films, beginning in the mid 1960s. Among them are: *After the Fox* ((1966), *The Busy Body* (1967), *Conan the Barbarian* (1982), *Fearless Vampire Killers* (1967), *Luana* (1973), *Mrs. Pollifax—Spy* (1971), *Night They Raided Minsky's* (1969), *Secret of My Success* (1965), *The Gauntlet* (1977), *Hotel Paradiso* (1966), *Mad Monster Party* (1969), *What's New, Pussycat?* (1965); *Yours, Mine and Ours* (1968).

Frazetta works on wood, masonite, or canvas panel. He does paintings in oils, using raw umber for both line and areas of tone. He works in what is known as the "classic" approach, starting with bristle brushes to lay in transparent color washes and then finishing with sable brushes for blending. He uses color glazes for certain areas and constantly adds highlights to the painting as needed. In his pen-and-ink pieces, Frazetta also never does preliminary work but instead begins working with pen, letting the drawing flow for itself around the action part of the scene. The collectability of his artwork is such that even his pencil sketches sell for thousands of dollars. The reason, to quote Rick Berry*, is that "Frazetta transcends illustration — to fine art." And, Berry continues, acknowledging what must be the most common response of establishment art critics, "There will be those who, rolling their eyes, say "Oh, come on! This guy paints winged demons, wizards, swordsmen, and mythological doodahs… " Certainly. So did da Vinci, Michelangelo, Tiepolo, Goya and Picasso. What is always objectionable to some is commercial success in the popular culture…. The subject of great art is not this or that given subject, person or thing…. The subject of great art is vision."

Frazetta and his wife, Eleanor (known to most people as "Ellie"), have two sons and two daughters, who help with the poster business and various other Frazetta enterprises. The small business called Frazetta Prints that Ellie had established in the 1970s had by the end of the 1990s become a thriving business, pertaining to all aspects of Frank's art, including over 150 different prints, books, and lithographs. Desiring privacy and open space, the artist had previously moved with his wife and children from Sheepshead Bay, Brooklyn to a remote house on sixty-seven acres in the Pocono Mountains of Eastern Pennsylvania in 1971. In 1985, the family opened the Frazetta Museum in East Shroudsburg, Penn-

sylvania, showing originals of Frazetta's work. The Museum for many years occupied the second floor above a commercial sporting goods retail store on a main street. In 1996–1997 the museum was relocated to Boca Grande, Florida. It quickly became clear that the location, while beautiful, would be inaccessible for Frazetta fans to readily visit, so they decided to relocate to the family-owned Museum to the Frazetta property in East Stroudsburg. In 2001, and with great fanfare, the Frazetta Museum was reestablished in a special architecturally designed building located on the grounds of the Frazetta family estate — a site that had since become "home" to their children and grandchildren. The grand opening ceremonies for the Museum became part of a documentary on the life and art of Frank Frazetta titled "Frazetta: Painting with Fire" (2003). In 2005, the documentary was released on DVD in a limited edition two-disc set, paired with a re-release of Frazetta's earlier film, *Fire and Ice.*

In l994 Frazetta had his first New York Gallery exhibition at the Alexander Gallery, for which a lavish hardbound book was published to accompany the opening. With renewed interest in his work, and the release of some original artworks (although the vast majority of Frazetta's work remains in the hands of the family) came new projects and ideas. Frazetta attended the San Diego Comic convention for the first time in 1995, and was recognized with a lifetime Hall of Fame award during the show. He was presented with the first Spectrum Grand Master of Fantastic Art award in late 1995. Frazetta also allowed a few of his originals to be sold at Christie's and Sotheby's auction houses for high five figure sums during the 1990s, further consolidating his reputation. Frazetta was persuaded to assist Randy Bowen in creating a bronze sculpture of his signature painting "The Death Dealer" and also was commissioned to produce a book of pencil drawings for Glenn Danzig. The volume "Illustrations Arcanum" was a hit, and a series of *Death Dealer* comics followed, as well as other fantasy-supernatural theme productions such as a series of sculptures based on his "Fire and Ice" female models.

For the last half century, Frank Frazetta has dominated the fantasy art genre, despite a thyroid malfunction that afflicted him during the years l986 to l994 and six strokes, which forced him to switch drawing hands from his right to his left. "Frazetta's reputation as one of the twentieth century's most important illustrators is already well established," says Arnie Fenner, editor, with his wife Cathy, of the definitive retrospective trilogy of Frazetta's work, *Legacy*, *Icon*, and *Testament*. "It was Frazetta, with the tenacious support of his wife, Ellie, who changed the way publishers treated illustrators and their art. He was the first to insist on the return of his originals as a condition of taking a job. He was the first to retain the copyright to his commissioned art. The first to make fantasy art available to the mass-market through Ellie's poster business…. (He) provides a contemporary link to the classic illustrators of the Brandywine school. His influence on the attitudes and career choices of several generations of artists that followed his lead is considerable." (*Testament*, 2001).

There is no question that Frazetta is among the best-known artists working in the United States. While initially his art helped sell swords and sorcery and Robert E. Howard, his work long ago left the narrow science fiction and fantasy field and is seen on everything from record album covers to the sides of vans. More importantly, Frazetta's influence on modern science fiction art is incalculable. Frazetta demonstrated that there is no barrier to success by being a genre artist. He proved that to be successful, an artist does not have to abandon illustration and become a "fine" artist to achieve fame and financial success. Long after many of the fine artists of today are forgotten, Frank Frazetta's work probably will still be collected and admired. Vincent Di Fate wrote of Frazetta "His personal vision is so compelling that those who tend to imitate him seldom venture far from the vision he has established. He is the essential artistic driving force in the SF subcategory of heroic Fantasy and, clearly and unequivocally, is one of the most influential figures in SF Art." (*Infinite Worlds*, p. 174)

**Sources:** Correspondence from Ellie Frazetta, April 4, 2005 and artist website www.frazettaartgallery.com; Bails, Jerry and Ware, James. *The Who's Who of American Comic Books 1973–1997* onlinewww.bailsprojects.com*;* Haber, Karen. "Frank Frazetta: Legend" *Realms of Fantasy* magazine, August 2002; Weinberg, 1988; Winiewicz, Dr. David, "Frank Frazetta: The Creative Moment," *Illustration* magazine, July 2003, p. 52.

### Collections and Anthologies (various contributing artists)

*Best of Creepy* (Grosset & Dunlap, Inc., 1971), Durwood, Thomas ed. *Ariel Book of Fantasy* #2 (Morning Star, 1976), *Frank Frazetta the Living Legend (*Frazetta Prints, 1981), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), *The Frazetta Pillow Book* (Kitchen Sink, 1994), Frazetta, Frank. *Icon: A Retrospective by the Grand Master of Fantastic Art* (Underwood, 1998), Frazetta, Frank. *Illustrations Arcanum* (Verotik, 1994), Frazetta, Frank. *Legacy: Selected Paintings and Drawings by the Grand Master of Fantastic Art, Frank Frazetta* (Underwood-Miller, 1999), Frazetta, Frank. *Testament: The Life and Art of Frank Frazetta* (Underwood, 2001), Frazetta, Frank, Fenner, Arnie and Cathy. *Spectrum Presents: Frank Frazetta: Rough Work* (Spectrum, 2007), Frazetta, Frank. *The Fantastic Art of Frank Frazetta* Book One–Five (Rufus Publications/Pea-

cock Press/Bantam, 1975–1985), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).*The New Visions: A Collection of Modern Science Fiction Art* (Doubleday & Co, 1982), Theakston, Greg. *Small Wonders—The Funny Animal Art of FF* Kitchen Sink/Pure Imagination, 1991),

**Published Work**

BOOKS ILLUSTRATED INCLUDE: [some ERB books reprinted with new covers, indicated by words "new edition"] *1972 Annual Worlds Best SF* (DAW, 1973), *The Amsirs and the Iron Thorn* (Fawcett, 1967 ), *Ardor on Aros* (Dell, 1973), *Atlan* (Paperback Library, 1968), *At the Earth's Core* (Ace, 1968), *The Autumn people* (Ballantine, 1965), *Back to the Stone Age* (w/ Roy Krenkel, Ace, 1963; new edition: Ace, 1973), *Beasts of Tarzan* (Ace, 1963), *Beyond the Farthest Star* (Ace, 1964; new edition: Ace, 1973, 1976, 1979), *The Black Star* (Dell, 1973), *Bloodstone* (Warner, 1975), *Brak The Barbarian* (Avon, 1968), *Brak the Barbarian vs. the Sorceress* (Paperback Library, 1969), *Bran Mak Morn* (Dell, 1969), *Carson of Venus* (Ace, 1963; new edition: Ace, 1973, 1983), *The Cave Girl* (Ace, 1973), *The City* (Paperback Library, 1968), *Conan* (Ace, 1967), *Conan the Adventurer* (Lancer, 1966), *Conan the Avenger* (Lancer, 1973), *Conan the Buccaneer* (Lancer, 1972),, *Conan of Cimmeria* (Lancer, 1969), *Conan the Conqueror* (Lancer, 1973),, *Conan the Usurper* (Lancer, 1967), *Conan the Warrior* (Lancer, 1967), *Creature from Beyond Infinity* (Popular Library, 1968), *Cyclon* (Berkley, 1979), *Dancer from Atlantis* (SFBC, 1971), *Death Machine* (Berkley, 1979), *Danger Planet* (Popular Library, 1968), *Dark Crusade* (Warner, 1976), *Death's Angels Shadow* (Warner, 1973), *Devils generation* (Lancer, 1973), *Downward to Earth* (SFBC, 1970), *Dracula/Frankenstein* (SFBC, 1971), *Edgar Rice Burroughs: Master of Adventure* (Ace, 1968), *Escape on Venus* (Ace, 1984), *Fighting Man of Mars* (w/ Roy Krenkel, Ace, 1963), Final Blackout (SFBC, 1992), *Flashing Swords 1* (SFBC, 1973), *Flashing Swords 2* (Dell, 1974), *The Girl from Farris's* (House of Greystoke, 1965), *The Godmakers* (Pinnacle, 1970), *Gods of Mars and Warlords of Mars* (SFBC, 1971), *Gulliver of Mars* (Ace, 1964), *Into the Aether* (Dell, 1974), *Jongor Fights Back* (Popular Library, 1970), *Jongor of the Lost Land* (Popular Library, 1970), *Jungle Tales of Tarzan* (Ace, 1963), *Kavin's World* (Lancer, 1969), *King Kong* (Ace, 1976), *Land of Hidden Men* (Ace, 1973), *Land of Terror (Ace, 1963; new edition: 1968, 1973, 1978), Lost Continent* (Ace, 1963), *Lost on Venus* (Ace, 1963), *L. Ron Hubbard Presents Writers of the Future Vol. III, IV, V, VI, VII, X, XIX* (Bridge/Galaxy, 1987, 1988, 1989, 1990, 1991, 1992, 1994, 1995, 2003), *Luana* (Ballantine, 1974), *Mad King* (Ace, 1964), *Mastermind of Mars* (Ace, 1963), *Masterminds of Mars and Fighting Man of Mars* (SFBC, 1973), *Maza of the Moon* (Ace, 1965), *Monster Men* (Ace, 1963), *Monster From Out of Time* (Popular Library, 1970), *Moon Maid* (Ace, 1968), *Moon Men* (Ace, 1975), *The Mucker* (Ace, 1974), *Night Images* (Morning Star Press, 1976), *Night Walk* (Banner, 1967), *Night Winds* (Warner, 1978), *The Oakdale Affair* (Ace, 1974), *Orn* (SFBC, 1971), *Outlaw of Torn* (Ace, 1978), *Outlaw* World (Popular Library, 1969), *Out of Time's Abyss* (Ace, 1973), *Pellucidar* (Ace, 1972), *People That Time Forgot* (Ace, 1973), *Phoenix Prime* (Lancer, 1966), *A Princess of Mars* (SFBC, 1970), *Prisoner of the Horned Helmet* (Tor, 1988), *Prosthetic Lady* (Bridge, 1989), *The Reassembled Man* (Fawcett Gold Medal, 1964), *Red Moon and Black Mountain* (Ballantine, 1970), *Reign of Wizardry* (Lancer, 1964), *The Return of Jongor* (Popular Library, 1970), *Return of the Mucker* (Ace, 1974), *The Rider* (Ace, 1974), *Savage Pellucidar* (Ace, 1964; new edition: Ace, 1968, 191973, 1978), *Secret People* (Lancer, 1964), *The Serpent* (Paperback Library, 1968), *The Solar Invasion* (Popular Library, 1968), *Son of Tarzan* (Ace, 1963), *Swords against darkness* (Zebra, 1977), *Swordsmen in the Sky* (Ace, 1964), *Swords of Mars and Synthetic Men of Mars* (SFBC, 1974), *Tales from the Crypt* (Ballantine, 1964), *Tales of the Incredible* (Ballantine, 1965), *Tanar of Pellucidar* (Ace, 1973), *Tarzan Alive* (Ace, 1974), *Tarzan and the Castaways* (Canaveral Press, 1965), *Tarzan and the Golden Lion* (Canaveral Press, 1962), Tarzan and the Jewels of Opar (Canaveral Press, 1962), *Tarzan at the Earth's Core* (Canaveral Press, 1962), *Thuvia Maid of Mars and Chessmen of Mars* (SFBC, 1972), *Tarzan and the City of Gold* (Ace, 1963), *Tarzan at the Earth's Core* (Ace, 1963), *Tarzan the Invincible* (Ace, 1963), *Tarzan and the Jewels of Opar* (Ace, 1963), *Tarzan and the Lion Man* (Ace, 1963), *Tarzan and the Lost Empire* (Ace, 1962), *Tarzan the Triumphant* (Ace, 1963), *Thongor in the City of Magicians* (Paperback Library, 1968), *Thongor against the Gods* (Paperback Library, 1967), *Time War* (Dell, 1974), *Tomorrow Midnight* (Ballantine, 1966), *The Tritonian Ring* (Paperback Library, 1968), *The Vault of Horror* (Ballantine, 1968), *Warrior of Llarn* (Ace, 1967), *Witch of the Dark Gate* (Prestige, 1972), *Witherwing* (Warner, 1979), *Wolfshead* (Lancer, 1968), *Wonderful Wizard of Oz* (Airmont Classics, 1969).

MAGAZINES ILLUSTRATED INCLUDE:

Creepy: 1964 (#1); 1965 (#2, #3, #4, #5, #6); 1966 (#7, #8, #9, #10, #11); 1967 (#15, #16, #17); 1968 (#25); 1969 (#27, #29, #30); 1970 (#32); 1976 (#83); 1977 (#89, #91, #92); 1978 (#97, #98); 1979 ( # 108, #112); 1981 (#128, #131); 1983 (#144)

Eerie: 1966 (#2, #3, #5); 1967 (#7, #8); 1969 (23); 1977 (#81, #84, #87); 1981 (#124)

Vampirella: 1969 (#1); 1970 (#5, #7); 1971 (#11); 1974 (#31)

## Freas, Frank Kelly

(August 27, 1922–January 2, 2005) American artist. "The most popular science fiction artist in the history of the field," (Klute and Nichols, 1993), and surely one of the most prolific, for fifty years Freas (pronounced *Freeze*)remained a favorite of both fans and professionals. Although other artists' fame at times eclipsed Freas's accomplishments, in the long view no other artist has matched his achievements in the world of science fiction illustration, nor consistently matched the quality and quantity of art for such an extended period. In his high professional standards, camaraderie, inspiration and mentorship he provided to others, and mischievous sense of humor, he embodied the ideals of a science fiction artist. He was "The Dean of Science Fiction Artists … without question" (Di Fate, p. 176).

Freas was born Frank Kelly in Hornell, New York but grew up in Crystal Beach, Ontario Canada, and then moved to Massillon, Ohio. He added the name "Freas" after his stepfather adopted him, and this became the hyphenated Kelly-Freas during his service in the Army, in World War II. He demonstrated artistic talent at an early age, but first tried engineering at Catholic University, and then Georgetown (in Washington DC) as a premed student before his interest in drawing pulled him away from academic pursuits and into an art career. He worked as a freelance illustrator and was art director for Curtis-Wright's Public Relations Office in Columbus, Ohio before serving four and a half years in the air force in the Pacific Theater during the war, as an aerial photographer. . It's said that While in photo reconnaissance, he passed his spare time painting beautiful women on the noses of bomber airplanes.

After the war, he served a year as art director for the Pittsburgh *Bulletin Index* and enrolled at the Art Institute of Pittsburgh (Pennsylvania), continuing his freelancing while in school and starting up his own agency. His lifelong interest in science fiction as a fan and reader — in particular his fondness for the stories published in Astounding Science Fiction during the early 1940s — led him to follow up on a suggestion made by a fellow student, Charles Kennedy, to submit one of his class assignments to Weird Tales, and that lead to his first published painting in the genre: the November 1950 cover of the magazine. After his first success, Freas remained in Pittsburgh but began submitting art to the New York science fiction publishers. In November 1952 he decided to give up his advertising work, despite the steady income, and moved to New York to become a full-time illustrator. In the same year he married science fiction fan Pauline (Polly) Bussard; they had two children, Jacqui and Jerry, and Polly became his partner and researcher. Within a short time Freas was working for many of the science fiction publishers as well as doing jacket art for Gnome Press.

In 1953 Freas began working for *Astounding Science Fiction*, long considered the leading magazine in the field. He soon became the leading interior artist for the magazine and shared cover responsibilities with H. R. Van Dongen*. John W. Campbell, Jr., editor of *Astounding* also had Freas provide a series of small cover inserts, used at the top of each cover during the 1950s, to distinguish *Astounding* from the other science fiction magazines being published during that period. The symbols ranged from "Hex Signs Circa 1960" to "The Nonconformists." All were simple but witty little illustrations that added something extra to the magazines. He continued to work for the magazine when it became Analog, as well as contributing to nearly every other science fiction magazine in the field, both covers and interiors. He was noted for bringing realism to his characters, showing them with imperfections and signs of age — although he was equally capable of rendering beautiful, idealized women. He was also an admirer of Edd Cartier* and like that artist was successful in bringing humor to his fantasy and science fiction illustrations. Hugely prolific, in the 1950s through the 1970s Freas produced hundreds of magazine covers

As well as book covers for major publishers such as Ace, Gnome Press, and DAW. He was the sole cover artist for Laser Books science fiction line for two years during the mid 1970s, producing fifty-seven covers. Freas also continued to do work outside the science fiction field. He was a frequent contributor to *Mad* magazine, from 1955 to 1962, and is credited with doing the first Alfred E. Neuman illustration. He also did numerous religious illustrations for the Franciscans during this period, creating five hundred portraits for the Franciscans' *Book of Saints*.

Freas worked primarily in acrylics for his paintings, although he did some work in watercolors. He rarely used oils due to an allergic reaction. His black-and-white interior illustrations are done in a variety of styles, although primarily with crisp india-ink line work on white illustration board. He frequently signed his works using a stylized design based on his initials enclosed in a oval, and his penchant for adding a "starburst-like" cross motif in the background is also well known

Always a fan favorite, Freas — called "Kelly" by his friends — was the first artist to win ten Hugo Awards —five of them in a row — plus a later "retro Hugo, making eleven in all (He was nominated for the Award an all-time record of twenty times.) He also won numerous other genre awards, too many to list, including the Frank R. Paul Award, the Inkpot Award, the Skylark Award, and three Ches-

ley Awards (with his second wife Laura, and solo). He was inducted into the National Association of Trade and Technical Schools' Hall of Fame in 1991, served as President of the Association of Science Fiction Artists, and was named a fellow of the International Association of Astronomical Artists. In 1994, *Starlog* Magazine included him in their prestigious list of The 200 Most Important People in Science Fiction and Fantasy. He was made Artist Guest of Honor by two Worldcons and was awarded an honorary doctorate from the Art Institute of Pittsburgh in 2003. NASA selected Freas's design for a shoulder patch for the astronauts on Skylab I. As part of his own interest in space travel, he designed five posters for the space program. They were originally printed in the graphics department of the Virginia School system. These posters were so popular that NASA used them in its own educational program. The five illustrations were done on negatives, and no actual paintings exist of the art. Copies of each of the poster are displayed in the Smithsonian. Freas also was an official NASA artist for seven missions, including Apollo-Soyuz.

One of the first artists to offer prints of his paintings for sale, Freas also was one of the first artists to collect his best work in book form. His *Frank Kelly Freas—The Art of Science Fiction* not only reprinted many of the artist's finest illustrations, but the accompanying text gave Freas an opportunity to describe intelligently his feelings and thoughts about science fiction art. According to Freas, "An illustrator, whether science fiction or otherwise, is essentially a story-teller who can't type.... A feeling of conviction in a picture comes from a solid grounding in reality, no matter how far out the situation may be. To explore the unknown, you range outward from the known, and successful pioneers always move out from solidly established advance bases. Actually, being an artist is a bit like being a pioneer. Your real goal, like his, is freedom."

Freas also explained his interest in drawing "character," writing, in *The Art of Science Fiction*, "One of the things I brought to science fiction art was people. Not always well painted, but still real, understandable, believable *people*, whether they were rock-jawed, bristle-headed Terran topkicks or blue-furred aliens with three eyes and a prehensile tail."

Except for a four-year break from science fiction, during which time he lived in Mexico (while working for *Mad*), Freas continued to produce quality science fiction year after year well into the 1990s. After his wife, Polly, died of cancer in January in 1987, he moved from Virginia to California, where he met and married Dr. Laura Brodian Freas, in 1988, who is also an artist. They established the Kelly Freas Studio in Los Angeles, with Laura managing the studio and later, collaborating with Freas on artwork as well as creating works of her own. He and Laura were guests at numerous conventions as well as guests of honor at the World SF Convention, with both of them exhibiting works there. Laura Freas, who holds a PhD in Music, has been a classical music program host on National Public Radio, as well as a professional artist whose illustrations have appeared in *Weird Tales, Analog, Marion Zimmer Bradley's Fantasy Magazine*, and in special editions of Easton Press. She has been nominated for a Chesley award four times, and shared the Chesley Award with Freas for their joint painting *Scribe*. Like Kelly, who was the first Coordinating Judge for the Illustrators of the Future contest, and remained a judge for several years before his death, she became a quarterly judge of the contest 1996. A former Director-at-Large of the Costumer's Guild West, and founder of the Dark Shadows Festival's Collinsport Players, Laura has won prizes at convention masquerades, including a WesterCon western regional. She also founded the (San Francisco) Bay Area English Regency Society. She works in traditional media, computer graphics, webpage design and multimedia.

Besides his wife, Laura Brodian Freas, Freas is survived by his daughter, Jacqui and son, Jerry from his first marriage, and six grandchildren.

**Sources**: e-mail from Laura Brodian Freas, July 2005; artist website at www.kellyfreas.com; Berkwits, Jeff. *Interview*: "*Prolific SF illustrator Frank Kelly Freas refuses ever to stop painting" SciFi Weekly*, October 28, 2002 online http://www.scifi.com/sfw/issue288/interview.html; Clute, John and Nicholls, Peter. *The Encycopedia of Science Fiction* (Orbit, 1993), Interview: *Frank Kelly Freas: 50 Years of SF Art* In: *Locus*, March 2001; Weinberg, 1988.

### Art Collections and Anthologies (various contributing artists)

DiFate, Vincent. *Infinite* Worlds: *The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Durie, Alistair. *Weird Tales* ( Jupiter, 1979), Eisler , Steven (Robert Holdstock). *Space Wars, Worlds and Weapons* (Octopus, 1979), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Freas, Frank Kelly. *The Astounding Fifties: A Selection from Astounding Science Fiction Magazine* (1971), Freas, Frank Kelly. *Frank Kelly Freas: The Art of Science Fiction* (Donning, 1977), Freas, Frank Kelly. *Frank Kelly Freas: A Separate Star* (Greenswamp, 1984), Freas, Frank Kelly and Freas, Laura Brodian, Eds. *Frank Kelly Freas: As He Sees It* (Paper Tiger, 2000), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). Sackmann, Eckart. *Masterpieces of Fantasy Art* (Taschen, 1991).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *1985 Annual Worlds Best SF* (DAW, 1985), *Against the Fall of Night* (Gnome Press, 1953), *Alton's Unguessable* (Ace, 1970), *Animal Farm* (Easton Press, 2002), *Another Fine Myth* (w/ Polly Freas, Donning, 1978), *Apostle* (w/ Polly Freas, Donning, 1978). *Arsenal Out of Time* (Ace, 1967), *The Ballad of Beta-2* (Ace, 1965), *The Beast* (DAW, 1984), *The Best of James H. Schmitz* (w/ Merle Insinga, DAW, 1991), *Beyond Capella* (Ace, 1971), *Big Black Mark* (DAW, 1975), *Birth of Fire* (Laser, 1976), *Birthright* (Laser, 1975), *Black Roads* (Laser, 1976), *Blake's Progress* (Laser, 1975), *Bodelan Way* (DAW, 1974), *Brain Machine* (Lancer, 1968), *Brandy jack* (Laser, 1976*), But What of Earth?* (Laser, 1976), *Capricorn Games* (w/ Polly Freas, Donning, 1978), *Caravan* (Laser, 1975), *Carnelian Cube* (Lancer, 1967), *Catch the Star Winds* (Lancer, 1969), *Cemetery World* (DAW, 1983), *Conscience Interplanetary* (DAW, 1974), *Children of the Atom* (Gnome Press, 1953), *City* (Gnome Press, 1952), *City Machine* (DAW, 1972), *Coming of Conan* (Gnome Press, 1953), *Crash Landing on Iduna* (Laser, 1975), *Cross of Empire* (Laser, 1976), *Currents of Space* (Lancer, 1968), *Cycle of Nemesis* (Ace, 1967), *Dance of the Apocalypse* (Laser, 1976), *Dark Dimensions* (Ace, 1971), *Day of Wrath* (Ace, 1971), *Destination Saturn* (Ace, 1967), *Destiny Doll* (DAW, 1982), *Dinosaur Beach* (DAW, 1971), *Dominant Species* (w/ Polly Freas, Donning, 1979), *Dreadful Sanctuary* (Lancer, 1967), *Dreamfields* (Laser, 1976), *Dumarest of Terra —Toyman* (Ace, 1969), *Ecolog* (Lancer, 1977), *Eden Cycle* (Ballantine, 1974), *Edge of Time* (Ace, 1966), *End of Eternity* (Lancer, 1966), *Epitaph in Rust* (Laser, 1976), *Extraterritorial* (Laser, 1977), *Eye in the Sky* (Ace, 1968), *Falling Toward Forever* (Laser, 1975), *Flower of Doradil* (Ace, 1970), *Fall of the Towers* (Ace, 1970), *Finish Line* (Laser, 1976), *From the Dust Returned* (Easton Press, 2001), *From This Day Forward* (DAW, 1973), *Future Sanctuary* (Laser, 1976), *Galactic Invaders* (Laser, 1976), *Gallagher's Glacier* (Ace, 1970), *Gates of the Universe* (Laser, 1975), *Gateway Trip* (Del Rey/Ballantine, 1990), *Gift of the Manti* (Laser, 1977), *Girls from Planet Five* (Lancer, 1967), *Goblin Reservation* (DAW, 1982), *Gremlins Go Home* (Tor, 1984), *Hard to Be a God* (DAW, 1974), *Hard Way Up* (Ace, 1972), *Hawks of Arcturus* (DAW, 1975), *Hellquad* (DAW, 1984), *Hell's Gate* (Lancer, 1970), *Herds* (Laser, 1975), *Hierarchies* (Ace, 1973), *High Hex* (Ace, 1969), *The Horde* (Laser, 1976), *Hunters of Jundagai/Project Love* (Ace, 1971), *I Aleppo* (Laser, 1976), *Ice Prison* (Laser, 1966), *In the Kingdom of the Beasts* (Ace, 1971), *Into the Slave Nebula* (Lancer, 1968), *Invasion* (Laser, 1975), Ipomoea (Ace, 1969), *Iron Rain* (Laser, 1976), *The Jaws that Bite, The Claws That Catch* (DAW, 19750, *Jeremy Case* (Laser, 1976), *Jondelle* (DAW, 1973), *Judgment Night* (Gnome Press, 1952), *Kane's Odyssey* (Laser, 1976), *Keeper* (Laser, 1976), *Key to Venudine* (Ace, 1968), *King of Eolim* (Laser, 1975), *King of Argent* (DAW, 1973), *Law for the Stars* (Laser, 1976), *Legacy* (Laser, 1976), *Lifeship* (Baen, 1985), *Lion Game* (DAW, 1973), *Maelstrom's Eye* (TSR, Inc., 1992), *Man of Many Minds* (Pyramid, 1953), *Man Who Wanted Stars* (Lancer, 1968), *Mankind under the Leash* (Ace, 1966), *Marauders of Gor* (DAW, 1975), *Martians Go Home* (Ballantine, 1976), *Mask of Chaos* (Ace, 1970), *Masque World* (Ace, 1969), *Master of the Stars* (Laser, 1976), *Master Storyteller* (Galaxy Press, 2003), *Meddlers* (Laser, 1976), *Mindship* (DAW, 1974), *Mindwipe* (Laser, 1976), *Mister Justice* (Ace, 1973), *Monitor Found in Orbit* (DAW, 1974), *Naked Sun* (Lancer, 1968), *Nebula Alert* (Ace, 1967), *Needle* (Lancer, 1969), *Operation Chaos* (Doubleday, 1971), *The Orc Wars* (Baen, 1992), *Our Children's Children* (DAW, 1983), *Out of Their Minds* (DAW, 1983), *Owl Time* (DAW, 1985), *Pandora's Planet* (DAW, 1973), *Pity about Earth* (Ace, 1976), *Planet Probability* (DAW, 1973), *Pritcher Mass* (DAW, 1973), *Probability Man* (DAW, 19720, *Quag Keep* (DAW, 1978), *Queen of Angels* (Easton Press, 1990), *Rebels of Merka* (Laser, 1976), *Redbeard* (Prestige, 1969), *Red Tape War* (Tor, 1991), *Regiments of Night* (DAW, 1972), *Renegades of Time* (Laser, 1975), *Reunion on Neverend* (Tor, 1994), *River and the Dream* (Laser, 1977), *Robert A. Heinlein: America As Science Fiction* (Oxford University Press, 1980), *Ruler of the World* (Laser, 1976), *Scavenger Hunt* (Laser, 1976), *Seas of Ernathe* (Laser, 1976), *Seeds of Change* (Laser, 1975), *The Seeker* (Laser, 1976), *Seeklight* (Laser, 1975), *Serving in Time* (Laser, 1975), *Shadow on the Stars* (Laser, 1977), *Shepherd* (Laser, 1977), *Siege Perilous* (Lancer, 1966), *Silver Metal Lover* (Doubleday, 1981), *Skies Discrowned* (Laser, 1976), *Slaves of Sleep* (Lancer, 1967), *Sleepwalker's World* (DAW, 1972), *Soldier Ask Not* (DAW, 1975), *Somewhere a Voice* (Ace, 1967), *Some Will Not Die* (Donning, 1978), *Space Barbarians* (Ace, *1969), Space Trap (Laser, 1976), Spawn (Laser, 1976), Star-Crowned Kings (DAW, 1975), Stardroppers (DAW. 1972), Stars Like Dust (Lancer, 1966), Starmaster's Gambit (DAW, 1973), Star Web (Laser, 1975), Star Well (Ace, 1968), Stone That Never Came Down (DAW, 1973), Strange Trades (Golden Gryphon Press, 2001), The Super Hugos (Baen, 1992), Swansong (DAW, 1975), Tactics of Mistake* (DAW, 1971), *Telzey Toy* (DAW, 1973), *Then Beggars Could Ride* (Laser, 1976), *This Side of Infinity* (Ace, 1972), *Tiger in the Stars* (Laser, 1976), *The Three Suns of Amara* (Acem 1973), *The Thurb Revolution* (Ace, 1968), *Time and Chance* (Donald M. Grant, 1996), *Time Gladiator* (Lancer, 1969), *Timescoop* (Dell, 1969), *To Challenge Chaos* (DAW, 1972), *To Outrun Doomsday* (Ace, 1967), *Tonight We Steal the Stars* (Ace, 1969), *Tower of Medusa* (Ace,

1969), *To Renew the Ages* (Laser, 1976), *Treasure of Tau Ceti* (Ace, 1976), *Unto the Last Generation* (Laser, 1975), *The Unteleported Man* (Ace, 1966), *Walls within Walls* (Laser, 1975), *Wandering Variables* (DAW, 1972), *Warlord's World* (DAW, 1975), *Warriors of dawn* (DAW, 1975), *We Claim These Stars* (Ace, 1967), *West of Honor* (Laser, 1976), *The Whenabouts of Burr* (DAW, 1975), *Winds of Darkover* (Ace, 1971), *The Wind Whales of Ishmael* (Ace, 1971), *Wizards of Senchuria* (Ace, 1969), *World Jones Made* (Ace, 1967), *World Menders* (DAW, 1971), *World Swappers* (Ace, 1967), *World Without Stars* (Ace, 1966), *Yellow Fraction* (Dobson, 1969), *Zen Gun* (DAW, 1983).

MAGAZINES ILLUSTRATED INCLUDE:

2CSAB: 1953 (spring, summer, winter); 1954 (spring)

AMZ: 1965 (10); 1983 (1, 5); 1991 (8); 1992 (5); 1993 (3, 11)

ASF: 1953 (9, 10, 11, 12); 1954 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1956 (1, 2, 3, 4, 5, 6,. 7, 8, 9, 10, 11, 12); 1957 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1958 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1960 ( 2, 4, 5, 6); 1964 (7, 8, 9, 11, 12); 1965 (1, 4, 7, 8, 9, 10, 11, 12); 1966 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1967 ( 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1968 (1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12); 1969 (1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12); 1970 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1971 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1972 (1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1973: (1, 2, 4, 5, 6, 7, 9, 11, 12); 1974 (1, 3, 5, 6, 7, 8, 9, 10, 11, 12); 1975 (2, 10); 1976 (2, 4, 5, 6, 7, 8, 9, 12, annual); 1977 (1, 3, 8); 1978 (6, 8); 1980 (2); 1982 (8, 9, mid–9); 1989 (7, 8); 1990 (1, 4, 10); 1991 (12); 1997 (7/8); 1999 (4); 2000 (1, 9, 10); 2001 (6)

BEY: 1953 (9)

F&SF: 1954 (9, 10); 1955 (2); 1956 (9, 10, 11, 12); 1957 (3, 5, 12); 1958 (4); 1971 (4); 1977 (7); 1990 (1)

FF: 1953 (2, 6, 8)

FU: 1955 (4, 6, 8, 10); 1956 (2, 4); 1957 (2)

FUT: 1954 (3, 6, 8, 10); 1956 (#29, #30); 1957 (#31, #32, #33, #34); 1958 (3, 5, 10); 1959 (2); 1960 (2)

GAL: 1979 (9)

GXY: 1952 (10); 1954 (3); 1977 (8); 1994 (#2, #3, #6)

IASFM: 1977 (summer, fall, winter); 1978 (1, 7, 9); 1979 (4, 10); 1999 (1)

IF: 1953 (1, 3, 5, 7, 22); 1954 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (2, 3, 5, 6, 8, 10, 12); 1956 (2, 4); 1958 ( 10, 12); 1959 (2)

IMGT: 1956 (3, 5, 7)

MZB: 1989 (autumn/with Laura Freas, winter); 1991 (summer/with Laura Freas)

NWUS: 1960 (3)

PS: 1952 (5, 7, 9, 11); 1953 (3, 5, 7, 9, 11); 1954 ( 1, 3, 5, summer, fall, winter); 1955 (spring, summer)

RS: 1953 (7, 9)

SAT: 1956 (12)

SF: 1954 (2); 1955 (1, 3, 5, 7, 9, 11); 1956 (1, 5, 7, 9, 11); 1957 (1, 3, 5, 7, 9, 11); 1958 (1, 3, 5, 6, 7, 8, 9, 11); 1959 (3)

SFA: 1953 (2, 5, 7)

SFQ: 1954 (5, 8, 11); 1955 (2, 5, 8, 11); 1956 (2, 8, 11); 1957 (2, 5, 8)

SpSF: 1953 (3, 5, 7)

SS: 1955 (spring, summer)

SSF: 1956 (12); 1957 (2, 4, 8, 10); 1958 (2, 6, 8, 12); 1959 (6)

TOM: 1994 (8)

TOPS: 1953 (spring, fall)

TWS: 1953 (11); 1954 (spring); 1955 (winter)

VAN: 1958 (6)

WT: 1950 (11); 1951 (11); 1952 (12); 1953 (1, 3)

**Misc.:** *Magic: The Gathering—Mercadian Masques* card art (Wizards of the Coast, 1999), *Star Wars Galaxy* card art (Topps, 1993)

## Freeman, Fred

(September 20, 1906–June 6, 1988) American artist. Known chiefly for his illustrations depicting space travel (fictional as well as documentary), Frederic W. Freeman was born in Boston, Massachusetts and was christened by Edward Everett Hale, author of the science fiction classic, *The Brick Moon*—"an auspicious beginning for a future space illustrator," notes Ron Miller in his book Space Art (1978). Freeman worked as a commercial artist in New York City from the late 1920s through the 1930s before volunteering for the U.S. Navy at the onset of World War II. Shortly before leaving the Navy, he received an onshore assignment as head of a thirty-artist unit preparing art for manuals and coursebooks. There he met Theodore Roscoe, with whom he later collaborated on illustrated books on submarines and destroyers from World War II (each with over a hundred illustrations) for the United States Naval Institute. In 1956, with Theodore Roscoe, he designed *The Picture History of the U.S. Navy*, published by Charles Scribner's Sons.

After the war, Freeman continued to work in magazine illustration and his art appeared regularly in *The Saturday Evening Post, Esquire, Life, Look, This Week, Argosy and Collier's*. His work for *Collier's* led to his being chosen as one of the three illustrators for that magazine's "Space Symposium" series popularizing space flight, begun in the March, 1952 issue. A portion of the material published in the magazine during the course of the series was collected into two now-classic books: *Across the Space Frontier* and *The Conquest of the Moon*. Freeman, be-

cause he started out as a graphic artist, was particularly adept at depicting "cut-aways" of space vehicles, illustrations which enabled viewers to see what was happening inside ships and rockets in flight by peeling off the frame, through cross sections. The books, illustrated by artists such as Freeman and Chesley Bonestell*, helped convince Americans that space flight was possible, and encouraged science fiction writers to deal more realistically with the idea, as well. Freeman worked closely with Werner Von Braun, one of the major contributors to the series, to produce two serial stories for *This Week*. One of the stories, "First Men to the Moon," was later issued in book form in 1960, with 96 drawings and paintings by Freeman. The artist also provided paintings and drawings for the Reader's Digest condensed book version of Arthur C. Clarke's *A Fall of Moondust* (1961). Freeman was one of the artists invited to take part in the NASA fine arts program, and one of the resulting paintings is in the collection of the National Air and Space Museum, Smithsonian Institution.

An exhibition catalog, "Life on the New Frontiers: A Retrospective of Art by Fred Freeman" was published in 1982 by Randolph Register (NY), and included his scenes of U.S. Naval and Submarine operations in World War II, book, magazine and advertising illustration, paintings of naval history, space travel and futuristic visions of life on earth. The artist died of a heart attack at Middlesex Memorial Hospital in Middlesex, Connecticut at the age of 81. He was survived by his wife, Katherine; a daughter, Gabrielle Freeman Bartlett, and a son, Frederic William Freeman Jr.

**Sources**: New York Times Obituary, June 8, 1988; Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978); Rodrigues, David. "Space Art at the Dawn of the Space Age: The Art of Chesley Bonestell, Fred Freeman, and Rolf Kemp." Bulletin of the Eastbay Astronomical Society Founded in 1924 at Chabot Observatory, Oakland, California Volume 77, Number 8, April 2001 online www.eastbayastro.org/2001/0501/r0501-1.htm.

**Collections and Anthologies (various contributing artists)**

Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978), Ordway, Fred III. *Visions of Spaceflight: Images from the Ordway Collection* (Publishers Group West, 2001).

**Published Work**

*Across the Space Frontier* (Viking, 1952), *Conquest of the Moon* (Viking. 1953), *First Men to the Moon* (Holt, Rinehart, 1960), *Man on the Moon* (Sidgwick & Jackson, 1963), 2001), *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978)

## Freff *see* Cochran, Connor Freff

## Froud, Brian

(b. 1947) British artist. Perhaps the most well-known of contemporary faery artists, Froud was born in Winchester, England and graduated with Honors from Maidstone College of Art in 1971 with a degree in Graphic Design. Shortly after, Froud established himself in London and began working in commercial illustration on various projects ranging from book jackets and magazine covers to illustrating children's books, and advertising. In the mid 1970s he moved to Devon, living with fellow artist Alan Lee* and his family, while continuing to illustrate children books and publish his own artwork. Froud and Lee collaborated on an ensemble of drawings and paintings that became the art book *Faeries* (1979), now considered a modern classic of its kind. Fraud's artistic techniques and knowledge of folklore caught the eye of Jim Henson (creator of the Muppets). In 1978 Jim Henson hired Froud to help design a unique "otherworld" for the film *The Dark Crystal* (1982). While making the movie Froud met and married Wendy Midener, a puppet designer (creator of the "Gelflings" and Star Wars' "Yoda"). Later, their son Toby starred in the Henson film *Labyrinth* (1986), for which Froud was once again hired as the conceptual designer. Froud continued working with Henson on television programs such as "Jim Henson's Storyteller," as well as working on designs for other film/media projects. Froud also began to collaborate with the screenwriter of *Labyrinth*, Terry Jones. They created several books together, including *The Goblins of the Labyrinth* (1986, re-issued in abridged form as *The Goblin Companion: A Field Guide to Goblins* in 1996, and a number of non–*Labyrinth*-related books, including one of Froud's most popular, *Lady Cottington's Pressed Fairy Book* (1994). Froud also published a sequel to the Froud/Lee *Faeries* book in 1998, *Good Faeries/Bad Faeries*.

Froud draws inspiration for his paintings, watercolors, and drawings from the woods and moors found in the countryside of Dartmoor, in Southwest England. His sensitive approach to mythic/folkloric subject matter, combined with his unique style of expression, has resulted in an international following for his fantasy images. As Windling observes, "If there can be said to be a painterly equivalent to the literary school of Magical Realism, then the work of Brian Froud exemplifies it." (p. 73). His work has been licensed by numerous licensing companies internationally, and has attracted a community of Froudians who collect Froud books, art and other merchandise. His artworks in acrylics, colored pencil, pastels and ink have won numerous awards, including the Chesley for Best Interior Illustration and the Hugo award for Best Original Artwork in 1995. The art has also inspired several mythic fan-

tasy novels, among them: Patricia McKillip's *Something Rich and Strange*, Charles de Lint's *The Wild Wood*, Terri Windling's *The Wood Wife*, and *Hannah's Garden* by Midori Snyder. The appeal of his imagery has been such that his more popular faery books, which have sold in the millions of copies, are generally considered to be more of the nature of art books to which text has been appended, than illustrated story books, hence their listing in that category in the bibliography. His most recent such book, *Froud's World of Faerie* (2007) presents a compilation of beautiful portrayals of faeries, with commentary by Froud.

Recent film projects include creating concept designs for a sequel to *The Dark Crystal*, to be produced by the Jim Henson Company, working on a project for Lucasfilm. and developing a film with the Walt Disney Company based on his book, *Goblins!*. Froud is also developing a theater production in Las Vegas based on his designs. His work has been featured in exhibitions throughout the world and his paintings are held in many private and public collections. Froud lives in Devon, England with his wife, acclaimed sculptor and doll maker Wendy Froud, and their son, Toby.

***Sources*:** artist website at www.worldoffroud.com; biographical information provided from agent Robert Gould, August 2007; www.enchantedartists.com/froud.php; Wendy and Brian Froud at www.endicottstudio.com/bios/biofroud.html; Windling, Terri. "The Woman of Faery: Brian Froud's Enchanting Realms" *Realms of Fantasy* October 1994, pp. 71–75.

**Collections and Anthologies (various contributing artists)**

Froud, Brian. *The Art of Faery* (Paper Tiger, 2003), Froud, Brian. *Brian Froud's World of Faery* (Insight, 2007), Froud, Brian. *Lady Cottington's Fairy Album* (Abrams, 2002), Froud, Brian and Lee, Alan. *Faeries* (Abrams, 1978), Froud, Brian and Lee, Alan. *Faeries 25th Anniversary Edition* (Abrams, 2002), Froud, Brian. *Good Faeries/Bad Faeries* (Simon & Schuster, 1998), Froud, Brian and Berk, Ari. *Goblins!* (Abrams, 2004), Froud, Brian & Jones, Terry. *The Goblin Companion: A Field Guide to Goblins* (Turner, 1996), Froud, Brian and Jones, Terry. *The Goblins of Labyrinth* ((Henry Holt, 1986, Abrams, 2006), Froud, Brian and Berk, Ari. *Runes of Elfland* (Abrams, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Jones, Terry and Froud. Brian. *Lady (Angelica) Cottington's Pressed Fairy Journal* (Pavilion Books, 1996), Jones, Terry & Froud, Brian. *Strange Stains and Mysterious Smells: Quentin Cottington's Journal of Faery Research* (Simon & Schuster, 1996), Larkin, David, ed. *Once Upon a Time: Some Contemporary Illustrators of Fantasy* (Peacock Press/Bantam Book, 1976), Larkin, David, ed. *Land of Froud* (Peacock Press/Bantam Book, 1977), *The Secret Sketchbooks of Brian Froud* (Imaginosis, 2005), *The World of the Dark Crystal* (Henson Organization Publishing/Knopf, 1982, Abrams 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *A Fantasy Reader* (Berkeley, The Seventh World Fantasy Convention, 1981); *Are All the Giants Dead?* (Harcourt Brace Jovanovich, 1978), *Brian Froud's Faerielands: The Wild Wood* (Bantam, 1994), *Brian Froud's Faerielands: Something Rich And Strange* (Bantam, 1994), *Camelot and the Vision of Albion* (Panther, 1975), *The Castle of Llyr* (Collins, 1983), *The Cream of the Jest* (Ballantine, 1971), *Day of the Minotaur* (Mayflower, 1975), *Domnei (and The Music from Behind the Moon): Two Comedies of Woman-Worship* (Ballantine, 1972), *Don't Bite the Sun* (DAW, 1976), *The Dreaming Place* (Atheneum, 1990), *The Finger and the Moon* (Panther, 1975), *Master Snickup's Cloak* (Harper and Row, 1979), *A Midsummer Night's Dream* (Franklin Watts, 1972), *Streamskelter* (Pan/Macmillan, 1994), *The Wood Wife* (Tor, 1996).

**Misc.:** *The Faeries' Oracle* card deck (Simon & Schuster, 2000), *Brian Froud's Goblins* 2006 Calendar (Abrams, 2005, *Chelsea Morning*: Joni Mitchell book with CD (Milk & Cookies Press, 2004), *Goblins* pop-up book (Pan Macmillan, 1991), *Lady Cottington's Pressed Fairy* Wall Calendar 2007, 2008 (Abrams, 2006, 2007)

## Fuqua, Robert *see* Tillotson, Joseph Wirt.

## Gallardo, Gervasio

(b. 1934) Spanish artist. Born in Barcelona, Spain, Gervasio Gallardo Villaseñor studied art for a number of years and began his professional career working for the Spanish agency SADAG. He worked for several Spanish art agencies before moving to Munich in 1959 to work for Sud-Graphik. He then worked for the Publicidad Continental agency in Madrid, followed by four years working for the Delpire Agency in Paris. In 1961, he was one of a small group of Catalonian artists in Barcelona who founded the first professional association for graphic artists in Spain, Grafistas Agrupación FAD (Architecture and Design Foundation; originally Fomento de las Artes Decorativas — Promotion of the Decorative Arts — founded 1903). In 1963, Gallardo moved to New York for a short time, before returning to Paris work as a freelance artist. For a number of years he traveled back to New York for exhibition of his fine art before finally settling in Barcelona, where he set up his own studio. By the time he made his permanent residence in Spain, however, he had already become internationally well-known in the commercial art field for his magazine and advertis-

ing illustrations. Among the most recognized of these for American audiences were those for Grand Marnier liquor and Absolute vodka print campaigns, seen in the 1980s. He also produced magazine illustrations for *Esquire, McCall's*, *Ladies Home Journal, Penthouse,* and *Omni*. Internationally, he worked for clients as diverse as the Tourist Office of Tunisia, among others. At the same time, he worked in the fine-art field, doing paintings for collectors and museums. His art was a blend of meticulously rendered surrealism and humor, which revealed the strong influence of Magritte but yet contained a unique visual signature.

In 1969 Ballantine books initiated an Adult Fantasy series, using several artists whose unique styles of expression would help define and distinguish these books from others during the period. Even though other artists of note contributed to the series, such as Frank C. Pape*, George Barr* and Bob Pepper* and Dean Ellis*, Gallardo dominated the series with a total of twenty-five covers out of the sixty-five titles in the line, and it was his name that was firmly linked with the books (the cover artist was listed inside the book starting with series title 6; earlier titles are possible to credit to artists because the artist name is on the cover). In 1976, Peacock Press (Bantam Books) published his art book, *The Fantastic World of Gervasio Gallardo*, with 38 color plates and an introduction by Betty Ballantine. Unfortunately, when the surrealist movement in science fiction and fantasy died in the middle 1970s, Gallardo's work was rarely seen again on book covers in the genre, although he continued his career as a popular artist in the fine art and commercial advertising field through the 1980s. In the early 1990s, anthologies of previously published stories in *Omni* magazine also included Gallardo's illustrations. He was nominated for the World Fantasy Award (1975), and for a Chesley Award (1990). He is now retired, and still resides in Barcelona.

**Sources**: Juan Carlos Rodríguez Centenoç and Jorge David Fernández Gómez. "Origen y primeras obras de la Agrupación de Grafistas FAD: Un hito en la historia de la creatividad española" III Simposio de profesores universitarios de creatividad publicitaria ("The source and primary contributions of the Graphic Artists Group FAD: A landmark in the history of Spanish creative advertising"— 3rd Symposium on Advertising Creativity, Paper presented March 3–4, 2006. Barcelona) online http: congressos blanquerna url.udu/spucp/Pdfs/Rodriguez_MaqCong05.pdf [accessed April 2007]; Weinberg, 1988.

**Published Work**
**(All Ballantine Books unless noted)**

*Aliens 4* (Avon, 1970), *The Best of Omni Science Fiction #5* (Omni Books, 1983), *Beyond the Fields We Know* (1972), *Beyond the Golden Stair* (1970), *Chains of the Sea* (Dell, 1974), *The Charwoman's Shadow* (1973), *Circle of Light: #1 Greyfax Grimwald; #2 Faragon Faiuringay; #3 Calix Stay; #4 Squaring the Circle* (Popular Library, 1977), *The Doom That Came to Sarnath* Ballantine, 1971), *The Dream-Quest of Unknown Kadath* (1970), *Double Phoenix* Ballantine, 1971), *Dragon Winter* (Popular Library, 1978), *Evenor* (1972), *Excalibur* (1973), *A Fine and Private Place* Ballantine, 1973), *The Forgotten Beasts of Eld* (Avon, 1974), *Fungi from Yuggoth & Other Poems* Ballantine, 1971), *Great Short Novels of Adult Fantasy Volume I, Volume II* (1972, 1973), *Imaginary Worlds* (1973), *Khaled* (1971), *The Last Unicorn* Ballantine, 1974), Lilith (1969), *Lovecraft—A Look Behind the Cthulhu Mythos* Ballantine, 1972), *Lovers Living, Lovers Dead* (Dell, 1976), *Lud-in-the-Mist* (1970), *The Man Who Was Thursday* (1971), *Merlin's Ring* Ballantine, 1974), *Omni Visions One, Omni Visions Two* (Omni Books, 1993, 1994), *Over the Hills and Far Away* (1974), *Phantastes* (1970), *Poseidonis* (1973), *Rumors of Spring* (Bantam, 1987), *The Spawn of Cthulhu & Others* (1971), *The Sundering Flood* (1973), *The Survivor—And Others* (Ballantine, 1971), *Water of the Wondrous Isles* (1971), *Well at the World's End volume I, volume II* (1970), *The Wood Beyond the World* (1969), *Xiccarph* (1972).

## Gambino, Fred

(b. September 3, 1956) British Artist. Gambino was born in Derby, and graduated from the Derby College of Art and Technology (Kedleston Road College, which later became Derby University) with a degree in graphic design, 1979. While at school he saw an exhibition of Chris Foss* work, and this convinced him to pursue a career in science fiction illustration. An early introduction to David Larkin, art director at Pan Books, resulted in his first commission: *Beneath the Shattered Moons*. Soon, he was getting freelance assignments from Sphere Books and other publishers. A contract in 1984 with Orbit Books (imprint for the SF and Fantasy list for Macdonald/Futura, and then Little, Brown, U.K.) led to jobs producing cover art not only for science fiction but also historical, romance, crime and children's books—although SF remains his favorite genre.

Gambino started with oils after college, because he shared a studio with a local landscape painter who worked that medium. He switched to acrylic in the early 1980s, using traditional airbrush techniques. For the next couple of decades commissions for a wide variety of illustrations developed into a continuous flow until it became physically impossible to do more work in the hours available. At that point, Gambino realized that utilizing digital technology was the way forward. Despite having no previous computer experience, he decided to take the plunge and bought one of the first Power Macs (Macintosh computer). He took to the new tech-

nology like a duck to water, becoming an artist at the forefront of the first generation to exploit computer techniques. Now, although he still continues to paint, and believes drawing skills are still necessary for carrying out concepts, at least fifty percent of Gambino's annual production is produced solely on computer. He uses the most advanced graphic based technology to produce slick, shiny, highly realistic atmospheric and special effects, which are particularly suited to science fictional themes. His first computer printed cover was *The Road to Nightfall* (Harper Collins, 1996). Gambino designed seven illustrations for a children's booklet produced by the U.S. Postal Service in 1998 to accompany stamps commemorating the space program: all were digitally created. Notable uses for his digital talents are in film; he worked on DNA Studios/John A. Davis' *Jimmy Neutron: Boy Genius* (2001), and *The Ant Bully* (2006). Some of his best work was collected in his art book *Ground Zero*, and he has been featured in two anthologies (various contributing artists): *Space Patrol: The Official Guide to the Galactic Security Force* (Crescent, 1980) and *Star Quest: An Incredible Voyage into the Unknown* (Intercontinental Book Productions, 1978), Gambino lives with his partner Jenny in Belper, Derbyshire, England.

**Sources:** e-mail from the artist May, 2005; www.users.globalnet.co.uk/~fredgamb/;

### Published Work
### Collections and Anthologies
### (various contributing artists)

*Ground Zero: The Art of Fred Gambino*. (Paper Tiger 2001), Jude, Dick. *Fantasy Art Masters* (Harper Collins, 1999),

BOOKS ILLUSTRATED INCLUDE: *Asimov's Valentines* (Berkley, 1998), *The Astrologer: Heart of Stone, Wayward Moon* (Ace, 2001), *Acorna, Acorna's People, Acorna's Quest, Acorn's Rebels, Acorna's Search, Acorna: The Unicorn Girl, Acorna's World* (Corgi, 1998, 1999, 2000, 2001, 2003, 2004), *The Alchemical Marriage of Alistair Crompton* (Methuen, 1986), *Alhambra* (Grafton, 1992), *Alien Citadel* (Pan, 1998), *Alien Influences* (Millenium, 1994), *Alien Taste* (ROC, 2001), *The Alien Years* (HarperCollins, 1998), *Alvin Maker Trilogy: Seventh Son, Red Prophet, Prentice Alvin* (Legend, 1989, 1991), *Ambient* (Grafton, 1991), *Another Girl, Another Planet* (Virgin, 1998), *Arrow's Flight— Heralds of Valdemar* (Arrow, 1990), *The Ascension Factor* (Orbit, 1990), *Barefoot in the Head* (Gollancz, 1990), *Battletech* novels: *A Call to Arms, Endgame, Path of Glory, Patriots and Tyrants, A Silence in the Heavens, Storms of Fate* (ROC, 2000, 2001, 2002, 2003), *The Bidden* (Pan, 1994), *Blood is not Enough* (HarperCollins/Morrow, 1989), *The Bloody Red Baron: Anno Dracula 1918* (Pocket Books, 1997), *Bones of Time* (HarperCollins, 1996), *Brightness Reef* (Little, Brown, 1996), *The Brooch of Azure Midnight* (Orbit, 1991), *Casca the Liberator* ( Jove, 1999), *A Case of Conscience* (Gollancz, 1999), *Cat Face* (Mandarin Books, 1990), *The Cauldron of Faer: Lone Wolf* (Beaver, 1987), *Changeling Hearts* (Pan, 1995), *Chaos and Order* (HarperCollins, 1995), *Child of Thunder* (Millenium, 1994), *A Chill in the Blood* (Ace, 1999), *Chronicles of the Raven: Dawnthief, Noonshade, Nightchild* (Gollancz, 1999, 2000, 2003), *A Civil Campaign* (Simon & Schuster, 1999), *Conan Chronicles: The Invincible, the Defender, the Unconquered* (Legend, 1996), *The Conan Chronicles II* (Legend, 1997), *A Dark and Hungry God Arises* (HarperCollins, 1992), *Daughter of the Lion* (Corgi, 1990), *The Day it Rained Forever* (ROC, 1991), *Doctor Who: Riptide Delux* (Telos, 2003), *Doctor Who: Dragon's Wrath, Joy Device, Mean Streets, Mnemosyne's Kiss, Return to the Fractured Planet, Tears of the Oracle, Twilight of the Gods* (Virgin, 1997, 1999), *Dosadi Experiment* (Futura, 1979), *Dragon in the Sea* (NEL, 1989), *Dragons of Heorot* (Orbit, 1999), *Dream Park: The Voodoo Game* (Pan, 1991), *Dumarest Saga: Derai, Eloise, Iduna's Universe, Incident on Ath, Jondele, Kalin, Lalia, Spectrum of a Forgotten Sun, Toyman, Winds of Gath* (Arrow, 1980, 1981, 1985), *Dying Inside* (Gollancz, 1989), *Eater* (Little, Brown, 2001), *Empire Building* (Simon & Schuster, 1997), *Engineman* (Pan, 1994), *Entoverse* (Orbit, 1990), *Expedition to Earth* (Orbit, 1999), *Façade* (Millenium, 1994), *A Fall of Princes* (Pan, 1989), *Fall of the White Ship Avatar* (Grafton, 1990), *Far Horizons* (Orbit, 1999), *Fifth Head of Cerberus* (Millenium, 1999), *The Folk of the Fringe* (Legend, 1990), *Fortress Manhattan* (Gollancz, 1995), *Foundation's Fear, Foundation and Chaos, Foundation's Triumph* (Orbit, 1997, 1998, 1999), *Freedom's Ransom: Catteni Sequence 4* (Bantam, 2002), *Galaxy's End* (Grafton, 1989), *A Gift from Earth* (Orbit, 1992), *Glory Season* (Orbit, 1998), *Heads* (St. Martin's Press 1991), *Heart of the Comet* (Little, Brown, 1996), *Heart Readers* (Millenium, 1994), *Heathern* (Grafton, 1991), *Hellworld* (Gollancz, 1995), *The Homing* (Mandarin, 1992), *Illegal Alien* (HarperCollins, 1998), *Isle of the Dead* (Methuen, 1988), *Jago* (Pocket/UK, 1997), *The Jesus Incident* (Gollancz, 2000), *Jinx on a Terran Inheritance* (Grafton, 1990), *Killer Planet* (Piper, 1993), *Komarr* (Earthlight, 1998), *Lady in Gil* (Gollancz, 1996), *The Last of the Renshai* (Millenium, 1993), *Legends of the Raven: Elf Sorrow, Dragonstorm, Shadowheart* (Gollancz, 2002), *Lion Time in Timbuctoo* (HarperCollins, 2000), *Lord of Light* (Gollancz, 1999), *Lungbarrow* (Doctor Who Books, 1997), *Magic* (HarperCollins, 1997), *Man O' War* (Simon & Schuster, 1996), *Martian Race* (Little, Brown, 2000), *Masque* (Warner, 1998), *Story of Pawl Paxwax the Gardener: The Fall of the Families, The Master of Paxwax* (Gollancz, 1986, 1987), *The Memory of*

*Whiteness* (HarperCollins, 1998), *Mercenary* (Harper Collins, 1990), *The Mote in God's Eye* (Futura, 1985), *More Than Human* (Gollancz, 2000), *Mysterium* (NEL, 1995), *The Night of the Dead* (Headline, 1993), *Nightwings* (HarperCollins, 1997), *Non-Stop* (Gollancz, 2002), *N Space* (Orbit, 1992), *Otherness* (Orbit, 1995), *Patriot in Arms* (Eos, 2003), *A Pride of Princesses* (Corgi, 1989), *The Postman* (Orbit, 1997), *Protector* (Futura, 1989), *Queen City Jazz* (HarperCollins, 1998), *Rama II* (Orbit. 1991), *The Rare Breed* (Pan, 1996), *Rebel in Arms* (Eos, 2002), *Remnant Population* (Orbit, 2002), *Rendevous With Rama* (Orbit, 1991), *The Renshai Chronicles: Western Wizard* (Millenium, 1993), *Requiem for a Ruler of Worlds* (Grafton, 1989), *Ringing the Changes* (HarperCollins, 1996), *Ring of Charon* (Futura, 1986), *Ringworld Engineers* (Futura, 1984), *River of Time* (Little, Brown, 1995), *Road to Nightfall: The Collected Stories of Robert Silverberg* (HarperCollins, 1996), *Run to the Stars* (Orbit, 1989), *Sea Star* (NEL, 1991), *Secret Texts trilogy: Diplomacy of Wolves, Vengeance of Dragons, Courage of Falcons* (Warner, 1998. 2000). *The Serrano Legacy: Hunting Party, Sporting Chance, Winning Colours, Rules of Engagement, Change of Command, Against the Odds* (Orbit, 2001), *The Shadow of Heaven* (Gollancz, 1992), *Shapechanger's Song— Chronicles of the Cheysuli Vols. 1–6* (Corgi, 1987, 1990), *The Silver City* (Pan, 1993), *Starborn* (HarperCollins, 1989), *Starfarers* (Grafton, 1998), *Starfire* (Orbit, 1990), *Startide Rising* (Orbit, 1996), *Sten Series: Sten, the Wolf Worlds, Court of a Thousand Suns, Fleet of the Damned, Revenge of the Damned, Return of the Emperor, Vortex, Empire's End* (Little, Brown, 2001), *Sundiver* (Orbit, 1999), *Tales of Known Space* (Orbit, 1992), *Taltos and the Paths of the Dead* (Pan, 1991), *Tek Kill* (Pocket.UK, 1997), *Terminal Experiment* (NEL, 1995), *Terminal Velocity* (Gollancz, 1972), *Terraplane* (Grafton, 1991), *Thebes of the Hundred Gates* (HarperCollins, 1994), *This Day All Gods Die* (HarperCollins, 1996), *Traitors* (Millenium, 1993), *The Trigger* (HarperCollins, 1999), *Tripods Trilogy: The White Mountains, The City of Lead, the Pool of Fire* (Puffin, 1984, 1985), *A Tupolev Too Far* (HarperCollins, 1994), *Tyranopolis* (Sphere, 1987), *Uplift Trilogy II: Brightness Reef, Infinity's Shore, Heaven's Reach* (Orbit, 1996, 1997, 1998), *Vampire Files series: Bloodlist, Lifeblood, Blood Circle, Art in the Blood, Fire in the Blood, Blood on the Water* (Ace, 1998), *Vitals* (Del Rey, 2002), *The Vor Game* (Pan, 1994), *The Way to Babylon* (Gollancz, 1992), *When the Tripods Came* (Puffin, 1990), *White Mists of Power* (Orion, 1993), *Witchfire at Lammas* (Arrow, 1979), *The Wolf and Iron* (Orbit, 1991), *World of Ptavvs* (Orbit, 1992), *Worldwar: Colonisation: Second Contact, Down to Earth. Aftershocks* (Hodder & Stoughton, 1999, 2000, 2001), *Young Bleys* (Orbit, 1993), *Young Rissa* (Orbit, 1988).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1996 (12)
ASM: 1996 (4. 8, 10/11); 2000 (8)
INT: 1996 (1, 8); 1997 (8); 1998 (8)

**Misc.**: *Bloodnet* Computer game box (Micropose, 1992), *Terry Prachett Calendar* for 2003 (Gollancz, 1992); *Recoil* PC game box (Electronic Arts, 2001).

## Gaughan, Jack

(September 24, 1930–July 21, 1985) American artist. Born in Springfield, Ohio, John Brian Francis Gaughan (pronounced "gawn") attended the Dayton Art Institute in Dayton, Ohio. Interested in science fiction most of is life, he sold his first published piece to Fantasy Publishing Company, Inc. (known as FPCI Publishers) in 1949 while he was still in school. He majored in commercial art and, after obtaining his degree, went on to graduate work until drafted in 1952. After service at Fort Eustis, Virginia, he returned to civilian life and used the GI bill to continue his studies at Dayton Art Institute, studying classic painters, illustrators and engravers. Gaughan then went to Philadelphia to illustrate a children's book and from there traveled to New York, where he stayed with (and got personal tutoring from) Hannes Bok* for a short while. He started working for an art studio in New York, worked as an art director for some small ad agencies, and then went into commercial filmstrip art as an art director. During this time, he married Phoebe Adams and had a son, Brian. By the late 1970s, the family had moved one hundred miles north of New York City and were living in an "old Lovecraftian manse complete with bats in the attic" (Klein, p. 109).

Gaughan had remained active in science fiction, doing freelance illustrations since the middle 1950s. Since he was not happy with his occupation, his wife, Phoebe, encouraged him to turn to full-time freelancing science fiction illustration "as a way of life," he wrote in the St. Louicon program book for the 27th Worldcon, in 1969, "I know and love sf."

Until that time, Gaughan was the only artist aside from Frank R. Paul* to be a pro Guest of Honor at a Worldcon. An exceptional series of interior illustrations for the Jack Vance story "The Dragon Masters" in *Galaxy*, August 1962, had caused a great deal of excitement in the SF field and had vaulted Gaughan into the front rank of SF illustrators. Even with his new-found popularity, however, Gaughan remained active as a fan artist. Later he became the only artist ever to win Hugo Awards for the best professional and best fan artists in the same year (1967).

Gaughan first paperback cover as a full-time science fiction artist was for Donald Wollheim at Ace Books. His entry into the paperback field was timely, since it happened when Ed Emshwiller* was getting

involved with other mediums, such as film, and Kelly Freas* was not doing much work. So there was a void that Gaughan helped to fill. He did a great number of covers for Ace, and later, DAW Books and most other paperback publishers in the 1960s, usually in a simple, linear abstract style that became his trademark. He illustrated classics such as Andre Norton's *Witch World* novels and E. E. Smith's *Lensmen* and *Skylark* novels (for which he did two related sets of Pyramid Books covers). Many of the books he did for Ace also featured frontispieces, hand-lettered titled pages or maps at the front with Gaughan's distinctive calligraphy. For example, L. Sprague de Camp's 1967 anthology, *The Fantastic Swordsmen* included a map drawn by Gaughan before each of the stories. Also memorable were Gaughan's covers and hand-lettered title pages for the Ace Books' editions of J. R. R. Tolkien's *The Lord of the Rings*.

At the same time, his black-and-white illustrations dominated the pages of *Galaxy* and *IF* magazines, which were increasingly important during that same decade. His domination of the art field at that time is noted in the fact that Gaughan won the Hugo Award in 1967, 1968, and 1969. From 1969 through 1972 he served as art director for *Galaxy*, and was also art director for *Cosmos* magazine while it lasted.

Gaughan continued to be active in the field until the 1970s. However, the slow but steady decline in magazine science fiction during the previous fifteen years hurt Gaughan's career: there were not many markets for black-and-white illustrations. Although he was an able cover artist, a new generation of artists including Michael Whelan* and Rowena Morrill* provided a great deal more competition than he had experienced in the 1960s. As the market in the paperback field expanded, so did the number of artists looking for work. Tastes in art changed, and abstract surreal art like Gaughan's and Richard Powers* was not in demand as it had been in earlier times. Poor health also forced Gaughan to cut back on his art, and for the last few years of his life he contributed very little to the SF art field. He died of cancer in 1985. In his memory, the New England Science Fiction Association annually presents the Jack Gaughan Award for best emerging SF illustrator.

**Sources:** DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Klein, Jay Kay. "Biolog: Jack Gaughan." *Analog*, February 1977 p.109; Weinberg, 1988.

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BOOKS ILLUSTRATED INCLUDE: *Ace Science Fiction Reader* (Ace, 1971), *Adam Link—Robot* (Paperback Library, 1965), *After 12,000 Years* (1950), *Alien Sea* (Ace, 1968), *Almuric* (Ace, 1964), *Alpha Centauri or Die* (Ace, 1963), *Angry Candy* (Plume, 1989), *Annual World's Best SF 1973; Annual World's Best SF 1974; Annual World's Best SF 1975; Annual World's Best SF 1976; Annual World's Best SF 1977; Annual World's Best SF 1978; Annual World's Best SF 1979; Annual World's Best SF 1980* (DAW, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980), *Arena of Antares* (DAW, 1974), *Arsenal of Miracles* (Ace, 1964), *Avenger of Antares* (DAW, 1975), *Beasts of Kohl* (Ace, 1966), *Berserker's Planet* (DAW, 1975), *Best From Fantasy and Science Fiction: 14th Series* (Ace, 1968), *Best from the Rest of the World* (DAW, 1977), *Best of John Jakes* (DAW, 1977), *Beyond the Stars* (Ace, 1963), *Bladesman of Antares* (DAW, 1975), *Book of Andre Norton* (DAW, 1975), *Book of Frank Herbert* (DAW, 1973), *Book of Fritz Leiber* (DAW, 1974), *Book of John Brunner* (DAW, 1976), *Book of Philip Jose' Farmer* (DAW, 1973), *Book of Poul Anderson* (DAW, 1975), *Book of Rack the Healer* (Award, 1973), *Book of Saberhagen* (DAW, 1975), *Bow Down to Nul* (Ace, 1966), *Brains of Earth* (Ace, 1966), *Brass Dragon* (Ace, 1969), *Bug Jack Barron* (Walker, 1969), *Byworlder* (Gregg Press, 1978), *Captives of the Flame* (Ace, 1963), *Century of the Manikin* (DAW, 1972), *Children of the Lens* (Pyramid, 1966), *City of Illusions* (Ace, 1967), *Closed Worlds* (Ace, 1968), *Clash of the Star Kings* (Ace, 1966), *C.O.D. Mars* (Ace, 1968), *Cradle of the Sun* (Ace, 1969), *Crossroads of Time* (Gregg Press, 1978), *Crystal Gryphon* (DAW, 1973), *Damnation Alley* (Putnam's, 1969), *Danger From Vega* (Ace, 1966), *Dark Intruder* (Ace, 1964), *A Darkness in My Soul* (DAW, 1972), *Dark Piper* (Ace, 1968), *Darkover Landfall* (DAW, 1972), *Dawnman* Planet (Ace, 1966), *Day of the Star Cities* (Ace, 1965), *Dragon Masters* (Ace, 1963), *Demon's World* (Ace, 1964), *Dune Messiah* (Putnam, 1969), *Duplicators* (Ace, 1964), *Earth Enslaved* (DAW, 1974), *Echo X* (Ace, 1964). *Eight Stories from the Rest of the Robots* (Pyramid, 1966), *Einstein Intersection* (Ace, 1967), *Entry to Elsewhen* (DAW, 1972), *An Exercise for Madmen* (Berkley, 1978), *Exile From Xanadu* (Ace, 1964), *Exiles of the Stars* (Viking, 1971), *Exiles of Time* (Paperback Library, 1965), *Eyes of the Overworld* (Ace, 1966), *Fantastic Swordsman* (Pyramid, 1967), *Fellowship of the Ring* (Ace, 1965), *First Lensman* (Pyramid, 1970), *Five Against Arlane* (Ace, 1967), *Five Gold Bands* (Ace, 1963), *Fliers of Antares* (DAW, 1975), *Flight From Yesterday* (Ace, 1963), *Flux* (DAW, 1974), *Fury From Earth* (Pyramid, 1963), *Galactic Buccaneer* (DAW, 1976), *Galactic Patrol* (Pyramid, 1967), *Game Players of Titan* (Ace, 1963), *Ganymede Takeover* (Ace, 1967), *Garan the Eternal* (DAW, 1973), *Gather in the Hall of the Planets* (w/ Karel Thole; Ace, 1971), *Genetic Buccaneer* (DAW, 1974), *Genius Unlimited* (DAW, 1972), *Ghosts of Manacle* (Pyramid, 1964), *Give Warning to the World* (DAW, 1974), *Golden People* (Ace, 1964), *Gray Lensman*

(Pyramid, 1970), *Great Science Fiction Stories Vol. 1, 1939; 2, 1940; 3, 1941* (DAW, 1979, 1980), *Green Millenium* (Ace, 1969), *Gryphon in Glory* Atheneum, 1981), *Halcyon Drift* (DAW, 1972), *Harvest of Hoodwinks* (w/ Gray Morrow; Ace, 1970), *Hellflower* (Pyramid, 1953), *Here Abide Monsters* (DAW, 1974), *Hidden Universe* (FPCI, 1950), *Horn of Time* (Gregg Press, 1978), *Houses of Iszm* (Ace, 1964), *Huon of the Horn* (Ace, 1963), *Jewels of Aptor* (Ace, 1962), *Kar-Chee Reign* (Ace, 1966), *King in Yellow* (Ace, 1965), *King Kobold* (Ace, 1971), *King of the Worlds Edge* (Ace, 1966), *Last Castle* (Ace, 1967), *Left Hand of Darkness* (Walker/SFBC, 1969), *Legion of Space; Legion of Time* (Pyramid, 1967), *Limbo* (Ace, 1966), *Long Way Home* (Gregg Press, 1978), *Lord of Thunder* (Ace, 1969), *Lost Millennium* (Ace, 1967), *Maker of Universes* (Ace, 1965), *Manhounds of Antares* (DAW, 1974), *Masters of the Lamp* (Ace, 1970), *Masters of the Vortex* (Pyramid, 1970), *Merlin's Mirror* (DAW, 1975), *Message From the Eocene* (Ace, 1964). *Monsters in Orbit* (Ace, 1965), *Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957–1965* (Arbor House/Morrow, 1988), *Nebula Award Stories 2* (Pocket, 1968), *Night Face and Other Stories* (Gregg Press, 1978), *Night Monsters* (Ace, 1969), *Night of Light* (Ace, 1965), *Ocean on Top* (DAW, 1973), *Of Men and Monsters* (Walker, 1969), *One Against the Legion* (Pyramid, 1967), *One Million Centuries* (Lancer, 1967), *Operation Time Search* (Ace, 1973), *Orbit Unlimited* (Gregg Press, 1978), *Other Log of Phileas Fogg* (DAW, 1973), *Paingod and Other Delusions* (Pyramid, 1965), *Path Beyond the Stars* (Dell, 1969), *People of the Comet* (Griffin, 1948), *Plague Ship* (Gregg Press, 1978), *Planeteers* (Ace, 1966), *Planet of Your Own* (Ace, 1966), *Prince of Scorpio* (DAW, 1974), *Quag Keep* (DAW, 1979), *Queen of Air and Darkness* (Gregg Press, 1978), *Queen of Zamba* (Davis, 1977), *Quest Crosstime* (Ace, 1966), *Raiders From the Rings* (Pyramid, 1963), *Radium Pool* (FPCI, 1949), *The Rat Race* (FPCI, 1950), *Reality Forbidden* (Ace, 1967), *The Rebellers* (Ace, 1963), *Rediscovery of Man: The Complete Short Science Fiction of Cordwainer Smith* (NESFA Press, 1993), *R-Master* (DAW, 1975), *Return of the King* (Ace, 1965), *Rogue Dragon* (Ace, 1965), *S.O.S. from Three Worlds* (Ace, 1967*), Saga of Lost Earths* (Ace, 1966), *Sargasso of Space* (Gregg Press, 1978), *Sea is Boiling Hot* (Ace, 1971), *Second Book of Fritz* Leiber (DAW, 1975), *Second If Reader of Science Fiction* (Ace, 1969), *Second Stage Lensman* (Pyramid, 1965), *Secret of the Lost Race* (Gregg Press, 1978), *Secret of the Marauder Satellite* (Westminster, 1967), *Ship From Atlantis* (Ace, 1964), *Ship to the Stars* (Ace, 1964), *Sideslip* (Pyramid, 1968), *The Silkie* (Ace, 1969), *Silverlock* (Ace, 1966), *Skylark DuQuesne* (Pyramid, 1968), *Skylark of Space; Skylark Three* (Pyramid, 1966), *Slave Planet* (Pyramid, 1963), *Slave Ship from Sergan* (DAW, 1974), *Sleeping Planet* (Paperback Library, 1967), *Son of the Tree* (Ace, 1964), *Sorceress of the Witch World* (Gregg Press, 1977), *Sos the Rope* (Pyramid, 1968), *Space Lords* (Pyramid, 1965), *Space Time Juggler* (Ace, 1963), *Spawn of Satan* (Award, 1970), *Spell of the Witch World* (Gregg Press, 1977), *Stardroppers* (DAW, 1972), *Star Hunter and Voodoo Planet* (Gregg Press, 1978), *Star Magicians* (Ace, 1966), *Star of Danger* (Ace, 1965), *Starshine* (Pyramid, 1966), *Stealer of Souls* (Lancer, 1967), *Stolen Sun* (Ace, 1967), *Stormbringer* (Lancer, 1967), *Strange Doings* (DAW, 1973), *Sun Destroyers* (Ace, 1973), *Swordsman in the Sky* (1964), *A Talent for the Invisible* (DAW, 1973), *Tales in a Jugular Vein* (Pyramid, 1965), *Three Against Witchworld* (Ace, 1965, Gregg Press, 1977), *Three Worlds to Conquer* (Pyramid, 1964), *Time and Again* (Ace/SFBC, 1963), *Time to Live* (Ace, 1966), *Time Tunnel* (Pyramid, 1967), *Time Twister* (Dell, 1968), *Time Without Number* (Ace, 1962), *Tin Angel* (DAW, 1973), *Toymaker* (FPCI, 1951), *Triplanetary* (Pyramid, 1965), *Triple Detente* (DAW, 1974), *Triton* (FPCI, 1949), *Twisted Men* (Ace, 1963), *Two Hundred Million A. D.* (Paperback Library, 1964), *Two Towers* (Ace, 1965), *Two Worlds* (Gregg Press, 1978), *Underpeople* (Pyramid, 1968), *Unholy City* (Pyramid, 1968), *Venus Equilateral* (Pyramid, 1967), *'Ware Hawk* (Atheneum, 1983), *Warlock in Spite of Himself* (Ace, 1969), *Warlock of Witchworld* (Ace, 1967, Gregg Press, 1977), *A Way Home* (Pyramid, 1968), *Weapon From Beyond* (Ace, 1967), *Web of the Witch World* (Ace, 1964, Gregg Press, 1977), *Witch World* (Ace, 1963, Gregg Press, 1977), *Works of M.P. Shiel* (FPCI, 1948), *World Aflame* (DAW, 1974 ), *World Asunder* (DAW, 1976), *World Between* (Pyramid, 1967), *World of the Sleeper* (Ace, 1967), *World of the Starwolves* (Ace, 1968), *World's Best Science Fiction: 1966, 1967*, 1968, 1970, 1971 (Ace, 1966, 1967, 1968), *World's Best Science Fiction:* 1970, 1971 (Ace/SFBC, 1970, 1971), *Worlds of Fantasy, #1* (Galaxy, 1968), *World's Best Science Fiction: First Series, Second Series, Third Seried, Fourth Series* (Ace, 1965, 1970), *Worlds of Fantasy, #2* (Universal Publishing, 1970), *Wrath of Fu Manchu* (DAW, 1973), *Yank at Valhalla* (Ace, 1973), *Yurth Burden* (DAW, 1978), *Web of the Witch World* (Ace, 1964), *Wizard of the Star Ship* Poseidon (Ace, 1963), *The X Factor* (Ace, 1967), *Zap Gun* (Pyramid, 1967),

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1961 11); 1965 (12); 1982 (11)

ASF: 1949 (1); 1972 (3, 8, 10, 11, 12); 1973 (1, 2, 5, 6, 7, 9, 10, 11); 1974 (1, 2, 3, 4, 5, 6, 9, 10, 11, 12); 1975 (1, 3, 4, 5, 7, 8, 9, 11, 12); 1976 (1, 3, 5, 6, 10, 11, 12, annual); 1977 (1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1978 (1, 2, 3, 5, 6, 8, 12, yearbook); 1979 (2, 3, 5, 7, 9, 10, 11); 1980 (6); 1981 (2, 3, 4, 5, 6, 7, 8, 9); 1982 (2, 3, 3/29, 7, 8, 9)

CSF: 1977 (5, 7, 9, 11)

F&SF: 1964 (2, 4, 12); 1965 (2, 7); 1966 (1, 4, 9); 1967 (3, 7, 12); 1968 (7, 12); 1969 (5, 11); 1970 (6, 11); 1971 (2); 1973 (6); 1976 (3); 1980 (2)

FB: 1950 (6)

GXY: 1956 (8, 9, 10, 12); 1957 (1, 2, 3, 4, 5, 7, 8, 11, 12); 1958 (1, 12); 1961 (2, 4 6, 12); 1962 (2, 4 6, 8, 12); 1963 (2, 12); 1964 (4, 6, 8, 10); 1965 (2, 4, 6, 8, 10, 112); 1966 (2, 6, 10); 1967 2, 4, 8, 12); 1968 (2, 4, 8, 9); 1969 (1, 2, 3, 4, 5, 8, 9, 10, 11, 12); 1970 (1, 2, 3, 4, 5, 6, 7, 8, 10, 12); 1971 (1, 2, 3, 4, 5, 7, 9, 11); 1972 (1, 3, 4, 5, 7, 9, 11); 1973 (1, 3, 5, 7, 9, 10, 11, 12); 1974 (1, 2, 3, 4, 5, 6, 7, 8, 9); 1975 (2, 3, 4)

IASFM: 1977 (summer); 1978 (1, 3, 5, 7, 9, 11); 1979 (1, 2, 3, 4, 5, 6, 7, 8, 9, 12); 1980 (1, 3, 5, 11, 12); 1981 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1982 (1, 2, 3, 4, 6)

IF: 1960 (3, 7, 9, 11); 1961 (3, 5, 121); 1962 (1 5, 7, 9, 11); 1963 (7, 11); 1964 (3, 7, 8, 10); 1965 (1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12); 1966 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1967 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1968 (1, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1970 (1, 2, 4, 5, 7, 9, 11); 1971 (1, 3, 6, 8, 12); 1972 (2, 4, 6, 8); 1973 (6); 1974 (4, 6, 8, 10, 12)

INF: 1957 (4)

OW: 1950 (3)

WOT: 1963 (4, 6); 1964 (2, 6, 8); 1965 (1, 3, 5, 7, 9)

WT: 1999 (spring)

## Geary, Clifford N.

(b. February 26, 1916) American artist. Geary was born in Middlesex, Massachusetts and grew up in the Boston area. He attended the Massachusetts School of Art and later moved to Brooklyn, New York and then to the Adirondacks. While making his career mainly as a children's book artist, and for illustrating science books, Geary is remembered in the science fiction field for illustrating the hardcover editions of Robert A. Heinlein's "juvenile" novels for Scribners, from 1948 to 1956. Because these books were among the most important and widely read by teenagers and young adults in the 1950s, Geary's illustrations were particularly influential in attracting a new generation of fans to the science fiction community.

**Sources***: Weinberg, 1988.*

### Published Work

*Ark of Venus* (Knopf, 1955), *Between Planets* (Scribner's, 1951), *Farmer in the Sky* (Scribner's, 1950, Gollancz, 1962), *Red Planet* (Scribner's, 1964, Ace, 1971), *Rolling Stones* (Scribner's, 1952), *Space Cadet* (Scribner's, 1948), *The Star Beast* (Scribner's, 1954), *Starman Jones* (Scribner's, 1953), *Time for the Stars* (Scribner's, 1956), *The Unpleasant Profession of Jonathan Hoag* (Gnome Press, 1959).

## Giancola, Donato

(b. March 7, 1967). American artist. Known professionally, and signing as "Donato," the artist was born Daniel Theron Giancola in Burlington, Vermont. He grew up in Colchester, then later attended the University of Vermont from 1985–1988, majoring in Engineering and Business. Before graduation, however, Giancola decided his future lay in another direction and spent a year taking art instruction at St. Michael's College, Colchester, Vermont before transferring to Syracuse University College of Visual and Performing Arts where in 1992 he graduated Summa Cum Laude with a BFA in painting. Two notable events occurred during this time period; at age 23 (1990) Giancola contracted and then recovered from cancer, and in 1992, he experienced a permanent loss of vision in the macular region of his right eye (the portion used to see high definition detail) due to eye trauma. Nevertheless, by 1993 the artist had already received his first freelance commissions from Wal-Mart Books, had become a studio assistant to Vincent Desiderio, Long Island City, New York (which was to last until 1997), and was well on his way to making his mark as a professional artist.

One of the most talented artists to enter the field in the last decade of the century, Giancola is as notable for his skill as for his resistance to artistic trends in late twentieth century illustration. As he puts it in a self-published Portfolio (2004), his art "recaptures the high ground for 21st century narrative art through … meticulously crafted oil paintings." And indeed, his purposefully classical approach to fantasy subject matter combined with modern content and concepts, results in distinctive imagery that is in sharp contrast to the airbrushed, sharply defined, and photo-real science fiction cover paintings that were an illustrative hallmark of the late 1980's and early 1990s. Giancola was aiming for an illustration program at Syracuse University, but got into their painting program instead, and credits that switch for affecting every creative decision since graduation. His work has strong historical associations for viewers; it is a style of figurative realism in the manner of the Dutch, European and English masters Peter Paul Rubens, Hans Memling, Caravaggio, Diego Velázquez, Ribera, Valentine de Bologne, J.W. Waterhouse, William Bouguereau, J.A.D. Ingres. Yet, because the fantastical environments compelled by science fiction and fantasy narratives are thoroughly twentieth century, the results are striking, without seeming distractingly derivative.

His painting media and techniques also are highly traditional: oil on acid-free drawing paper mounted upon a panel or masonite support. He usually begins his final paintings by copying onto that paper (the ground) a full sized cartoon, as a preliminary study.

The final painting can vary greatly in size, depending on the publisher's needs for reduction, and the appeal of the job. Not unsurprisingly, the more secure Giancola has become in terms of his commercial reputation, the more he views his assignments as paid opportunities to create works that can pass as "fine" art. Although he admires computer-generated art, he says it's not for him. "Drawing is what dictates my artistic choices. I want to be able to meld the idea of abstraction, pure gesture, with the reality of what I'm going to make."

He is not the first artist to use commercial art to his own ends (Richard Powers* also showed that he could put challenging, unusual covers on books, and still have them sell well), but only a few whose talents have opened so many doors, so early in their careers. But Giancola's traditional realism was not only suited to high fantasy, his timing was also excellent. There was a "back to the classics" trend in gallery art in the early 1990's, and a newfound interest in neo-realism and figurative painting, which must have bolstered his appeal to art directors. Nevertheless, like most artists in full command of their media, the more interested Giancola is in the subject matter or project, the most likely he is to produce highly complex imagery on unconventionally large grounds, and several of his commercial commissions have resulted in paintings up to 36" × 60", which is very unusual for literary commercial assignments. But even in his smaller, earlier jobs, such as that for *Sisay's Ring* from the *Magic: The Gathering Visions* expansion (Collectable Card Game, Wizards of the Coast, 1997) the artist throws himself into the task. His cover paintings for the Doubleday Book Club reissues of J.R.R. Tolkien classics (2000) in particular attracted much attention to his talent, as did *Goddess of the Ice Realm* by David Drake (hardcover, Tor Books, 2003) to which he gave the classical title *Faramir at Osgiliath* and the triptych *Eric Bright Eyes*, privately commissioned for the Frank Collection's H. Rider Haggard Project (*Great Fantasy Art Themes From the Frank Collection*, 2003).

Donato's clients are wide-ranging and include individuals, for private, non-commercial commissions and portraiture, and major organizations. The products using his images have been equally diverse, ranging from cards used in fantasy role-playing games to "hard" science fiction novel covers but his talent seems especially attuned to heroic fantasy themes, whether the heroes are hobbits or spacemen. His private commissions are also in demand, although he takes fewer each year than he would like, as they must compete with the scheduling of his commercial jobs.

Right from the start, Giancola threw himself into developing all facets of his professional career: attending major science fiction and fantasy conventions, exploiting opportunities for exhibiting his work in every venue possible, competing for awards and recognition in the field, and teaching. He maintains a rigorous exhibition schedule and enjoys meeting his fans at a variety of convention venues. He takes on several Guest of Honor stints a year, from tournament conventions for fantasy role-playing games such as Wizards of the Coast's *Magic: The Gathering*, to the *Elf Fantasy Faire* (Utrecht, Netherlands, 2001). He also attends and has been Guest of Honor at science fiction and fantasy conventions, often winning fan-voted awards, and comic conventions, in San Diego (2004) and abroad (Italy, 1998 and Portugal, 1997).

Beginning in 1995, when he joined the Society of Illustrators (NY), his work has been displayed in their "Illustrators Annual" publication and exhibition in 1995, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004. He received the Society's *Award of Merit*, for "Our Own Show" exhibitions in 2000, 1999, 1998, 1997, and also was included in the annual "Paperback" exhibition in 1995, 1997, 1999. Starting in 1996, Giancola began winning a series of Chesley Awards (see Appendix) for his paperback and hardcover book illustrations, gaming art, and artistic achievement (2002), an award usually received only after many years of working in the field. Additionally, Giancola was the recipient of the Jack Gaughan Award 1998, the World Fantasy Award, 2004, and took First Place, Figurative Category, in the Art Renewal Center Annual Open Salon Competition, 2004. His work has appeared in every annual *Spectrum* anthology since 1995 (*Spectrum: The Best in Contemporary Fantastic Art*, edited by Cathy and Arnie Fenner, Underwood Books) additionally taking Silver Awards in the Book Category (1995), Editorial Category (1999) and Advertising (3003), and a Gold Award, Editorial Category (2001). Giancola's art has been exhibited in public spaces and museums, among them: "The Art of 'The Lord of the Rings,'" Exhibition of book cover and interior illustration, Bailey/Howe Library, University of Vermont, 2002; "From Imagination to Reality: The Art of Science Fiction," The New York Academy of the Sciences, New York, New York, 2004–5; "Images from the Middle Earth," Exhibition of art created for J.R.R. Tolkien's works, Villa Celimontana, Rome and Riolo Terme, Ravenna, Italy, and Danzig and Wroclaw, Poland, 2004–5; "Magical Adventures: Fantasy Art from The Frank Collection," University of Maryland Art Gallery, 2004; "This is a Science Fiction Show," Andrea Rosen Gallery, New York, NY, 2005.

In 1994 Giancola began lecturing and teaching; he has been a Guest Lecturer at a number of institutions, such as Syracuse University MFA Program for Illustration, Virginia Commonwealth University,

Pratt Institute, Fashion Institute of Technology, and Pennsylvania School of Art and Design, School of Visual Arts. He has been an Instructor at the School of Visual Arts, New York, New York. 1995 to 2000, and The Fashion Institute of Technology, New York 1999.

He is married to Carey Johnson, and has two daughters, Naomi (b. January, 2001) and Cecilia (b. February 2003).

**Sources:** E-mail from the artist, April 5, 2005; Artist website www.donatoarts.com; Donato. "On Painting." *Donato Arts Portfolio*. New York: 2004; Wachter, Toby. "Behind the Canvas: Donato Giancola." online www.wizards.com [online] Thursday, April 10, 2003 (accessed 4/9/05); Haber, Karen. "Donato: The Science of Fantasy." *Realms of Fantasy*, February, 2002; Haber, Karen. "Rembrandt Reborn." *Science Fiction Age*, Nov/ 1998.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Architects of Emortality* (Tor, 1999), *Armies of Daylight* (Ballantine, 1997), *Ashling* (Tor, 2001), *Atlantic Avenue: 2467 - Widowmaker 3 in 1* (SFBC, 1999), *Aromaya* (AvoNova, 1999), *Balance of Trade* (Meisha Merlin Publishing 2003), *Banewrecker* (Tor, 2004), *The Belly of the Wolf* (AvoNova, 1995), *Beneath the Web* (Ace, 1994), *Between Worlds* (Bookspan 2004), *Billy Budd* (Wal-Mart, 1994), *Bloodsport, Bloodsport 2: Bloodlines* (HarperCollins, 1998), *Burial* (Tor, 1994), *A Call to Arms* (Ace, 1995), *Carthage Ascendant* (AvoNova, 2000), *The Caverns of Socrates* (Penguin/Roc, 1995), *Circle of Magic series: Briar's Story, Daja's Story, Sandra's Story, Tris' Story* (Scholastic, 1997, 1998), City, *The City and the Stars* (BookSpan/Science Fiction Book Club, 2003), *A Connecticut Yankee in King Arthur's Court* (Walmart, 1993), *Christmas Forever* (Tor, 1993), *The Crucible: 1 Nameless Day; 2 Wounded Hawk* (Tor, 2003, 2004), *Cyberpunk 2.0.2.0.: Holo Men*, *the Ravengers*, (Warner Aspect, 1995, 1996), *Dark Cities Underground* (Tor, 1999) *Deathstalker series: Deathstalker, Deathstalker II: Rebellion, Deathstalker III: War, Deathstalker IV: Honour, Deathstalker V: Destiny* (Penguin/Roc, 1994, 1996, 1997, 1998, 1999), *Demon Rider*, *Demon Knight* (HarperCollins, 1997, 1998), *Dogs of War* (Warner, 2001), *Door Into Summer* (SFBC, 2003), *Dragon & Issola* (SFBC, 2001), *Dragonstone* (Penguin/Roc, 1996), *DragonShadow* (Ballantine, 1999), *Dragonsight (Winterlands) 2 in 1 (*SFBC, 1999), *Dragons of the Rhine* (Morrow AvoNova, 1995), *Dry Water* (AvoNova, 1996), *The Eagle's Daughter* (Tor/Forge, 1995), *Earth Herald* (Penguin/Roc, 1998), *Eggheads* (Penguin/Roc, 1996), *End of Eternity* (SFBC, 2003, *Farseekers* (Tor, 2000), *Five Worlds series: #1: Exile, #2: Journey, #3: Return* (Penguin/Roc, 1996, 1997, 1998), *Finger Pointing Solward* (Tor, 2004), *Fire Angels* (AvoNova, 1998), *Flycatcher* (Tor, 1994), *Fool's War* (Warner, 1996), *Fountains of Youth (*Tor, 2000), *Gaia Websters* (Penguin/Roc, 1997) *Galactic MI: The Citadel* (Ace, 1994), *Gates of Vensunor* (AvoNova, 1997), *Goddess of the Ice Realm* (Tor, 2003), *Godheads* (Penguin/ROC, 1998), *Hexwood* (HarperTrophy/Greenwillow, 2002), *The Hobbit* (SFBC, 2000), *The Hobbit graphic novel* (Ballantine 2000), *Hominids*, *Humans*, *Hybrids* (Tor, 2002, 2003), *Ice Falcons Quest* (Ballantine, 1997), *Incredible Shrinking Man* (Tor, 1995), *Inheritors of Earth* (Tor, 1998), *Jigsaw Woman* (Penguin/Roc, 1996), *Journey to the Center of the Earth* (Wal-Mart, 1993), *King Arthur* (Wal-Mart, 1995), *Knight of the Demon Queen (Dragonflight)* (Ballantine, 2000), *Kronos Condition* (Penguin/Roc, 1996), *Lethe* (Bantam Spectra, 1995), *Lord of Horses* (Morrow AvoNova, 1996), *Lord of the Rings* (SFBC, 2000), *Lovelock* (Tor, 1994), *MageHeart* (AvoNova, 2000), *Magic Steps* (Scholastic, 1999), *Maia's Veil* (Penguin/Roc, 1995), *A Matter of Honor* (Ace, 1994), *Mistress of the Catacombs*, *Mistress of the Cauldron* (Tor, 2001, 2004), *Mother of Winter* (Ballantine Del Rey, 1996) *Mystic & Rider* (Berkley, 2004), *The Nameless Day* (Tor, 2005), *Obernewtyn* (Tor, 1999), *Old Man's War* (Tor, 2003), *The Ordinary* (Tor, 2003), *Orion Among the Stars* (Tor, 1995), *Orion's Dagger* (Penguin/Roc, 1996), *Otherness* (Bantam Spectra, 1994), *Pasquale's Angel* (Morrow AvoNova, 1995), *Pillar of Fire* (Tor/Forge, 1995), *Prisoner Within* (Ballantine Del Rey, 1997), *Protector* (Ballantine Del Rey, 1996), *Psychohistorical Crisis* (Tor, 2001), *Queen of Demons* (Tor, 1998), *Reclamation* (Warner Aspect, 1996), *Red Planet Run* (Ace, 1995), *Ringworld, Ringworld Engineers* (Ballantine Del Rey, 1996), *Road Home* (Penguin/Roc, 1995), *River of Dust* (Morrow AvoNova, 1996), *Sacred Seven* (AvoNova, 1996), *A Secret History: The Story of Ash* (AvoNova, 1999), *Servant of the Dragon* (Tor, 2000), *Shadows Fall* (Penguin/Roc, 1994), *Sibs* (Tor, 1994), *Ships of Air* (HarperCollins, 2003), *Siduri's Net* (Penguin/Roc, 1994), *Sir Pellias* (Wal-Mart, 1995), *Space Merchants* (SFBC, 2003), *Stars Asunder, Stars Asunder II* (Tor, 1998, 1999), *StarDoc* (Penguin Roc, 1999), *Stars My Destination* (SFBC, 2003), *Star Trek NG Starfleet Academy series #10: Loyalties, #11: Crossfire, #12: Breakaway, #13: The Haunted Starship, #14: Deception* (Simon Schuster, 1996, 1997, 1998), *Tek Money, Tek Kill, Tek Net* (Ace/Putnam, 1995, 1996, 1997), *This Side of Judgment* (Penguin/Roc, 1995), *Three Hearts and Three lions* (SFBC, 2003), *Throne of Isis* (Tor/Forge, 1994), *Tiger Burning Bright* (Morrow AvoNova, 1995), *Time of the Dark* (Bal-

lantine, 1997), *The Truthsayer's Apprentice* (Tor, 1998), *A Two-Edged Sword* (Ace, 1994), *Under Pressure* (BookSpan/Science Fiction Book Club, 2003), *Uplift War (*Bantam Spectra, 1995), *The Voyage* (Tor, 1994), *Vor series: Maelstrom, Playback War, Island of Power, Rescue, Hellheart, Operation Sierra–75* (Warner, 1999, 2000, 2001), *Voyage of Plunder* (Random House, 2004), *Walls of Air* (Ballantine, 1997), *Wheel of the Infinite* (Avon Eos, 2000), *Widowmaker; Widowmaker Reborn; Widowmaker Unleashed* (Bantam, 1996, 1997, 1998), *Wild Machines* (AvoNova, 2000), *Wind Whispers, Shadow Shouts* (AvoNova, 1995), *With Full Honors* (Ballantine Del Rey, 1997), *Wizard at Dragon's Peak* (Warner, 1997), *Wizard Hunters* (HarperCollins/Eos, 2003), *Year's Best Science Fiction: 19th Annual* (St. Martin's, 2002), *20,000 Leagues Under the Sea* (Wal-Mart, 1994).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Deadlands* (Five Rings Publishing, 1998), *Dune* (Last Unicorn Games, 1998), *Legend of the Five Rings* (Wizards of the Coast, 2000), *Magic* The Gathering: *Mirage* (1996), *5th Edition*, *Portal*, *Weatherlight* (1997), *Exodus*, *Stronghold*, *Tempest* (1998), *Urza's Destiny, Urza's Legacy, Urza's Saga* (1999), I*nvasion, Mercadian Masques, Nemesis, Prophecy* (2000), *Apocalypse*, *Odyssey*, *Planeshift, 7th Edition* (2001), *Judgment, Torment* (2002), *Mirrodin* (2003), *Dark Steel* (2004): Wizards of the Coast, *Middle-Earth: The Wizards (1995), The Dragons (1997), Dark Minions (1997), Lidless Eye (1997):* Iron Crown Enterprises.

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1998 (#594, Summer-Fall)
DRA: 2003 (#307)
NATG: 2003 (6)
PBY: 1997 (3, 8); 1998 (1); 1999 (1, 9); 2000 (1, 9); 2001 (1)
ROF: 2002 (10); 2003 (4); 2006 (2)

**Misc.**: *Age of Empires 3* packaging (Ensemble Studios 2003), *Archangel* promotion (Wizards of the Coast, 1999), *Batgirl* toy (DC Comics, 1997), *Dracopaleontology* adv circular (SFBC, 2000), *Galactic Empires* children's coloring book cover (Tangerine Press, 2000), *The Great Dragon, Wizard's Library, Dragonstone, Dragon Shadow* puzzles (Ceaco Inc. 2004), *Magic: 1998 Calendar* (Black Dragon — Wizards of the Coast, 1997), *Revenge of the Ravengers*: Sega Genesis game adv (Absolute Entertainment, 1995), *Star Wars Galaxies* adv (LucasArts, 2002), *Sinbad* promotional poster (All American Television, 1996), *Stratego* Board Game (Milton-Bradley, 1997), *Visit My Alien Worlds* by Donato Giancola & Marc Gave (Little Brown/ipicturebooks, 2002), *Weatherlight* Promotion (Wizards of the Coast, 1997).

## Giger, H. R.

(b. February 5, 1940) Swiss artist. Born Hansruedi Giger, to a chemist's family in Chur, Switzerland, the visionary surrealist known as H. R. Giger is one of the most original and influential artists of the late twentieth century, whose Oscar Award-winning film work for *Alien* is said to have changed the look of science fiction.

Raised in a middle class family, Giger developed an early fascination "with all things dark and strange … taking inspiration from postcard and magazine reproductions of works by Salvador Dalí and Jean Cocteau." notes the biography prepared by his U.S. publisher, Morpheus International. In 1962 the artist moved to Zurich to study architecture and industrial design at the School of Applied Arts, and by 1964 he was producing his first artworks, mostly ink drawings and a few oil paintings. His first solo exhibition was in 1966, followed by the publication and worldwide distribution of his first poster edition in 1969. Shortly after, he discovered the airbrush — and his own signature, freehand, painting style. This led to the creation of his best-known works, the surrealist "Biomechanical" dreamscape paintings that formed the cornerstone of his fame, according to his long-time friend and agent, in the U.S., Les Barany. In 1970, Giger collaborated on a documentary film called *Passages* and published his first catalogue of works, titled H. R. Giger: ARh+. Since then, at least 20 books have been published about Giger's art.

Giger's third and most famous book, *Necronomicon*, published in 1977, served as the visual inspiration for director Ridley Scott's film *Alien*. This was Giger's first film assignment, and it earned him the 1980 Oscar for the Best Achievement in Visual Effects for his designs of the film's title character and the stages of its lifecycle, plus the film's otherworldly environments. Giger's other film works include *Poltergeist II* (1986), *Alien 3* (1992), and *Species* (1995). Giger's commercial illustrations have been few, but influential. His early (1973) album covers for Debbie Harry and the band ELP (Emerson, Lake & Palmer) were voted among the 100 best in music history in a survey of rock journalists. These brought him to the public's attention, as did the appearance of his art in magazines such as , and *Heavy Metal*. Throughout his career, Giger also worked in sculpture and design, and, in 1988, created his first total environment, the Tokyo Giger Bar, and in 1992, a second Giger Bar in Chur. Since 1990, Giger has largely given up painting to focus on sculpture.

The most frequently encountered adjectives used to describe Giger's distinctive monochromatic paintings and sculpture are: nightmarish, surreal, mechanistic, cold, sado-masochistic, fetishist, erotic, disturbing. The artist has written that his paintings

were therapeutic, in that they provided a means for dealing with his own psyche, dreams, and experiences. He is perhaps best known for imagery in which human bodies and machines connect in a detached, but sexually-charged "biomechanical" way. Such is the appeal of Giger's horrifically themed fine-art in the late twentieth century that his designs, and imagery, have found their way into several artifacts of popular culture, ranging from tattoo "flash" to postcard books and calendars to jewelry.

In 1998, The Museum H.R. Giger was inaugurated in the medieval Château St. Germain, in the historic, walled city of Gruyères. As the permanent home to many of Giger's most prominent works, the museum houses the largest collection of the artist's paintings and sculptures, furniture and film designs, dating from the early 1960's until the present day. Displayed on the museum's top floor is Giger's own private art collection, and the Museum Gallery where, on a rotating basis, Giger curates one-man shows for other artists. The adjoining HR Giger Museum Bar was officially opened on April 12, 2003, as a part of the museum complex. Giger's designs for the bar emphasizes the pre-existing Gothic architecture of the 400 year old space. The giant skeletal arches covering the vaulted ceiling, together with the bar's fantastic stony furniture, evoke the building's original medieval character and give the space a church-like feeling.

Within the science fiction field, Giger is one of those artists whose subject matter and sensibilities has enabled them to defy traditional "literary" boundaries to become a cultural icon. He continues to live and work in Zurich with his long-time partner, Carmen Scheifele, creating new sculpture, planning upcoming exhibitions, and working on commercial projects of various kinds, including his own film project, "The Mystery of San Gottardo." (a pictorial book of that title was published in 1998). He was honored with several major museum retrospectives in recent years, among them a six-month exhibition at the Museum Halle Saint Pierre in Paris, France. "Le monde selon H.R. Giger" (The World According to H.R. Giger), in 2004 — which was the largest exhibition of the artist's work to ever take place outside of Switzerland. Over one year in preparation, ninety percent of the artwork was on loan from Giger's collectors, including three Swiss museums. The display of more than 200 pieces spanned four decades of the celebrated artist's career, covering two floors of the museum's exhibition space. The Paris retrospective was followed by "H.R. Giger in Prague" in 2005 at the National Technical Museum of Prague, in the Czech Republic and in 2006 by "Giger in Wien" at the Kunsthaus Wien, in Austria. In 2007 Giger will finally have a major exhibition in the city of his birth, Chur, at the Bundner Kunstmuseum.

**Sources:** biography courtesy of Leslie Barany, artist's agent, February 2005, also www.hrgiger.com; Morpheus International publishers and gallery online www.giger.com

**Collections and Portfolios**
**(all authored by H.R. Giger, except as noted)**

*Biomannerism* (Japan: Treville, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), *H.R. Giger Beastiary: Monsters from the Id* (Morpheus International, 1998), *H.R. Giger's Biomechanics* (Morpheus International, 1990), *H.R. Giger's Film Design* (Titan, 1996), H.R. Giger. *The Mystery of San Gottardo* (Taschen, 1998), *H.R. Giger's Necronomicon* (Big O Publishing 1978, Morpheus International, 1991), *H.R. Giger's Necronomicon II* (Morpheus International, 1992), *Giger's Alien* (Editions Baal, 1979, Morpheus International, 1989. Titan, 2003), *Species Design* (Titan, 1996), Stanislav, Groff. *H.R. Giger* (Taschen, 2002), H.R. Giger *ARh+* (Taschen, 1991), *www HR Giger com* (Taschen, 1997). *H.R. Giger's Retrospective: 1964–1984* (Morpheus International, 1997), Stutzer, Beat. *HR Giger—The Oevre Before Alien 1961–1976* (Zurich: Scheidegger & Speiss 2007).

**Published Work**

*The Best of Omni Science Fiction #1, #2* (Omni Publications, 1980, 1981), *Works of H.P. Lovecraft Vol. 5* (Japan: Kokusho-Kankohkai/Arkham House, 1985).

**Misc.** 2003, 2004, 2005, 2006, 2007 H.R. Giger Calendar (Morpheus International), H.R.Giger Tarot cards (Akron, 2000).

## Gilbert, Michael F.

(July 20, 1947–August 14, 2000) American artist. A long time fan, as well as commercial artist and publishing professional, "Mike" Gilbert was born in Buffalo and grew up in a small town near Rochester, New York. He attended RIT (Rochester Institute of Technology) majoring in illustration, and graduated in 1970. By that time he had already begun contributing art to several fanzines, and was well integrated into regional science fiction fandom , and fan conventions in the Northeast, which is where he met his future wife, Sheila. The same year he graduated, Gilbert entered the commercial art field with the assignment to illustrate Neil Shapiro's story "From the Moon, With Love" for the cover of *Fantasy & Science Fiction*, February 1970. The next year Gilbert received nominations for Best Fan Artist, and Best Fan Cartoonist, for the 1971 Locus Award and was nominated for a Hugo for Best Fan Artist. In that year his art "Trader Team," based on Poul Anderson stories, also appeared on the cover of the Noreascon 29th World Science Fiction Convention program book. In March 1971 he married Sheila Elkin who was then

working in the editorial department of Ace Books, later becoming the science fiction editor for Signet, and eventually co-publisher of DAW Books.

Gilbert was DAW Books' first reader for unsolicited submissions, and provided artwork and maps for many DAW titles. Gilbert worked in a variety of mediums, primarily acrylics on either illustration board or canvas board, but also used watercolors, gouache and Dr. Martin's inks, as well as scratchboard. He co-authored *The Day of the Ness* with Andre Norton, as well as many articles on military history. Both Gilbert and his wife were involved in *Empires, Eagles and Lions*, the Napoleonic magazine dedicated to Napoleonic history and wargaming, published by the New Jersey Association of Napoleonic Wargamers. By the late 1970s Gilbert had started working in the fantasy role-playing and wargaming industry, as a game inventor, illustrator and designer. He created and illustrated based on H. Beam Piper's alternate universe novel *Lord Kalvan of Otherwhen*, published by Fantasy Games Unlimited (1977), and *Archworld*, based on his own fantasy universe, and produced various cover art and interiors for that company's *Chivalry & Sorcery* fantasy role-playing game line (1979–1983). Gilbert also created gaming rules for miniature figure gaming, and was an avid collector of military artifacts. Partnering with George Nafziger, Gilbert provided drawings of uniforms and other historical details for wargaming campaign sourcebooks such as *The Bavarian and Westphalian Armies 1799–1815* published by the RAFM Co. for war gamers (1981) and *The Armies of Brunswick, Hanover, Hesse-Cassel, and the Hanseatic Cities* (Nafziger Publications, 1990).

In July 2000, his first short story, "The General's Bane" (co-authored with his wife), was published in *Civil War Fantastic* edited by Martin H. Greenberg. Shortly afterward, Gilbert died of complications following open-heart surgery. He is survived by his widow, Sheila Gilbert, who — along with Betsy Wollheim — is still the co-publisher of DAW Books.

**Sources**: e-mail and telephone interview with Sheila Gilbert; Science Fiction and Fantasy Writers of America, obituary August 16, 2000 online www.sfwa.org; Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (The Wonderland Press/Penguin Studio, 1997); *Locus* obituary and appreciation September 2000.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Breaking Point* (DAW, 1973), *Child of Flame* (DAW, 2000), *Day of the Ness* (Dell, 1975), *Dark Nadir* (DAW, 1999), *Dragonrank Master* (DAW, 1989), *Empire's Horizon* (DAW, 1989), *Eye Among the Blind* (Signet, 1979), *Guardian of the Balance* (DAW, 1999), *Guardian of the Trust* (DAW, 2000), *King's Dragon* (DAW, 1996), *Napoleons of Eridanus* (DAW, 1976), *Profiteer* (DAW, 1995), *Razor's Edge* (DAW, 1997), *Stronghold Rising* (DAW, 2000), *Sunderlies Seeking* (DAW, 1998) *The Painter Knight* (DAW, 1998), *The Riven Shield* (DAW, 2003), *The Wizard's Treasure* (DAW, 2000, *Tough Guide to Fantasyland* (DAW, 1998), *Victory on Janus* (Ace, 1968).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1977 (6); 1976 (3); 1974 (12); 1972 (9, 7); 1971 (8, 6)

F&SF: 1970 (2)

IF: 1970 (3)

## Giunta, John

(1920–November 6, 1970) American artist. Giunta was born in Brooklyn, New York, the son of Sicilian immigrants. By all accounts, he was a gentle, shy, good-natured, and sensitive person all of his life, with interests in writing and drawing fantasy and science fiction that began as a child and blossomed into a career of working for pulp magazines and comic books. As a young man, during the 1930s, Giunta became an active fan and member of the Eastern Science Fiction League and attended the first National Science Fiction Convention held in Newark, New Jersey, in May of 1938. He also started illustrating for the fanzines in that period and even published his own hectographed fanzine, *Amazing Wonder Tales*, later changed to *Scienti-Tales*.

Giunta began his professional career by producing a two-page text filler reviewing fan-magazines for Centaur Publications. This appeared in the December 1939 issue of *Amazing Mystery Funnies*. Shortly after, Centaur gave him his first regular comic feature: a fantasy science fiction series called "The Magician from Mars," written by his pal, and fellow science fiction enthusiast, James V. Taurasi. In late 1940, Giunta broke into the pulp illustration market, providing interior drawings for *Astonishing Stories* and *Super Science Stories*. He began freelancing for numerous comic publishing companies and worked in several comic art "sweat shops" where the work was turned out in a quick, production-like manner until Fawcett Publications made him part of their permanent staff in 1941, where for $45 a week he drew one-page humorous fillers. He also developed skills as an inker there and eventually could handle any odd job assigned him. The unique thing about Giunta was that he could do both a "big-foot" humor style of art, then turn right around and take on a more illustrative or detailed approach to a job if required; at a time when most artists either went one way or the other. Giunta could handle both. Influenced by Will Eisner's work more than anything else, the artist felt that comics should have depth and perspective and go beyond the two-dimensional look that was commonplace during the 1940s.

In 1942 Giunta began selling black and white drawings to *Weird Tales*, and eventually he painted covers for the magazine as well. He mainly used a combination of brush and ink and soft charcoal pencil shading on pebble board paper, although in later years he grew very fond of the scratchboard technique and employed it more often than not. He kept *Weird Tales* as a client and added other science fiction pulp magazines to the list, throughout the 1940s and into the mid 1950s. In 1944, while working for the Bernard Baily Studio, Giunta helped another Brooklyn-born artist get his first big break in the comics' field. A sixteen-year-old kid by the name of Frank Frazetta* had an idea for a new comic character called "The Snowman." Giunta liked it, and after talking Baily into publishing it, teamed up with the young artist to produce the feature. With Frazetta doing the penciling and Giunta the inking, they turned out an eight-page story for the first issue of *Tally-Ho Comics*, dated December 1944. Years later, Frazetta would credit Giunta for his exceptional ability, and acknowledge the influence he had on his ink work, although talented Giunta was apparently not an easy man for the young Frazetta to deal with at the time.

During the mid 1940s through the late 1950s Giunta freelanced for several different comic publishers in New York City. He joined fellow artist Manny Stallman and together they produced crime, horror and science fiction stories for Harvey Publications and National (DC) Comics. With the installation of the Comics Code Association in 1954, and the immediate decline of comic sales that followed, hard times came to most artists still working in the field. Giunta's output was also severely affected, but he held steady employment at DC Comics from 1951 to 1960, working on such popular titles as *Big Town, House of Mystery, Mystery in Space* and *Strange Adventures*; the latter two titles edited by long-time science fiction enthusiast Julius Schwartz. As the larger pulp magazines faded away or evolved into the digest-sized magazine, Giunta contributed science fiction illustrations to most of them and during the late 1950s served as art director for the short lived *Saturn Science Fiction*. In 1963, when James V. Taurasi bought out the pro-magazine *Original Science Fiction Stories* from Blue Ribbon Publications, Giunta was made Art Director and provided the covers and all illustrations for the last two issues published. He also drew cartoons for *Quick Frozen Food* magazine, edited by his good friend, and SF historian, Sam Moskowitz.

Giunta stayed with the comics up through the late 1960s, producing mostly superhero stories for *Archie* and Tower Publications. He also sold illustrations to *Galaxy, IF*, and *Worlds of Tomorrow.* However, because of psychological and personal problems that had hindered his life during these years, and a gradual deterioration in the quality of his work, the artist soon found himself on welfare, living in a hotel, and running the elevator part-time to pay for his room. Giunta died at the age of fifty, after suffering a stroke.

**Sources**: Biographical entry and research provided by Roger Hill, 2007; Frazetta biography, 2006 on line at www.Frazettagallery.com; Weinberg, 1988.

**Published Work**

AMZ: 1955 (11); 1956 (4, 6, 10, 12)
ASF&FR: 1953 (1, 4)
ASH: 1940 (12); 1941 (11); 1942 (3, 6, 10)
F&SF: 1957 (1, 3, 5, 7, 9, 11); 1958 (1, 3, 5, 7, 11)
FTC: 1955 (10); 1956 (8)
FU: 1960 (3)
GXY: 1962 (12); 1963 (2, 12); 1964 (2, 4, 6, 12); 1965 (8, 12)
IF: 1962 (11); 1963 (1, 3, 5, 6, 9, 11); 1964 (3, 9, 11, 12); 1965 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1966 (1)
INF: 1955 (11); 1956 (6); 1957 (2)
SAT: 1956 (2, 4, 6, 10. 12); 1957 (2, 6)
SRN: 1957 (3, 5, 7, 10); 1958 (3)
SFA: 1956 (12)
SSS: 1941 (1); 1942 (11); 1943 (5); 1949 (4)
TSF: 1951 (spring)
VEN: 1957 (1, 3, 5, 7, 9, 11); 1958 (3, 5, 7, 11)
WOT: 1963 (6); 1964 (2, 4, 11); 1965 (3, 5, 7, 11)
WT: 1942 (11); 1943 (1, 3, 7, 9, 11); 1944 (3, 7, 9); 1948 (1 3, 5, 7, 9, 12); 1949 (1, 4, 5, 7, 9); 1950 (1, 5); 1954 (9)

## Giusti, Robert G.

(b. 1937) Considered an American artist, "Bob" Giusti was born in Zurich, Switzerland to artistically gifted parents (his father was the graphic designer George Giusti), and immigrated with his family to New York City circa 1939, and that is where he grew up. He studied painting, sculpture, and graphics at the Tyler School of Fine Arts in Pennsylvania and at the Cranbrook Academy in Michigan, where he received his BFA in 1961. His first sale of art was to *American Girl* magazine in 1956, and since then his work has appeared in numerous magazines including *McCalls, Redbook, Fortune, Omni* and *Penthouse*. A versatile artist, Giusti has not specialized in the science fiction and fantasy market, but his dream-like and surrealistic style places much of his art within its borders. His brilliantly colored, striking paintings have gained international acclaim and many prestigious awards.

Returning to New York after graduation, he worked in advertising and then became an art director and designer for Random House Inc. In 1973 he left the corporate world to work as a freelance illustrator, graphic designer, teacher and lecturer. He has illustrated and designed book jackets, album

covers, advertisements, packaging, logos, letterheads, posters, and animated television commercials. The Cincinnati Zoo, the World Wildlife Fund, Columbia Records, Universal Pictures, *National Geographic*, and *The New York Times* are only a few of his noteworthy clients. He produced thirteen distinctive designs for U.S. postage stamps featuring an array of colorful wildlife. He also has done many illustrations for product print advertising and packaging for the Celestial Seasonings Company.

Giusti's fine art has appeared at galleries and museums around the globe including the Museum of the Surreal and Fantastique in New York, the New-York Historical Society, the Norman Rockwell Museum in Stockbridge, MA, and the Smithsonian Institute, and his paintings are held in the permanent collections of the latter Institute as well as that of Time Inc., Eli Lilly & Co, Celestial Seasonings, Ethyl Corporation, and General Motors. He has received awards from the Art Directors Club of New York, the American Institute of Graphic Arts, the Society of Illustrators, and other professional associations. Giusti works from a home-based studio in Bridgeport, Connecticut and is often assisted by his wife Grace, also an artist who formerly worked in fashion and textile design.

**Sources**: American Postal Museum artist profile at www.postalmuseum.si.edu/artofthestamp and The Postal Service Guide to U.S. Stamps, 28th Edition (New York: Harper Collins, 2001); Artist profile at www.celestialseasonings.com/art-inspiration/profiles/bob-giusti.html; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Beneath the Vaulted Hills* (DAW, 1997), *Breakfast of Champions* (Delacorte, 1973), *The Compass of the Soul* (DAW, 1998), *Faerie Tale* (Doubleday, 1988), *Flights of Fantasy* (DAW, 1999), *Infinite Worlds of Maybe* (Holt, Rinehart and Winston 1966), *It* (Viking, 1986), *Maia* (Knopf/BCE, 1985), *Misery* (Viking Penguin, 1987), *The Pendragon* (Knopf, 1979), *The River into Darkness* (DAW, 1997), *Second Ring of Power* (Simon & Schuster, 1977), *WHO?* (Ballantine, 1975).

## Gladney, Graves

(December 10, 1907–March 24, 1976) American artist. Born in born in St. Louis, Missouri, wanted to be a painter since early childhood. After graduating from high school Gladney attended Amherst College and received his BS degree in 1928. He traveled to Europe and studied at L'ecole des Beaux Arts and the Slade School of the University of London. He married in Europe, and when he returned to the United States with a wife and two children, c. 1934, he settled first in St. Louis before moving to New York to find work. His sold his first commercial work, a lively polo scene, to *Fortune* magazine in late 1935. After failing to get a job illustrating for *The New Yorker*, he was advised by other artists to try pulp art. He sold his first cover to Fiction House in the mid–1930s and worked for most of the big pulp publishers from then on. He joined the staff of Street & Smith Publications in 1939, where his primary job was painting covers for *The Shadow* pulp magazine, between April 1939 and September 1941. When the editorial department decided to make drastic changes to the *Avenger*, Gladney took over as cover artist, replacing H.W. Scott*, in addition to still turning out covers for the immensely more popular *Shadow* series. Over a period of six years painting for the pulps Gladney produced an amazing 275 covers — an impressive portfolio with titles like *Adventure, Crime Busters, Mystery, Dime Mystery*, and several *Clues Detectives* in early 1939. In 1939 he did four covers for Street & Smith's science fiction anthology magazine *Astounding* and, like Scott, worked for John W. Campbell's short-lived fantasy magazine *Unknown*, producing three of the total 12 covers that were to appear on the magazine.

Gladney was drafted in 1942 and served with the 82nd Division Airborne gliders during World War II, which put an end to his pulp painting. After his return from active duty he briefly returned to art, producing some calendar art and preparing art for several comic strips. However, after the real violence of the war, he found himself unable to deal with the false violence of comic art and returned to St. Louis, where he accepted a teaching position with Washington University's School of Art in 1949. A "larger than life" character, and gun enthusiast, Gladney was a champion marksman with rifle, pistol and shotgun, at one point winning 2nd place in the Wimbledon Cup 1000-yard rifle competition. He taught until 1961, when investments he had made over the years enabled him to retire and paint subjects that appealed to him. Some of Gladney's line drawings were included in *The Fantastic Pulps*, edited by Peter Haining (Random House, 1976). Gladney died in 1976 of a heart attack, survived by his wife and three children.

**Sources**: Weinberg, 1988; http://members.aol.com/macmurdie2/biographies/gladney.htmldated December 29, 1999, accessed 1/2/06

**Published Work**

ASF: 1939 (3, 5, 6, 7)
UK: 1939 (4, 8, 11)

## Gleeson, Tony

(b. June 9, 1949) American artist. Gleeson was born in Schenectady, NY, and grew up in the Albany-Schenectady area until after high school. He received a BA in Fine Arts from Georgetown University, Washington, DC, and following his graduation, on the advice of the creative director at National Geographic Magazine, attended the Art Center Col-

lege of Design in Los Angeles for further intensive training in illustration. Gleeson's art shows the influence of lifelong exposure to several influential streams in American illustration, ranging from comic artists turned illustrators like Frank Frazetta*, Al Williamson, and Jeff Jones*, and classic illustrators J. C. Leyendecker, Maxfield Parrish, and N.C. Wyeth, to (Northern California) Bay Area psychedelic poster artists, and rock poster artists of the 1990s.

From the December 1974 issue of *Amazing*, his "first ever" professional work, through 1979, Gleeson produced many interior illustrations for *Amazing* and *Fantastic* pulp magazines done in pen & ink: Rapidograph pens, nibs, and brushes. His painted work was done almost exclusively in acrylics, with the occasional addition of prismacolor pencils. Other work includes science-fiction related illustrations for men's magazines, and many editorial illustrations in a SF vein for magazines, newspapers, and children's and educational materials throughout the 1980s and 1990s. Gleeson worked as a staff artist with Neal Adams' Continuity Studios in Burbank, CA, from 1991–1999 (while simultaneously running his own studio). He signs his work "Gleeson" in graphic letters with "a little squiggly flourish" that amuses his peers. All of Gleeson's SF book covers were seen on Doubleday Science Fiction Book Club editions, and he provided art for their advertising circulars, for *A Planet Called Treason* c. 1980, and *Eye of Cat* c. 1981. He was featured in Doubleday's *The New Visions* (1982), an anthology of selected cover art from Science Fiction Book Club editions.

Gleeson exhibited paintings and drawings in two of Los Angeles's bookstore galleries that were devoted to science fiction and fantasy (*Dream Masters* and *Change of Hobbit)*. He has done some film and TV work, mainly storyboarding and concept sketching. He received on screen credit for artwork done for the zombie comedy film *My Boyfriend's Back*. Gleeson licensed his art for Saban's *Mighty Morphin' Power Rangers* and *VR Troopers*. Recent work includes the box art (digital art) for the game *Mobile Light Force 2* and a commissioned digital-art piece of a Tyrannosaurus Rex that was presented to Ray Bradbury on the occasion of his 85th birthday. Gleeson lives in Los Angeles with his wife Anne, a neonatal intensive-care nurse. They have three children and two young grandchildren.

**Sources**: e-mail from the artist Feb, 2006; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982. www.telusplanet.net/public/sgetti/gleeson2001_artist.html [accessed 2/1/06]

### Published Work

BOOKS ILLUSTRATED INCLUDE: (ALL ARE BOOK CLUB EDITIONS) *Earth Abides* (1976), *The Golden Helix* (1979), *I Am Legend* (1980), *Man in the High Castle* (1980), *Mission of Gravity* (1980), *Tales from the White Hart* (1980).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1974 (12); 1975 (11); 1976 (1, 9, 12); 1978 (5, 8); 1979 (11)

FTC: 1975 (4); 1976 (5, 8, 11); 1977 (6, 9, 12); 1978 (7, 10); 1979 (1)

## Goble, Warwick Waterman

(November 22, 1862–January 22, 1943) British artist. Born in London, and raised there, Goble was educated at the City of London School and studied at the Westminster School of Art. He was the son of Burkitt Goble, a "warehouseman" and his wife Mary (nee' Westminster), and the second youngest of four children. While not as well known as some of his contemporaries, such as Arthur Rackham, Goble was one of the few artists who were specializing in science fiction at the turn of century. For several years he worked for a printer that did chromolithography, and contributed his artwork to popular magazines, among them *The Strand, The Windsor Magazine*, and *Pearson's*. He then joined the art staff of the *Pall Mall Gazette* and later, the *Westminster Gazette*, both illustrated papers of the day. Among his earliest, and perhaps most memorable illustrations, were those he created for H.G. Wells' *War of the Worlds*, first serialized in *Pearson's* magazine, 1897 (in six parts, April through December). These sixty-six artworks, in black and white, were reprinted in the first American edition of the novel, published 1898, and no doubt contributed to the immense popularity of this historically important work of science fiction.

Goble chiefly became known as a watercolorist, whose work and technique was strongly influenced by Oriental art, as were other artists working during this time. He was exhibiting at the Royal Academy as early as 1893, and that appeared to be his primary focus — but the appeal for color plate books provided the opportunity for Goble to expand into that field, taking advantage of the demand in fantasy and fairy tale subjects. He illustrated several books of fairy and adventure stories that have been characterized as "bland," and "somewhat derivative," perhaps because they were influenced by the same Japanese techniques as those influencing other artists of the day (i,e., Dulac), but "Goble's skill as a colorist compensates for his lack of intensity as an illustrator," ( Johnson, FIDB, as quoted in Horne, 1994) . Goble illustrated some of the most lavishly illustrated children's books of the day, including Kingsley's *The Water Babies* (1909), and James' *Green Willow and Other Japanese Fairy Tales* (1910). He continued working into the late 1920s, illustrating collections of folktales, such as *Stories From the Pen-*

*tamerone* (1911), and *Folk Tales of Bengal* (1912) as well as many of the classics of children's literature. Some books he illustrated, such as *Treasure Island* and *Kidnapped* (for Macmillan, 1925), have become collector's items. In the 1990s, Goble's work again became accessible to readers through books which reproduced his illustrations for fairy tales.

**Sources**: Horne, Alan. *The Dictionary of twentieth Century British Book Illustrators*. U.K.: Antique Collectors' Club, 1994; Jim Vadeboncoeur, Jr.: The Vadeboncoeur Collection of Knowledge, 1999 online at www.bpib.com/illustrat/goble.htm [accessed April 2007]; Johnson, Diana L. *Fantastic Illustration and Design in Britain, 1850–1930*. RI: Museum of Art, Rhode Island School of Design, 1979; [accessed April 2007]; Weinberg, 1988.

**Published Work**

*Fairy Tale as Myth/Myth as Fairy Tale (Univ. Press of Kentucky, 1994), The Oracle of Baal* (Hutchinson: 1896), *War of the Worlds* (Harper & Bros., 1898), *Spells of Enchantment: the Wondrous Fairy Tales of Western Culture* (Viking, 1991, BOMC, 1992), *Sword and Sorceress XVII* (DAW, May, 2000).

## Goodfellow, Peter

(b. June 14, 1950) British artist. Born in Middlesbrough, North East England, Goodfellow attended Bede Hall Grammar School, Billingham and Middlesbrough College of Art. He studied at the Central School of Art and Design, London from 1967–1971, receiving a degree in Illustration. He entered the field as a freelance illustrator in 1972, and his first job in science fiction was for Tandem Books, the cover for Ursula Le Guin's *Planet of Exile*. Goodfellow's work shows the influence of symbolist and surrealist painters, and his greatest admiration is for Heironymus Bosch and Salvador Dalí.

One of several British artists who came on the scene in the 1970s, Goodfellow's cover art — like many of his contemporaries — was intensely colored, and striking in design. Of note were his covers for Philip K. Dick's *Do Androids Dream of Electric Sheep*, and Ray Bradbury, for Granada 1980–1988 including *The Illustrated Man*, and the U.K. launch of *The Chronicles of Thomas Covenant* by Donaldson (still on covers as of 2006). Goodfellow provided illustrations for the art booklet that accompanied.the album for Jeff Wayne's *Musical Version of the War of the Worlds* (1978). His art later was used on the cover of *The Encylopedia of Fantasy* by Clute and Grant (St. Martin's, 1999).

By the late 1980s Goodfellow largely left commercial illustration after moving to Scotland with his wife Jean and deciding to shift to fine art. Declaring himself an "out and out colourist," he paints vibrant figurative and landscape works of the Scottish countryside, using color "to create a sense of mood and atmosphere." Looking back at his decision to pursue commercial art he notes that technically illustrators were more accomplished than painters in the 1970's, so that what he learned while studying illustration has made him a better painter. Goodfellow's art is in several private and corporate collections, including Saatchi and Saatchi, British Telecom Victoria and Albert Museum, ICL Computers.

He has had exhibitions of his work, beginning with the Illustrator's Gallery in London, 1975 and continuing with gallery showings in Denmark, England, and Scotland. In 1998 a traveling exhibit of art from Scotland shown at the Forbes Collections Galleries, New York, included his work.

**Sources**: www.art-fromscotland.com, email from the artist December–January 2005–2006

**Published Work**
**Collections/Anthologies**
**(various contributing artists)**

*The Flights of Icarus* (Dragon's World, Ltd, 1977), *Heroic Dreams* (Dragon's World Ltd, 1987).

BOOKS ILLUSTRATED INCLUDE: *An Age* (Sphere, 1972), *Ancient Solitary Reign* (Grafton, 1989), *Astra And Flondrix* (Pantheon, 1976), *Bannister's Chart* (Collins, 1984), *Barefoot in the Head* (Granada/Panther, 1979), *Behind the Walls of Terra* (Sphere, 1975), *Best Science Fiction of the Year 1* (Peacock, 1978), *Book of the Beast* (Unwin, 1989), *Book of the Damned* (Unwin, 1989), *Book of Imaginary Beings* (Penguin, 1974), *A Canticle for Leibowitz* (Orbit, 1997), *Crystal World* (Panther, 1978), *Dandelion Wine* (Panther, 1977), *Daughter of Regals* (Collins, 1984), *Day Million* (Pan, 1979), *Do Androids Dream of Electric Sheep* (Panther, 1972), *Echo Round His Bones* (Granada/Panther, 1979), *Empire of the Eagle* (Tor, 1993), *Enchantress* (Bantam, 1985), *Encyclopedia of Fantasy* (Orbit, 1997), *Fantasms and Magics* (Granada/Mayflower, 1978), *First Chronicles of Thomas Covenant the Unbeliever: 1 Lord Foul's Bane; 2 The Illearth War; 3 The Power That Preserves* (Fontana 1989, Omnibus issue, 3 vols, 1993), *Far Pavilions* (St. Martin's Press, 1978), *Flying Saucer Vision* (Sphere, 1977), *Forever King* (Millennium, 1992), *Fortress in the Eye of Time* (HarperPrism, 1995), *The Fuse* (Penguin, 1984), *Gardens of Delight* (Corgi, 1982), *Gates of Creation* (Sphere, 1973), *Gatherer of Clouds* (DAW, 1992), *Golden Apples of the Sun* (Panther, 1977), *The Golden Bough* (Macmillan, 1976), *Green Eyes* (Ace, 1990), *Grimius* (Panther, 1977), *Helliconia* (HarperCollins/Voyager, 1996), *Hollywood Nightmare* (Sidgwick & Jackson, 1973), *Hook: 1 Whirlpool of Stars; 2 Boosted Man; 2 Star City* (NEL, 1974), *Houses Without Doors* (Grafton, 1990), *The Illustrated Man* (Panther, 1977), *Immortality, Inc*. (Peacock Penguin, 1978), *The Land Beyond* (Grafton, 1992), *Land of Dreams* (Grafton, 1988), *Lavondyss* (Grafton, 1990), *Lord Hamlet's Castle*

(Grafton, 1988), *Lords of Vaumartin* (Gollancz, 1989), *Lord of Light* (Granada), *Lovecraft's Book* (Grafton, 1987), *Mace of Souls* (Grafton, 1990), *Man Plus* Gollancz, 1987), *Maker of Universes* (Sphere, 1973), *A Man Rides Through* (Fontana, 1989), *The Mirror of Her Dreams* (Fontana, 1987), *Moreau's Other Island* (Granada, 1985), *Mysterious Island* (NEL, 1972), *Mythago Wood* (Grafton, 1986), *A New History of Torments* (Hutchinson, 1982), *Night Fantastic* (DAW, 1991), *Nova Express* (Panther/Granada, 1978), *Orsinian Tales* (Granada, 1978), *Pavane* (Panther, 1974), *Penultimate Truth* (Panther, 1978), *Philosopher's Stone* (Panther, 1974), *Planet of Adventure: 1 City of the Chasch, 2 Servants of the Wankh, 3 The Dirdir, 4 The Pnume* (Mayflower, 1974, 1975, 1976), *Planet of Exile* (Tandem, 1972), *The Practice Effect* (Bantam, 1984), *A Private Cosmos* (Sphere, 1973), *Orsinian Tales* (Granada, 1978), *Other Days, Other Eyes* (Pan, 1974), *Reave the Just and Other Tales* (with Kevin Jenkins: HarperCollins/Voyager, 1998), *Return of Nathan Brazil* (Penguin, 1989), *The Second Chronicles of Thomas Covenant, the Unbeliever: The Wounded Land; The One Tree; White Gold Wielder* (Fontana, 1989, Omnibus 3 Vols Fontana, 1984), *Secret of the Ages: UFO's from Inside the Earth* (Panther, 1976), *Shadow of His Wings* Grafton, 1988), *The Shishi* (Grafton/Collins, 1990), *Sky Shroud* (Penguin, 1981), *Something Wicked This Way Comes* (Panther, 1977), *The Squares of the City* (Fontana/Collins, 1977), *Sunrise on Mercury* (Pan, 1986), *The Sword and the Flame: Variations on a theme of Sir Thomas Malory* (Macmillan, 1978), *Tairo: The Great Elder* (Grafton/Collins, 1991), *The Takeover* (Macmillan, 1976), *Tales from the White Hart* (Sidgwick & Jackson, 1976), *Telepathist* (Fontana. 1978), Terminus (Penguin, ), *Tetrarch* (Paladin, 1989), Till We Have Faces (Collins, ), *Touch of Infinity* (Coronet, 1976), *Urth of the New Sun* (Gollancz, 1987), *Walter and the Resurrection of G.* (Headline, 1995), *Wars of the Well: 1 Exiles at the Well of Souls, 2 Quest for the Well of Souls, 3 Twilight at the Well of Souls* (Penguin, 1982, 1989), *Whores of Babylon* (Grafton, 1988), *A World Between* (Arrow, 1980), *The World from Rough Stones* (Knopf, 1975), *The World, the Flesh and the Devil* (Hutchinson, 1985).

## Gorey, Edward St. John

(February 22, 1925–April 15, 2000) American artist. Born in Chicago, Illinois, Gorey attended Harvard University. After college, Mr. Gorey began illustrating book covers for Doubleday and working on his own novels, none of which he finished. A prolific writer and illustrator, Gorey was perhaps the most popular illustrator of John Bellairs's books, as well as writing at least 90 books of own and illustrating 60 others . He won a Tony Award in 1978 for costume design for the Broadway production of "Dracula." At the same time, he perhaps became best known in the United States for his illustrations for the opening and closing credits on the PBS television program "Mystery." Gorey's bizarre stories and macabre black-and-white illustrations reflected an elegantly morbid sense of humor in books, on the stage and on television that made him one of the most distinctive American illustrators. Gorey won the World Fantasy Best Artist Award in 1985, and 1989.

In the mid 1980s, Gorey moved to Cape Cod, where he led a small theater troupe. There have been several theatrical anthologies of Gorey's work, including one called "Amphoragorey," a musical presented in 1999 in Provincetown, Massachusetts. A musical review, "The Gorey Details" featuring stories by Gorey was performed posthumously at the Century Center for the Performing Arts, in Manhattan, New York, in October 2000. Earlier in that year, it was announced that Gorey would be a recipient of the Lifetime Achievement Award from the Horror Writer Association in May.

Gorey lived most of his adult life in a 200-year-old 15-room house in Yarmouth Port, Massachusetts, amid a "cosmic disarray" which included hundreds of stories and sketches, some finished, some unfinished, which were discovered by his executors after his death in closets and crannies (in Gorey's words) "beneath the floor, behind the door — and possibly up the chimney." (Gussow, NYT). A gentle man, if eccentric, throughout his life Gorey also had "a great affinity for creatures other than human and lived with an entourage of cats." (Gussow, *ibid.*) After his death these were given to cat-loving friends and relatives. The primary beneficiary of his estate is a charitable trust to be established for animals and other creatures. Gorey died near his Cape Cod home after suffering a heart attack earlier in the week.

**Sources:** Gussow, Mel. Gorey Obituary published in *The New York Times*, 10/16/2000: Edward Gorey tribute site at http://www.geocities.com/SoHo/Square/3441; Gorey gallery and list of works: http://www.goreyography.com

### Collections and Anthologies (various contributing artists)

Gorey, Edward. *The Listing Attic* (Duell, Sloan and Pearce-Little, Brown, 1954), Gorey, Edward. *The World of Edward Gorey* (Abrams, 1996).

BOOKS ILLUSTRATED INCLUDE: *Beast Under the Wizard's Bridge* (Dial, 2000), *The Bell, the Book, and the Spellbinder* (Dial, 1997), *Best of John Bellairs* (Barnes & Noble, 1998), *Black Hearts in Battersea* (Houghton Mifflin, 1999), *Cold Hand in Mine* (Scribners, 1975), *Cold Shoulder Road* (Delacorte, 1996), *Cuckoo Tree* (Houghton Mifflin, 2000), *Curse of the Blue Figurine* (Dial, 1983), *Dark Forces* (Viking /SFBC, 198), *Dark Secret of Weatherend* (Dial, 1984), *Dido and Pa* (Houghton Mifflin, 2002), *Doom of the*

*Haunted Opera* (Penguin/Dial, 1995), *Hand of the Necromancer* (Penguin/Dial, 1996), *Haunted Looking Glass: Ghost Stories* (NY Review, 2001), *Iron Tonic: or, A Winter Afternoon in Lonely Valley* (Harcourt, 2000), *Is Underground* (Delacorte, 1993), *Lamp From the Warlock's Tomb* (Penguin/Puffin, 1999), *Light Metres* (Putnam/Perigree, 1983), *Mansion in the Mist* (Penguin/Puffin, 1999), *Night Birds on Nantucket* (Houghton Mifflin, 1999), *Penguin Book of Vampire Stories* (Penguin, 1988), *Specter From the Magician's Museum* (Dial, 1998), *Stolen Lake* (Houghton Mifflin, 2000), *Trolley to Yesterday* (Dial, 1989), *Vengence of the Witch-Finder* (Penguin/Dial, 1993), *Willowdale Handcar* (Harcourt, 2003), *Wolves of Willoughby* Chase (Delacorte, 2000), *Wrath of the Grinning Ghost* (Dial, 1999), *Three Hearts and Three Lions* (Doubleday/SFBC, 1961), *Vampires* (Doubleday/SFBC. 1987).

## Gould, John Fleming

(February 14, 1906–May 26, 1996) American artist. Born in Worcester, Massachusetts, Gould studied at the Tiffany Foundation and graduated from Pratt, where he then taught for twenty-two years. He also taught at the Newark School of Fine and Industrial At, and gave classes at the Bethlehem Art Gallery.

By the age of twenty-four, Gould was living in Brooklyn, New York and working as a magazine illustrator for the pulps — and was one of the most prolific artists ever to do art for those publications. Primarily an interior artist, he produced nearly twelve thousand illustrations, mostly for adventure and detective pulps of the 1930s and 1930s. Hr was one of the leading illustrators for Popular Publications and its many single-character pulps like *The Spider* and *Operator 5*. In 1930 he did most of the illustrations for *Astounding Science Fiction*, continuing from its first issue for nearly two years until other artists began working for the pulp.

After leaving the pulps, Gould began illustrating for *The Saturday Evening Post*. He later did artwork for many other major magazines and prepared numerous national advertisements. His watercolors are well known and held in many private collections and museums.

**Sources:** Ancestry.com. 1930 United States Federal Census; Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2002, 2007; Weinberg, 1988

### Published Work

ASF: 1930 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1931 (1, 2, 4)

## Gould, Robert

(1952) American artist. Originally from Massachusetts, Gould received a Bachelor's Degree of Fine Arts from Massachusetts College of Art in 1974, majoring in Art Education with a minor in Literature and Film. His roots as a mythic artist, whose work is inspired by the Romantic art of nineteenth-century pre–Raphaelite painters, and the mystic symbolism of painter Sir Edward Burne-Jones, stem from his college years. His roommate was Thomas Canty*, and together the two would champion an unusual art movement called New Romanticism, blending medieval and late 19th century symbols, ideas, and working methods with distinctively modern draftsmanship. Later the group included Eric Kimball, Barry Windsor-Smith* and Jeffrey Jones*. During his time at college, he and three other artists published New Legends, the first commercially successful underground comic book published in Boston. After graduating, Gould continued in the comic book field, supplying work to Marvel and other comic publications. Gould and writer Eric Kimball then formed the company, Two Man Horse, and published numerous works inspired by their love of Pre–Raphaelite art and philosophy. In 1976 they were commissioned by StarReach Publications to create "The Prisoner of Pan Tang" — an original comic book story based on Michael Moorcock's widely popular *Elric of Melnibone* book series. The story won numerous awards and established Gould as a notable illustrator for Moorcock's tragic hero. His work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980).

In 1978 Gould entered the field as book cover designer and illustrator, and in the 1980s made his name with ground-breaking covers for Michael Moorcock's six-volume *Elric of Melnibone* saga, for Berkley Books. His delicate use of watercolors, frequently mixed with pencil and inks, together with a strong sense of design, were very different from the general style of fantasy illustration at the time and proved very popular with readers. Gould redesigned Moorcock's entire fantasy publishing line of books, and these and other covers for publishers earned him several awards, including the World Fantasy Award for Best Artist in 1987. In 1981 Gould founded Cygnus Press with partner Marc Halperin to publish high quality fine art prints and drawing portfolios by fantasy artists. Cygnus produced "The Drawing Collection," a series of four boxed reproductions of pencil drawings by Gould, English artists Barry Windsor-Smith* and Alan Lee* and Jeffery Jones*.

In the late 1980's, having always had a strong interest in the visual narrative aspects of film, Gould

left the field of book design and moved from Boston to Los Angeles, California where he worked developing book properties as the vice-president of a film production company, The Lynda Guber Organization (LGO). He worked for the company for six years, during which time under a production deal at Sony Pictures Entertainment he was responsible for selecting and developing film projects such as *Mythago Wood*, based on the novel by Robert Holdstock, *Faerie Tale*, based on the book by Ray Feist, *Borderlands*, a television pilot based on the book series created by Terri Windling, and *Dinotopia*, based on the best selling book by Jim Gurney*, which was the signature project of Gould's tenure at Sony. Gould's experience with the studio development process and his working relationship with Brian Froud* (Gould contributed to the creation of Froud's *Lady Cottington's Pressed Fairy Book*), led to LGO representing Froud for a time for all publishing, licensing and entertainment matters. Gould has worked with several major entertainment companies in film, television, and licensing, among them: Columbia Pictures, TriStar Pictures, Columbia TriStar Television, The Jim Henson Company, Sony Animation, Hasbro Toys, and others.

In 1999 Gould founded an arts management company, Imaginosis, that works with writers and artists to collaboratively develop properties with transmedia applications, which was extended in 2005, to include Imaginosis Publishing. Imaginosis projects include the various faery books of Brian and Wendy Froud, *The Katturan Odyssey* created by *Star Wars* designer Terryl Whitlach, and most recently, Gerald Brom's *Plucker*. Gould also serves as vice-president of the children's charity Education First! in Los Angeles. Gould is the producer with Emilio and Kelly Miller-Lopez of The Faerieworlds Festival, a musical and theatrical event created in 2002 inspired by the *World of Froud*. Gould speaks on fantasy, myth, media and the role of the artist in culture at various film and culture conventions and education institutions the U.S..

**Sources**: www.endicott-studio.com; www.imaginosis.com; www.worldoffroud.com; Windling, Terry. *Journal of Mythic Arts* Spring, 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *An Alien Heat* (Ace, 1987), *Avaryan Rising trilogy: #1 Hall of the Mountain King; #2 Lady of Han Gilen; #3 Fall of Princes* (Tor, 1988), *Back from the Dead* (DAW, 1991), *Bane of the Black Sword* (Berkley, 1984), *Bloodseed* (Unwin, 1988), *Chronicles of Castlebrass: #1 Count Brass; #2 Champion of Garathorm; #3 Quest for Tanelorn* (Berkley, 1985), *City in the Autumn Stars* (Berkley/Ace, 1987), *Corum: #1 Knight of the Swords; #2 Queen of the Swords; #3 King of the Swords; #5 Oak and the Ram* (Berkley, 1986*), Crystal and Steel* (Unwin, 1988), *Dark of the Gods* (Meisha Merlin, 2000), *Dragon in the Sword* (Ace, 1987), *Dreamthief's Daughter: A Tale of the Albino* (American Fantasy, 2001), *Elric of Melnibone* (Berkley, 1983), *Elric Saga Part I, II, III* (Doubleday, 1983, 1984) *Gods of the Greataway* (Houghton Mifflin, 1984), *Indigo* (Tor, 1989), *The Grand Adventure* (Berkley, 1984), *The Green Man* (Headline, 1989), *Hall of the Mountain King* (Tor, 1988), *Infanta* (Unwin, 1989), *Inferno* (Tor, 1989), *Messiah at the End of Time* (Ace, 1989), *Mirage* (Tor, 1988*), Nemesis* (Tor, 1989), *Nocturne* (Unwin, 1989), *Philip Jose' Farmer's the Dungeon: Vol. 1 The Black Tower, Vol. 2 The Dark Abyss, Vol. 3 Valley of Thunder, Vol. 4 Lake of Fire, Vol. 5 Hidden City* (Bantam Spectra, 1988, 1989, 1990), *Phoenix Fire* (Unwin, 1989), *Queen's Gambit Declined* (Popular Library, 1989), *Revenge of the Rose* (Ace, 1991), *Sailor on the Seas of Fate* (Berkley, 1984), *Silver Warriors* (Berkley, 1986), *The Skrayling Tree* (Warner, 2003), *Stormbringer* (Berkley, 1985), *Unicorn & Dragon* (Avon, 1987), *The Vanishing Tower* (Berkley, 1983), *Weird of the White Wolf* (Berkley, 1984).

## Graef, Robert A.

(September 26, 1879–May 15, 1951) American artist. Robert Arthur Graef was born and brought up in Brooklyn, New York and spent most of his life as a resident of that borough, Graef always wanted to be an artist, and at the age of ten his first published art appeared in the pages of a Brooklyn newspaper. He studied at the Pratt Institute and received a degree from the School of Art and Design in 1896. As Weinberg related in his biography, "on graduation, the art director at the school got Graef a job working for working for a prominent stained-glass-window operation, but after three days on the job, Graef resigned and became a freelance artist." (p. 135).

Now recognized as one of the more important artists specializing in fantastic subject matter in general fiction pulp magazines in the early days of the genre, Graef started his career by illustrating a variety of magazine and book covers. He did freelance illustration for *Boy's Life* and drawings for the children's page of *Delineator* magazines, among others, working in Chicago, Buffalo, Boston, Texas, and New York. He began working for the Munsey chain of magazines, especially *The Argosy*, in the late 1920s. By that point, Graef had been married to Ethel L for more than ten years, and had two sons, Frederick L. (1909–1996) and Robert L. (1914–2002). Weinberg notes that Graef was one of the first artists that the editors of *Argosy* specifically mentioned as being their specialist in portraying beings and beasts that inhabit other planets. By the 1930s he had developed his mature artistic style, and his work was far superior to anything being published by the science

fiction magazines. He was capable of great design, and was a fine painter of people and alien monsters without resorting to cartoon-style illustration. Graef's covers featured action and drama, a good feel for color, and what has been called "robust anatomy." Animals were a specialty of Graef's, which made him popular with his editors for the depiction of aliens. Unlike other illustrators of the time, Graef generally preferred to work in watercolor and gouache rather than in oils.

For *The Argosy*, Graef painted covers for some memorable novels and stories, including Murray Leinster's "The War of the Purple Gas" (1934) and Otis Adelbert Kline's "Maza of the Moon" (1929) and "Planet of Peril" (1929), which featured a terrific dinosaur-like creature. Other notable covers include "A Brand New World" (1928), "Burn Witch Burn" (1932), "Caves of Ocean" (1931), "The Earth Shaker" (1933), "Flood" (1933), "Jan of the Jungle" (1931), "The Jungle Rebellion" (1932), "The Prince of Peril" (1930), "Princess of the Atom" (1929), "The Radio Flyers" (1931), "The Radio Gun Runners" (1930), "The Radio Menace " (1930), "The Radio War" (1932), "The Sea Girl" (1929), "The Shadow Girl" (1929), and "Tama of the Light Country" (1932). Several hardcover publishers during the same time period used the cover paintings from *Argosy* for novels that they reprinted from that magazine. Thus a number of Graef paintings for science fiction novels later appeared as dustjacket art on hardcover editions of those same novels. In 1976, Graef's illustrations were also seen in the first American edition of an early (1911) German boy's book, *Distant Worlds: The Story of a Voyage to the Planets*, published by Hyperion Press.

**Sources**: OAK (Otis Adelbert Kline) Art Gallery at www.erbzine.com/mag4/0442.html; Ancestry.com. 1910 United States Federal Census; 1930 United States Federal Census; U.S. World War II Draft Registration Cards, 1942 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2002, 2006, 2007; Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Planet of Peril* (A. C. McClurg, 1929), *The Prince of Peril* (A. C. McClurg, 1930), *The Sea Girl* (A. C. McClurg, 1930).

MAGAZINES ILLUSTRATED INCLUDE:
PS: 1942 (winter)

## Grant, Melvyn

(b. April, 1944) British Artist. Grant, who signs his work as "Melvyn" was born in London, England and studied at the Brassey Institute of Fine Arts, Hastings, Sussex, 1960–1964. He had the distinction of being the only student to attend the school at the early age of twelve, although he did not go beyond achieving an "Advanced" GCE level. Despite the urging of his teachers to stay on and acquire further qualifications he left the school at 18, finding the style of work that was encouraged by the environment there ("bus queues on a rainy day, with much use of grey") lacking in inspiration. He left the art field for a time, and studied electronics and worked in a variety of short-term jobs. He designed and built several unusual electric guitars and "played some good Rock and Roll." Finally, he returned to his art career, finding that historical, science fiction and fantasy illustration suited a "nonconformist with a Bohemian attitude," as Grant describes himself.

Although his approach to painting is firmly rooted in traditional Fine Art, Grant found that in fantasy art he could give full vent to his imagination. He is a prolific artist who is expert at portraying prehistoric animals and imaginary leviathans, with a strong mastery of figure work (Earthly or otherwise). While favoring fantasy and horror assignments, Grant is versatile and has worked in other genres: children's books and posters, romance, and general fiction. He has worked for virtually all the major book publishers in the U.K., Europe and the U.S., and while he prefers literary commissions, his art has also been used in advertising, animated films, prints, gift designs and record sleeves. Until recently, Grant worked entirely in oils on stretched canvas or canvas board, but he also now works in oil on masonite, and wood panel. He is a perfectionist, and thorough in his preparation: he researches the subject matter well, and like the Old Masters, often formulates his own mediums and grinding pigments to create unique paints. A selection of his best earlier work was published in *The Flights of Icarus* (Dragon's World, 1977) and *The Fantastic Planet: A World of Magic and Mystery*, part of the *Galactic Encounters* series by Steven Caldwell (Intercontinental, 1980).

Recently, Grant began using a computer to develop his ideas, although his artwork still starts with a sketch. As he puts it, he has "simply swapped paint and canvas for pixels and screen," saying that "The beauty of painting on a virtual canvas is that it is possible to mix mediums in a way that would not work in the physical world." But "most important," he says, he "does not have to wait for the damn paint to dry."

Grant lives and works on the coast in the Southeast of England.

**Sources**: www.melgrant.com; e-mail from the artist July 2005.

### Collections/Anthologies (various contributing artists)

Dean, Martyn. *Dream Makers: Six Fantasy Artists at Work*. (Dragon's World Ltd., 1988), *Worlds at War*. (Intercontinental, 1980)

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Adventures of Una Persson and Catherine Cornelius in the Twentieth Century* (Grafton, 1986), *Arabesques* (Pan, 1988), *Bare-Faced Messiah* (Sphere, 1988), *Bartimaeus Trilogy: Book Two: The Golem's Eye* (Miramax/Hyperion, 2004), *Behind the Walls of Terra* (Sphere, 1978), *Black Magic* (Granada, 1983), *The Black Mountains* (Universal, 1971), *The Boys from Brazil* (Michael Joseph, 1976), *The Bull Chief* (Sphere, 1977), *The Burning Eye* (Hodder & Stoughton, 1960), *The Burning Stone* (Little, Brown/Orbit, 1999), *Byzantium's Crown* (Pan, 1987), *Cautionary Tales* (Granada, 1983), *Changeling Earth* (Universal, 1978), *Chernevog* (Mandarin, 1991), *Children of the Dawn* (Warner, 1996), *Circle of Magic #5: The Prisoners of Bell, Circle of Magic #6: The High King's Daughter Castle* (Troll, 1990), *Companions on the Road* (Beaver Books, 1988), *Conan the Swordsman* (Sphere, 1978), *Crown of Kings* (Puffin, 1985), *The Crucible of Time* (Legend, 1990), *Dancer from Atlantis* (Sphere, 1977), *Dark Journey* (Bantam, 1991), *The Dark is Rising* (Puffin, 1994), *Darkover Landfall* (Arrow, 1978), *Darksong Rising* (Orbit, 2001), *Dawn's Uncertain Light* (Grafton, 1992), *Deryni Checkmate, Deryni Rising, High Deryni* (Legend, 1989, 1990), *Deathtrap Dungeon* (Icon, 2002), *Dinosaur Planet* (Futura, 1978), *Dogsbody* (Collins, 2000), *The Door Through Space* (Arrow, 1979), *The Dream Master* (Methuen, 1985), *East of Midnight* (Beaver, 1988), *Eden's Eyes* (Pan, 1989), *The Fallible Fiend* (Sphere, 1978), *False Dawn* (Granada, 1981), *Flash Gordon: The Time Trap of Ming XIII* (Star, 1977), *Floating Dragon* (Grafton, 1993), *Floating Worlds* (Sphere, 1978), *The Forbidden Zone* (NEL, 1994), *Freeway Warrior 1, 2, 3* (Berkley, Arrow, 1989), *A Funeral for the Eyes of Fire* Sphere, 1978), *God of Tarot* (Granada, 1982), *Gates of Creation* (Sphere, 1982), *The Golden* (Millennium, 1993), *The Great Hunt* (Orbit, 1991), *The Harrowing of Gwynedd* (Legend, 1990, Hearne 1993), *The Heritage of Hastur* (Arrow, 1987), *The High King's Daughter* (Troll, 1990), *Horror: 100 Best Books* (NEL, 1992), *The House of C'Thulhu* (Headline, 1991), *Houses Without Doors* (Grafton, 1993), *Ill Met in Lankhmar/The Fair in Emain Macha* (with Sam Rakeland (Rick Berry), Tor, 1990), *Jesus on Mars* (Sphere, 1982), *Keepers of the Misty Time* (Warner, 1994), *Khare — Cityport of Traps* (Wizard, 2003), *King's Dragon* (Legend, 1997, Orbit, 1998), *A Knight of Ghosts and Shadows* (Sphere, 1978), *The Land Leviathan* (Mayflower, 1981), *The Last Unicorn* (Penguin/ROC, 1991), *The Magic Labyrinth* (Granada, 1981), *Makers of the Universe* (Sphere, 1980), *Manstopper* (Grafton, 1991), *The Mark of the Cat* (Legend, 1992), *Mother Earth, Father Sky* (Avon, 1990) *Moorcock's Book of Martyrs* (Mayflower/Granada, 1981), *The Nightchurch* (Granada, 1983), *Night's Master* (Hamlyn, 1981), *Nightworld* (NEL, 1992), *The Oak and the Ram* (Mayflower, 1981), *The Odyssey of Tegne: 1 Tegne Warlord of Zendow, 2 The Killing Blow* (Sphere, 1989, 1990), *Panic* (Hodder & Stoughton, 1995), *The People of the Wind* (Sphere, 1977), *The Planet Savers* (Arrow, 1978), *Prince of Dogs* (Orbit, 1998), *The Prisoners of Bell Castle* (Troll, 1990), *A Private Cosmos* (Sphere, 1982), *Queen's Blade* (Pan, 1988), *Red Mars* (HarperCollins, 1992), *The Road to Hell, Rosemary's Baby*, *Rusalka* (Mandarin, 1990), *The Sailor on the Seas of Fate* (Granada, 1981), *The Seven Serpents, Shadowland* (Grafton, 1993) *The Shadow Sorceress* (Orbit, 2002), *The Shattered Chain* (Wizard/Arrow, 1978), *Sheep* (Corgi, 1994), *Soldier of the Mist* (Futura, 1987), *The Soprano Sorceress* (Orbit, 1998), *Sorcery in Shad* (Headline, 1991), *Sowers of the Thunder* (Sphere, 1977), *Space Vikings* (Sphere, 1977), *The Spellsong War* (Orbit, 1999), *Star of Danger* (Arrow, 1980), *The Steel Tsar* (Granada, 1981), *Stonehenge* (Sphere, 1977), *Swansong* (Sphere, 1987), *Sword of the Gael* (Sphere, 1977), *The Tarot Trilogy: 3 Faith of Tarot* (Granada, 1982), *Tarra Khash: Hrossak!* (Headline, 1991), *This Immortal* (Methuen, 1985), *Tigers of the Sea* (Sphere, 1986), *Time of the Fourth Horseman* (Granada, 1982), *Thunder Road* (NEL, 1985, Hodder & Stoughton, 1995), *Three Complete Novels* (Wings, 1994), *A Very Personal Computer* (HarperCollins, 1995), *The Winged Man* (Headline, 1993) *The Winter Players* (Beaver, 1988), *Wolfen* (Coronet, 1992), *The Woman of Flowers* (Pan, 1987), *Young Blood* (Simon & Schuster, 1992), *Yvgenie* (Mandarin, 1992), *The 30th Pan Book of Horror Stories* (Pan, 1989).

GAMES ILLUSTRATED INCLUDE: *Captain Fizz and the Blaster-Trons, Ballistix* Computer game (Psygnosis, 1988), *Heroes for Wargames* illustrated guidebook (Paper Tiger, 1986)

MEDIA ILLUSTRATED INCLUDE: *Iron Maiden: Fear of the Dark* album cover (Sanctuary Music, 1992), *Judas Priest: Rocka Rolla* album cover (Gull Records /UK, 1974), *Judas Priest: Hero, Hero* album cover (Gull Records/UK, 1981), *Magnum: Anthology* album cover (Castle, 2002), *Tank: Armour Plated* album cover (Castle, 1985), *Uriah Heep: The Collection* album cover (Castle Pie, 1989)

## Gurney, James

(b. June 14, 1958) American artist. Best known for his highly acclaimed *Dinotopia* books, Gurney was fascinated by dinosaurs as a child, and dreamed of discovering lost civilizations. He was born in Glendale, California and graduated from the University of California, Berkeley in 1980 with a degree in anthropology with Phi Beta Kappa honors. While in school he studied paleontology, astronomy, European history, and geology and assisted at the Lowie

Museum of Anthropology by making exact drawings of Egyptian artifacts. His skill in doing such detail work would stand him in good stead when he later produced maps and other drawings for *National Geographic*, and his own projects. After graduating, he pursued his interest in drawing and painting by studying for two semesters at the Art Center College of Design in Pasadena, California. A cross-country trip on railroad boxcars with fellow student and friend Thomas Kinkade led to numerous sketches, and these pieces eventually formed the basis of *The Artist's Guide to Sketching*, published by Watson-Guptill in 1982, which sold thousands of copies.

In 1983 Gurney married another illustrator, Jeannette Lendino, who has since served as his model, costume designer and manuscript note-taker. In the same year, Gurney also became involved in the science fiction field through the Frank Frazetta* and Ralph Bakski animated film project *Fire and Ice* (1983). Gurney worked as a background painter and designer for the movie, painting scenes of jungles and volcanoes in a Hudson River influenced style, some 500 paintings in all. The sword and sorcery subject matter, painted in a realistic heroic-fantasy tradition, got him started with fantasy art and he began working as an artist for science fiction and fantasy paperback covers. His first commission was from the *Magazine of Fantasy and Science Fiction* in 1982. Through the 1980s Gurney illustrated more than seventy book covers, for most of the major paperback publishers. He typically submitted sketches in oil, and completed the finished paintings in oil on canvas or canvas board.

His big break came in 1985 when *National Geographic* invited him to illustrate an article on the explorer Alexander Humboldt. The assignment was followed by many others dealing with historical and mythological subject matter, including explorations of the legends of Jason and Ulysses, and reconstructions of the Kingdom of Kush in Nubia and the civilization of the Etruscans in Italy. These forays into illustrating ancient cultures spurred his dream of discovering a lost city as important as Troy or Machu Picchu. Gurney reasoned that he could always paint such a city, and in his spare time he created "Waterfall City" and "Dinosaur Parade." These two seminal works led to the idea of a lost island where humans and dinosaurs live together in peaceful interdependence. For two-and a half years Gurney immersed himself in the writing of *Dinotopia: A Land Apart from Time* (1992). The book went on to win many awards, and has been published in thirty countries worldwide. It was followed by the sequels *Dinotopia: The World Beneath* (1995), *Dinotopia: First Flight* (1999) and *Journey to Chandara* (2007), all based on the journals of explorer Arthur Denison, who was shipwrecked on the island in 1862. *Dinotopia* also appeared as a three-episode TV miniseries in 2002, produced by Hallmark Entertainment. The production was nominated for seven Emmy awards and was followed by a thirteen-episode television series in the fall of 2002 and a direct to video animation feature in 2005.

Described by writer Alan Dean Foster, whose books Gurney has illustrated, the artist is "a kind and gentle human being in a world that is frequently neither (and who) has no compunction about foreswearing the use of computer graphics in favor exclusively of the brush and palette." (LA Con IV program book, 2006). Neither whimsical nor child-like in execution, yet with those attributes always riding close to the surface, Gurney executes his imaginary scenes with fidelity to their realistic antecedents. To make the dinosaurs and paintings as realistic as possible, in *Dinotopia*, Gurney threw himself into the research, making pilgrimages to dinosaur museums, creating buildings and settings out of cardboard, sculpting dinosaurs, and enlisting his wife, children and neighbors as models who posed in Renaissance-fair costumes. His chief inspirations for the books were J.R.R. Tolkien and Robert Louis Stevenson, to which he added his imagination and long dedication to painting traditional Hudson Valley landscapes.

Dinotopia was featured on the cover of Smithsonian magazine in September, 1995. In 1997 Gurney was commissioned to design a commemorative pane of fifteen stamps *The World of Dinosaurs* for the U.S. Postal service, which were chronicled in a volume called *James Gurney: The World of Dinosaurs* (Greenwich Workshop Press, 1998). Other stamp designs include a postal card, 1988 and a 37cent stamp, 2004. He has also illustrated several articles in *National Geographic* and *Discover* magazines about new discoveries in dinosaur science.

Gurney has won multiple awards for his artwork, including two Hugo awards (1993, 1996), seven Chesley Awards, the World Fantasy Award (1993), and many gold and silver medals from the Society of Illustrators (NY) and Spectrum. He was Artist guest of honor at the 2006 Worldcon in Los Angeles, California. His work has been featured in numerous group and solo museum exhibitions, among them a solo exhibit hosted by the Smithsonian National Museum of Natural History, in 2002, which presented over forty works from *Dinotopia*. The exhibit traveled to venues in Switzerland, and France and to the Norman Rockwell Museum in Massachusetts in 2006. Gurney's *Dinotopia* art has been made available in limited edition prints, wall sized murals, and other products. The artist maintains a busy schedule of public appearances and exhibitions of his work, as well as actively continuing to paint personal works, primarily traditional landscapes.

In 1984 Gurney and his wife moved to the Hudson Valley of New York State where they live with their two sons, Dan and Franklin.

**Sources:** correspondence from the artist March 2005 and website www.dinotopia.com; "Dreamweavers" exhibition brochure, Charles Vess and Cindi DiMarzo co-curators, November 5–Jan 1, 1995, William King regional Arts Center, Abingdon, VA; Foster, Alan Dean. Quantum Elegance: James Gurney, An Appreciation." *LA Con IV* program handbook August 23–27, 2006 pp. 23–30; Gurney, James. "Terrible Lizard Dream Kingdom" in: Hintz, Carrie and Ostry, Elaine, eds. *Utopian and Dystopian Writing for Children and Young Adults* (Routledge, 2003). Mann, Geoffrey. "Darwin of Dinotopia" gallery article in: *Science Fiction Age*. January 1993; Meyers, Ric. "Return to Dinotopia" gallery article in: *Realms of Fantasy*, December 1995; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: (with Thomas Kinkade). *The Artist's Guide to Sketching* (Watson-Guptill, 1982), *Dinotopia: A Land Apart From Time* (Turner, 1992), *Dinotopia: the World Beneath* (Turner, 1995), *Dinotopia: First Flight* (HarperCollins, 1999) and *Journey to Chandara* (Andrews McMeel Publishing, 2007).

BOOKS ILLUSTRATED INCLUDE: *43,000 Years Later* (NAL/Signet, 1958), *Alejandra Variations* (Ace, 1984), *Annals of Klepsis* (Ace, 1983), *Architect of Sleep* (Ace, 1986), *Argonaut Affair* (Ace, 1987), *Armor* (DAW, 1990), *Atlan* (DAW, 1985), *Aubade for Gamelon* (Baen, 1984), *Centrifugal Rickshaw Dancer* (Popular Library/Questar, 1985), *Castle for Rent* (Ace, 1989), *Castle Kidnapped* (Ace, 1989), *Castle Perilous* (Ace, 1988), *Citizen Phaid* (Ace, 1986), *City of Sorcery* (DAW, 1984), *Codgerspace* (Ace, 1992), *Cowboy Feng's Space Bar and Grille* (Ace, 1990, Tor, 2003), *Cry Republic* (Ace, 1989), *Cyber Way* (Ace/SFBC, 1990), *Digging Leviathan* (Del Rey/Ballantine, 1984), *Dinotopia Lost* (Turner, 1996), *Dragon* (DAW, 1985), *Epitaph in Rust* (NESFA, 1989), *The Fleet: 1 Fleet; 2 Counterattack; 3 Breakthrough; 4 Sworn Allies; 5 Total War; 6 Crisis* (Ace, 1988, 1989, 1990, 1991), *Flying Dutch* (Ace, 1991), *The Forever* (Ace, 1988), *Forever Man* (Ace, 1986), *Forty Thousand in Gehenna* (DAW, 1983), *Glory Lane* (Ace, 1987), *Hand of Dinotopia* (HarperCollins, 1999), *Homecoming* (Tor, 1984), *Howl's Moving Castle* (Ace, 1989), *Jagged Orbit* (DAW, 1984), *Journey to Fusang* (Popular Library, 1988), *Last Coin* (Ace, 1988), *Magical Beginnings* (DAW, 2003), *Man Who Never Missed* (Ace, 1991), *Maori* (Ace, 1988), *Michaelmas* (Popular Library/Questar, 1986), *Modern Classics of Fantasy* (St. Martin's/SFBC, 1997), *Never the Twain* (Putnam/Berkley, 1987), *New Barbarians* (Ace, 1986), *On Stranger Tides* (Ace/SFBC, 1988), *Out of the Sun* (Tor, 1984), *Paradox Alley* (Ace, 1991), *Phaid the Gambler* (Ace, 1986), *Procurator* (Ace, 1984), *Quest for Cush* (DAW, 1984), *Quozl* (Ace/SFBC, 1989), *Realm of the Gods* (Ace, 1988), *Salvage and Destroy* (DAW, 1984), *Satellite Night Fever* (Ace, 1994), *Sentience* (DAW, 1986), *Serpent* (DAW, 1985), *Some Summer Lands* (DAW, 1986), *Song of Homana* (DAW, 1985), *Starjacked!* (Ace, 1987), *Starrigger* (Ace, 1991), *Stress of Her Regard* (Ace, 1989), *Tartarus Incident* (Ace, 1983), *Trail of Bohu* (DAW, 1985), *Warrior Woman* (DAW, 1985), *Witches of Kregen* (DAW, 1985), *Word-Bringer* (DAW, 1986), *Zanzibar Cat* (Baen, 1984).

MAGAZINES ILLUSTRATED INCLUDE:

F&SF: 1983 (4); 1984 (3, 12); 1986 (11); 1988 (5); 1989 (3); 1990 (3); 2001 (2)

**Misc.:** 2008 *Dinotopia Journey to Chandara* wall calendar (Andrews McMeel, 2007), *Dinotopia* Pop-Up Book (Turner, 1993).

## Gutierrez, Alan

(b. July 11, 1958) American artist. Born in Kansas City, MO, in Gutierrez grew up in Southern California. In his teens his interest in science fiction was sparked by *Analog* and *Fantasy and Science Fiction* magazine covers, by artists such as Frank Kelly Freas*, Rick Sternbach*, and Alex Schomburg*. Then, in 1978, two years after entering Orange Coast Community College in Costa Mesa, CA as a civil engineer major, he became an art major. Suddenly, he says, "I simply knew what I wanted to do with my life." Gutierrez graduated from the Art Center College of Design in Pasadena, CA, with a BFA in illustration in 1982. Gutierrez did not rise through fandom as have many modern SF artists, and attended his first convention in 1980. Before graduation however he made his first cover sale to a small fanzine "Rigel" that paid him $100.

The majority of Gutierrez' cover art was produced in the 1980's and 1990's, using opaque watercolor (gouache) or oils. He worked almost nonstop for publishers such as Tor, Baen, and Ace, with typical covers taking him two or three weeks. Gutierrez has strong feelings about how to construct a painting, and he begins by reading the manuscript to get a feel for it; he prefers to go for the mood of the story rather than illustrating a specific theme. Williamson, in an essay describing Gutierrez, wrote "he always is thinking of the "man on the street" who isn't already familiar with the future worlds of science fiction, and trying to "make the strange familiar, and the fa-

miliar strange." When the mid-list market collapsed in the 1990's, Gutierrez fell in love with the southwest, and moved to Arizona, married his wife Rhonda, and had two daughters, Rachel, and Monica. Gutierrez has survived hard times by doing role-playing game trading cards and covers for magazines such as *Popular Mechanics*. More recent assignments, such as those completed for Sovereign Stone Press, and Impulse Books, were done digitally.

**Sources**: www.alangutierrez.com, includes essay by Jack Williamson, April 2002 [accessed June 2006]

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *After Things Fell Apart* (Berkley, 1985), *Ambassador of Progress* (Tor, 1984), *Armor of Light* (Baen, 1988), *Battle for Terra Two* (Tor, 1986), *Battle Station* (Tor, 1987), *Between the Stars* (Baen, 1988), *Beyond the Dar Al-Harb* (Tor, 1985), *Brothers in Arms* (Baen, 1990), *Biofab War* (Ace, 1984), *Captive Universe* (Ace, 1984), *Chaos Chronicles: #1 Neptune Crossing; # 2: Strange Attractors* (Tor, 1994, 1996), *Chaos in Lagrangia* (Tor, 1984), *Clay's Ark* (Ace, 1985), *Cross the Stars* (Tor, 1984), *Damnation Alley* (Tor, 1984), *Diaspora* (Baen, 1985), *Dragon Season* (Tor, 1991), *Earthblood* (Baen, 1987), *Empress of Earth* (Baen, 1987), *Ethan of Athos* (Baen, 1991), *Fall of Atlantis* (Baen, 1987), *Farside Cannon* (Baen, 1988), *Five-Twelfths of Heaven* (Baen, 1985), *Forge of God* (Tor, 1987), *The Forlorn Hope* (Tor, 1984), *Fortress* (Tor 1987), *Game Beyond* (Baen, 1984), *General's President* (Baen, 1988), *Gilpin's Space* (Ace, 1986), *God Machine* (Baen, 1989), *The Golden People* (Baen, 1984), *Great Kings' War* (Ace, 1985), *Green Brain* (Berkley, 1985), *Hegira* (Tor, 1989), *Helix and the Sword* (Tor, 1984), *Island Worlds* (Baen, 1987), *Jerusalem Man* (Baen, 1988), *LaGrangists* (Tor, 1983), *A Lion on Tharthee* (Baen, 1987), *The Long Mynd* (Baen, 1985), *Lords Temporal* (Baen, 1987), *Man the Worlds Rejected* (Tor, 1986), *Mask of the Sun* (Tor, 1987*), Midas World* (Tor, 1984), *Panglor* (Tor, 1996), *A Passage of Stars* (Bantam, 1990), *Ragged Astronauts* (Baen, 1988), Ranks *of Bronze* (Baen, 1986), *A Reasonable World* (Tor, 1991), *Republic and Empire* (Baen, 1987), *Rogue Powers* (Baen, 1986), *Saturn Alia* (Baen, 1986), *Shards of Honor* (Baen, 1986), *Sideshow* (Baen, 1988), *Space Winners* (Tor, 1986), *Star Trek Deep Space Nine: # 4: The Pet; # 6: Field Trip; # 8: Highest Score; # 9: Cardassian Imps; #10: Space Camp* (Pocket Books, 1994, 1995, 1997), *Starchild Trilogy* (Baen, 1986), *Steel Brother* (Tor, 1985), *Survival!* (Baen, 1986), *There Will Be War # 2: Men of War* (Tor, 1984), *There Won't Be War* (Tor, 1991), *Triplet* (Baen, 1987), *Torch of Honor* (Baen, 1985), *Ugly Little Boy* (Tor, 1989), War *of the Worlds* (Tor, 1988), *Wizard's Bane* (Baen 1989), *Wooden Spaceships* (Baen, 1988).

MAGAZINES ILLUSTRATED INCLUDE:

ABO: 1998 (10)
IASFM: 1989 (3); 1991 (2);
ASF: 1987 (2, 10); 1988 (12); 1989 (5);
FANTASY BOOK: 1983 (5, 8)
MZB: 1992 (spring/summer)

## Hale, Phil

(b. 1963) American artist. Born in the United States, and residing in London, England since the early 1980s, Hale spent relatively little time in commercial illustration before turning his focus on fine arts, in which field he uses the more formal, birth name of Philip Oliver Hale. Apparently self taught, Hale studied under Rick Berry* with whom he collaborated on his first, and seminal art book, *Double Memory* (1993). While never a prolific illustrator, his innovative, visionary/surrealist art style was distinctive enough to gain him name recognition by the 1990s, mainly through his cover paintings for DC comics (*Flinch, Swamp Thing, Vertigo/Hellblazer*), and *Swallow* (IDW) and *Playboy* magazine. His cover for Marvel's *Epic* magazine (December 1985) made comic fans aware of his strange, anatomically elongated, characters with "wild hair" in unusual, distorted physical positions. At the same time, his cover art and interior illustrations for *A Monster at Christmas*, written by Thomas Canty and published by Donald M. Grant, brought him immediate attention within the SF genre. Championed by Robert Weiner, head of that well-known specialty publishing house, Hale illustrated two major specialty Stephen King books, *Insomnia* and the second Dark Tower volume in the series, *Drawing of the Three*. Hale's art focuses almost entirely on the figure, painted loosely, and with a somber cast, in oil. His characters are angular, singular, brooding, tense, and the tension within the image is almost driven by the anatomical distortions brought by bodies performing unusual physical feats: blown upwards, or sideways, or jumping.

Hale has been nominated for Eisner awards, and his painting for *Batman: Legends of the Dark Knigh*t #168 won the Silver Award in the *Spectrum* 11 Annual art awards, 2004. His art was also featured in *Spectrum* 2 and 8 (Underwood, 1995, 2000). Hale won the prestigious British National Portrait Gallery's joint second prize in the BP Portrait Award 2001 and third prize in 2000. He has exhibited his fine art throughout Europe and has undertaken many private commissions. His most recent gallery show was *Mockingbirds/Relaxeder* at the Jerwood Space, London in June 2005. A two book set has been published by Donald M. Grant based on the exhibition.

**Sources:** Allen Spiegel Fine Arts at www.allenspiegelfinearts.com; Donald M. Grant www.grantbooks.com

**Art Collections and Anthologies (various contributing artists)**

Berry, Rick and Phil Hale: *Double Memory: Art & Collaborations* (Donald M. Grant, 1993), Hale, Phil. *Goad: The Many Moods of Phil Hale* (Donald M. Grant, 2001), Hale, Phil. *Mockingbirds/ Relaxeder* by Phil Hale (Donald M. Grant, 2005), Jude, Dick. *More Fantasy Art Masters: The Best Fantasy and Science Fiction Artists Show How They Work* (Watson-Guptill, 2003), *Sparrow: Phil Hale* Art Book 1, 2 (IDW, 2006, 2007).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Borderland: Between the Elflands and the World is a Place Where Magic Runs Amok* (Signet/NAL, 1986), *Bordertown: The Borderland Chronicles* (Roc, 1986), *The Crow: Shattered Lives & Broken Dreams* (Del Rey, 1999), *The Dark Tower II: Drawing of the Three* (Donald M. Grant, 1987), *Elric: The Stealer of Souls* (White Wolf, 1998), *Halo* (Marvel Comics. 2006), *Hong on the Range* (w/ Rick Berry, Darrell Anderson, Walker, 1989), *Insomnia* (Zeising, 1994), *Lunching with the Antichrist* (Zeising, 1995), *A Monster at Christmas* (Donald M. Grant, 1985), *Post Oaks and Sand Roughs* (Donald M. Grant, 1990), *Star Trek: New Worlds, New Civilizations* (Pocket Books, 1999). *Stephen King's the Dark Tower: A Concordance* (Charles Scribner's, 2003), *The Talsiman* (Donald M. Grant, 1984), *The Wild Hunt of the Ghost Hounds* (Ace, 1986).

GAME RELATED ILLUSTRATIONS INCLUDE: *Dark Age: Feudal Lords* card art (FPG, Inc., 1996), *Feng Shui* (Daedalus Games, 1996), *Vampire: The Masquerade: Guide to the Camarilla; Guide to the Sabbat; Midnight Siege* (White Wolf, 1999, 2001).

## Hamann, Brad

(b. July 26, 1954) American artist. Bradford R. Hamann was born and brought up in New York City, where he graduated from Stuyvesant High School in 1972. HeHamann was reading science fiction by the age of nine, and was impressed by the SF/Fantasy work of Michael Whelan*, Wayne Barlowe*, John Berkey*, Vincent DiFate* and Richard Powers*. He was Fine Arts major at SUNY, New Paltz (NY from 1973 to 1974 and then transferred to Parsons School of Design in 1974 to complete his BFA degree, with honors, in illustration, 1977. Hamann became a freelance illustrator almost immediately, and currently operates Brad Hamann Illustration, with a wide range of clients.

Hamann's first science illustrations appeared in 1978, with publication in *Analog* magazine, under the direction of Ben Bova and Herb Stoltz, the art director. He also did work for the last couple of published issues of *Galaxy*, including the next to last cover. Hamann was a major contributor to *Twilight Zone* magazine working with his friend T.E.D. Klein. Other leading publications he provided illustrations for include *The New York Times, Science Digest, Scholastic, U.S. Air*, and *Business Week*. In 1982 Hamann wrote and illustrated *The Science Fiction Design Coloring Book* (Stemmer House Publishing). He stopped contributing SF illustration to *Analog* in 1983 when mainstream clients filled his schedule. Hamann continued to work with a range of traditional media — pencil, pen and acrylics until 1993, in time branching out to advertising art and book cover assignments beyond the science fiction genre. In 2003 Hamann returned to *Analog* after a 20 year hiatus and completed several illustrations, but by then he had made the transition to working digitally, using Adobe Illustrator and Photoshop. Hamann refers to his vector style illustrations as "technopop" and has received significant recognition for them. Examples of his digital art can be seen in *The QuickStart Guide to Adobe Illustrator*, as part of the Digital Gallery on the *Adobe Illustrator 8.0 CD ROM*, and his computer illustration has been profiled in *Step-by-Step Electronic Design*. a full-color monthly newsletter for graphic designers and illustrators. Today, Hamann's commercial client list is extensive, and he does few works in the genre. He teaches digital imaging at Ulster County Community College and has taught computer illustration at Syracuse University and general illustration at Parsons School of Design. Hamann resides in Red Hook, New York with his wife Jane and two daughters.

**Sources**: e-mail from the artist August 2006; www.bradhamann.com; www.darkdesign.com; Syracuse Univ. School of Visual Arts online at http://vpa.syr.edu/isdp/isdp.php?p=faculty&s=1&t=8; ThinkQuest: Interview with Brad Hamann, Professional Illustrator http://library.thinkquest.org [accessed August 2006]

**Published Work**

ASF: 1979 (1, 3, 5, 6, 9, 11, 12); 1960 (3, 4, 9); 1980 (9); 1981 (3, 5, 9, 11); 1982 (1, 3/1, 3/29, 5)
GXY: 1978 (7, 9, 11)
IASFM: 1982 (12, 12/15); 1983 (4, 7)
TZ: 1981 (9, 11); 1982 (1, 4, 5, 12)

## Hampson, Frank

(December 21, 1918–July 8, 1985) British artist. Born in Audenshaw, Manchester, England, Hampson's post-war illustrative creations and designs are credited for influencing generations of artists in the science fiction field in England. The creator of the popular "Dan Dare" comic strip, published in the magazine *Eagle*, "Hampson brought space-age adventure to postwar youth (and) made the comic the most successful such publication in British science fiction history." (Dalby, in Weinberg, p. 140.)

At the age of thirteen, Hampson entered some comic drawings in an art competition run by *Meccano Magazine*, was given a prize, and had his first published cartoon appear the following year. He contributed to the magazine for two years, while after school he delivered telegrams for the Post Office. In 1935 he started working as a counter clerk for the General Post Office, and contributing cartoons to *Post*, the GPO's official magazine. After part-time studies at art school, in 1938 Hampson resigned from the Civil Service, and enrolled fulltime at the Victoria College of Arts & Sciences, where he became friends with another artist, Harold Johns. During World War II both served in the army, Hampson as a driver in the Royal Army Service Corps, taking a commission as lieutenant in 1943. After the war, Hampson married, and in 1946 he and Johns both enrolled at the Southport School of Arts and Crafts. Soon, they were both doing freelance work. In 1948 the Reverend Marcus Morris, a Lancashire vicar who edited his parish's monthly magazine *Anvil*, invited Hampson to contribute illustrations. Morris had ambitions for founding a national Christian magazine, with a special emphasis on material for youngsters that emphasized strong Christian values, to combat the violence of imported American crime and horror comics. Morris and the Hulton Press hired Hampson fulltime, and started a new British comic, *Eagle*— with Hampson responsible for the striking layout and design of the magazine. According to Dalby, Hampson's wife Dorothy came up with the title of the magazine, inspired by the design of their church lectern.

The first *Eagle* went on sale April 14, 1950, with Hampson at first single-handedly writing and drawing the principal strips for his incredibly successful front page serial, *Dan Dare — Pilot of the Future*. Hampson's character, Colonel Daniel MacGregor Dare, chief pilot of the Interplanet Space Fleet, and holder of the Order of the United Nations for his leadership of the Venusian Expedition of 1996, was a perfect hero for the space age. The character Sir Hubert Gascoine Guest (marshal of space and Dare's mentor) was modeled on Hampson's own father, and of *Dan Dare* Hampson said, he "was a projection of all the things he had ever wanted to be." (Dalby, quoted from Weinberg, 1988). Soon, a studio was established for the production of the comic drawings and *Dan Dare* merchandise, with Hampson's old friend Johns and other artists, scriptwriters and scientific advisors (including such talents as Arthur C. Clarke) working together on projects. Hampson supervised the building of scale models of spaceships, space stations and interplanetary cities so that drawings of them would be accurate from any angle — a practice emulated by many SF illustrators today. The years between 1955 and 1959 were the heyday of the *Eagle* studios, and Hampson and his team controlled *Dare* adventures with his side-kick Digby, battling the green-headed evil Mekon, all through the decade, until Hampson retired from the strip in 1959 and turned the character over to Frank Bellamy*. Hampson also worked on a variety of other strips for *Eagle*, such as "The Great Adventurer," "Tommy Walls," "Rob Conway" and "The Road of Courage."

From 1961 to 1964 Hampson did some advertising work and contributed illustrations to *Reveille* and *Radio Times*. He illustrated seven "Ladybird" children's books, 1964–1971, although the last of these, on Winston Churchill, was not published because of Hampson's ill health. After recovering from cancer of the trachea, and working for a time at a graphics technician at Ewell Technical College, Hampson was rediscovered by fans in 1975, and honored with the Yellow Kid Award for a lifetime devoted to comic art, at the International Festival of Comics in Lucca, Italy. In 1976 a new Hampson strip appeared in *Ally Sloper*, about Dawn O'Dare, which lasted for only one episode, but for the work Hampson received the Ally Sloper Award for best British strip artist at the first British Comics Convention. In the late 1970s and early 1980s, several episodes from Eagle were reprinted in book form by Dragon's Dream (UK), and the *Eagle* comic was revived in 1982, but Hampson was not involved. In that same year, Hampson suffered a massive stroke, and he died three years later of stroke, in Epson, England. Hampson's death was marked by an outpouring of tributes and media coverage than any other British science fiction artist, in recognition of his tremendous influence on the field. A posthumous assessment of his life and work was published in 1985, *The Man Who Drew Tomorrow.* A new series of reprints *Classic Dan Dare* was launched by Titan Books (UK) in 2004.

**Sources**: www.dandare.com; www.lambick.net/artists/h/hampson_f.htm; Alastair Crompton: *The Man Who Drew Tomorrow* (Bournemouth: Who Dares Publishing, 1985); Alan Horne: *The Dictionary of twentieth Century British Book Illustrators* (UK: Antique Collectors' Club, 1994). Weinberg (1988).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Dan Dare Pilot of the Future: (1) The Man from Nowhere; (2) Rogue Planet; Reign of the Robots* (Dragon's Dream 1979, 1980, 1981), *Classic Dan Dare: Operation Saturn; Prisoners of Space; Red Moon Mystery, Voyage to Venus* (Titan, 2004, 2005, 2006).

## Hardy, David A.

(b. October 4, 1936) British artist. Born in Birmingham, England David Andrews Hardy studied at the Margaret Street College of Art, Birmingham. As

a teenager was impressed by Chesley Bonestell's *Conquest of Space*, and tried to emulate him by producing "accurate" space art. His first "big break," he says, came in 1954 when a friend showed some of Hardy's paintings to the well-known TV presenter of the world record-breaking *The Sky at Night* BBC series, which inspired generations of British astronomers. Moore asked Hardy to illustrate his new book, *Suns, Myths and Men*, which the artist rushed to complete before joining the RAF for National Service at age eighteen. While in the RAF, Hardy continued painting for Moore, and thus began their long standing collaboration. After military service, Hardy worked for Cadbury's, located near his home ("yes," he says, "doing chocolate boxes, it was good schooling") while illustrating books like *The Sky At Night*, in his spare time. Hardy continued to work with Moore on many similar books over the next twenty years, perhaps the best known of them being *Challenge to the Stars* (1972, revised with new text as *New Challenge to the Stars*, 1978). Some other collaborations with Moore include *The Solar System* (Methuen, 1958), *Space: the Story of Man's Greatest Feat of Exploration* (Natural History Press, 1969), and *Mars: The Red World* (1971). Hardy's aim has always been to depict other worlds as "real places," so that the viewer can place himself in the landscape, feel the textures of the rocks, and so on. He is also an advocate of manned space travel, and feels it is essential for humans, not just robots, to explore the Solar System and the universe. "Generally my work is realistic or even photorealistic, as I feel that only in this way can the viewer obtain a real impression of the character of alien worlds."

He became a freelance artist in 1965, shortly after his daughter Karen was born (who is also an artist). His first SF cover was for the British magazine *Vision of Tomorrow*, for their March 1970 issue. He then began a long association with U.S. science fiction magazines, beginning with *Fantasy & Science Fiction* in 1971, and for the next fifteen years created more covers for that magazine than any American artist. Over the years, Hardy has created more than fifty covers and many interiors for *F&SF*, including those for the long-running series "Bhen the Green Alien" starting in November, 1975. In 1972 Hardy began doing paperback book covers for U.K. publishers such as Sphere, Granada and New English Library (NEL), starting with reissues of books by Arthur C. Clarke. He also did LP & CD cover art for music groups such as Hawkwind, Moody Blues, & Pink Floyd (*Dark Side of the Moon*). In 1974 Hardy began writing and illustrating non-fiction books for both children and adults, with titles such as: *The Earth Tells Its Story* (1967), *The Solar System* (1975), *Rockets and Satellites* (1976), *The Hamlyn Guide to Astronomy* (1978), and *The Fires Within: Volcanoes on Earth and other Planets* (1991). Hardy also has produced illustrations for factual magazines such as *New Scientist, Focus, Astronomy, Sky & Telescope*, and others. His work in film includes *The Neverending Story* (1984) and for TV he has worked on *Blake's Seven, The Sky at Night*, and *Cosmos*. Around 1989 Hardy produced graphics for the computer game *Krystal*. Hardy's work has been shown in numerous exhibitions, among them the London and Stuttgart Planetaria, and the Smithsonian's National Air & Space Museum, Washington, DC.

In 1996 he was elected President of the International Association of Astronomical Artists (IAAA), and in 2001 received its Lucian Rudaux Award for services to astronomical art; as of 2007 he remains involved with the organization, serving as European Vice President. In March 2003 an asteroid was named "davidhardy." A book about his life and work, before and during the early days of space travel, *Hardyware*, appeared in 2001 (Paper Tiger), and in 2003 his first novel, *Aurora*, was published by Cosmos Books. His most recent book with Sir Patrick Moore : *Futures: 50 Years in Space* was published in 2004. It received the Sir Arthur Clarke Award, and was nominated for a Hugo Award. Hardy was previously nominated for a Best Professional Artist Hugo in 1979, and received several nominations for Best Artist from *Locus* magazine, beginning in 1973. He won awards from *Analog* Magazine) for Best Cover Artist, 2003 and for Best Original Art in 1983 and 1985. Hardy began producing space art digitally in the 1980s, and now 90 percent of his art is created that way. His 50th cover for *F&SF* (Oct/Nov, 1998) was the first to be done all-digitally for the magazine.

**Sources**: e-mail from the artist www.hardyart.demon.co.uk; "Brushing the Imagination: And Interview with David A. Hardy and Sir Patrick Moore" Conducted by Sandy Allen, SF Site online www.sfsite.com; Biography online at Space Art Database www.spacearts.info; Biolog in *Analog* magazine, April 1987.

### Collections and Anthologies (various contributing artists)

Barnett, Paul ed. *Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2002), Eisler, Steven (pseud. Robert Holdstock). *Space Wars Worlds and Weapons* (Octopus, 1979), Grant, John (pseudo. Paul Barnett). *The Encyclopedia of Fantasy and Science Fiction Art Techniques* (Titan, 1997), Hardy David and Moore, Patrick. *Futures: 50 Years in Space* re-issued as *50 YEARS IN SPACE: What We Thought Then… What We Know Now* (AAPPL, 2004, 2006), Hardy, David and Morgan, Chris. *Hardyware: The Art of David A. Hardy* (Collins & Brown, 2001). Hardy, David. *Visions of Space* (Dragon's World/Paper Tiger, 1989), Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978). Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976).

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: (published by Worlds Work/Heinemann, except as noted): *Air and Weather* (1977), *Atlas of the Solar System* (1982, Octopus 1986 revised), *The Earth* (Oxford Univ. Press, 1967), *Energy and the Future* (1979), *Light and Sight* (1977), *Rockets and Satellites* (1975), *The Solar System* (1974).

BOOKS ILLUSTRATED INCLUDE: *Chiron* (Birmingham Science Fiction Group, 1993), *Clarke County, Space* (Legend, 1991), *Diamond Dogs* (PS Publishing, 2001), *Galactic Tours* (Proteus, 1981), *Human Front* (PS Publishing, 2001), *Killer* (Tor, 1990), *King David's Spaceship* (Baen, 1991), *Making History* (PS Publishing, 2000), *More Than Superhuman* (NEL, 1975), *New Destinies, Vol. IX* (Baen, 1990), *Orbital Decay* (Legend, 1991), *Overload* (Birmingham Science Fiction Group, 1995), *Oxford Book of Science Fiction* (Oxford University Press, 1993), *Park Polar* (PS Publishing, 2001), *Reality Dust* (PS Publishing, 2000), *Riders of the Purple Wage* (Tor, 1992), *Riding the Rock* (PS Publishing, 2002), *Sands of Mars* (Sphere, 1973), *Science Fiction Writers of the Golden Age* (Chelsea House, 1995), *Second Contact* (Tor, 1990), *Snows of Olympus: A Garden on Mars* (Gollancz, 1994), *The Song of the Book* (Birmingham Science Fiction Group, 2000), *Space 6* (Hutchinson, 1980), *Stars and Stripes* (Hodder & Stoughton, 1998), *Tendeléo's Story* (Firebird/PS Publishing, 2000), *Time and Stars* (Panther, 1975), *UFO'S and Other Close Encounters* (Ladybird, 1997), *Watching Trees Grow* (Firebird/PS Publishing, 2000), *The Year's Best Science Fiction: 18th Annual* (St. Martin's/SFBC, 2001).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1974 (6)

ASF: 1981 (6); 1983 (6); 1984 (7); 1985 (11); 1986 (12); 1987 (3, 4); 1990 (5); 1991 (2, 5); 1992 (3); 2001 (1, 9, 10, 12); 2002 (3, 5, 12); 2003 (3, 5, 12); 2004 (5, 11); 2006 (1/2)

F&SF: 1971 (6); 1972 (5); 1973 (1, 7, 5); 1975 (2, 4, 8, 11); 1976 (1, 5, 6, 9); 1977 (5, 11); 1978 (1, 4, 6, 10, 12); 1979 (4, 5, 8, 12); 1980 (5, 6); 1981 (4, 10); 1982 ( 2, 7, 10); 1983 (5, 11, 12); 1984 (5); 1986 (3); 1987 (1, 5); 1988 (1, 2, 6); 1989: (6, 9); 1990 (8); 1992 (1, 5); 1994 (6, 9); 1996 (2); 1998 (10/11); 2000 (7); 2002 (9); 2004 (4); 2005 (3); 2006 (2)

GXY: 1974 (9)

IASFM: 2000 (6)

IF: 1973 (1/2, 7/8, 9/10); 1974 (1/2)

INT: 1988 (Spring); 1989 (9/10); 1990 (May #35); 1992 (9); 1993 (3); 1994 (7, 11); 1995 (3); 1996 (3, 5)

VoT: 1970 (3, 4, 5, 6, 7, 9)

## Harris, Dell

(b. October 31, 1959) American artist. Harris is an African American artist born in Oktaha, Oklahoma, a small farm town near Checotah, Oklahoma. His given name was Harold Dell Harris, although everyone calls him Dell, including his mother. He entered the field by showing his art at science fiction convention art shows, beginning with a local Okon convention in July, 1980. His first cover was for *Amazing* magazine in 1981, when the editor lived in Arizona. His first paperback cover was for Tor's Robert Silverberg juvenile novel *Across a Billion Years*, in 1983, and he did ink interiors for *Zork* books edited by Harriet McDougal at Tor at about the same time. Harris won The Jack Gaughan Award for Best Emerging Artist in 1989, given to an artist who has become a professional within the past five years. Harris produced a few covers for *Analog* from the mid-to late 1980s, but he was primarily known for his interiors, all in shaded pencil, produced over the 1980's and to early 1990's — while Terri Czesko was the art director. Harris won a Chesley award for Best Interior Illustration in 1985 and twice received nominations, 1987, 1989. He started doing 3-D computer graphics in the early 1990's and worked for Bill Fawcett for a while in Chicago in 1997–1998 on a game project called "Shattered Glass." Since that time he has largely dropped out of the science fiction field.

**Sources**: e-mail from David Lee Anderson, February 2008.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Across A Billion Years* (Tor, 1983), *Cavern of Doom:* Zork No 3 (Tor, 1983), *Conquest at Quendor*: Zork #4 (Tor, 1984), *Dark Conspiracy: A Gathering Evil* (GDW, 1991), *Dark Conspiracy: Evil Ascending* (GDW, 1991), *Dark Space: the Clutches of the Vlathachna* (ICE, 1991), *Man Whose Teeth Were Exactly the Same* (Zeising, 1984), *Twilight Two Thousand* (Plenum, 1990).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Cyberspace: Death Valley Free Prison* (Iron Crown Enterprises, 1989, 1990), *Dark Conspiracy Player's Handbook, 2nd Ed.; Referee's Guide, 2nd. Ed.* (Dynasty Presentations, Inc., 1998), *Earthdawn* (FASA, 1993), *Twilight: 2000* (GDW, 1993), *Shadowrun: Grimoire 2nd Ed.* (FASA, 1992), *Torg: Character Collection; Space Gods* (West End, 1991, 1992).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1982 (9)

ASF: 1986 (11, 12); 1987 (5, 7, 10, 12); 1988 (3, 11); 1990 (2); 1992 (1); 1994 (12); 1995 (2, 4, 7, 10, 12); 1996 (1); 1997 (5, 9): 1998 (2)

IASFM: 1992 (10); 1994 (4); 1995 (3); 1997 (7, 9, 12)

## Harris, John

(b. July 29, 1948) British Artist. Born in London, Harris began painting at 14 and entered Luton Col-

lege of Art at 16. After completing a foundation course, he entered the Fine Art course at Exeter in 1967 to study painting and graduated from there in 1970. After six years, during which time he travelled and studied meditation, he returned to painting full time and began to produce paintings which expressed the preoccupations with scale and space that remain with him to the present day. His first exhibition was a shared show with the artist and architect Nicholas Gilbert Scott, held at the Northcott Theatre in Exeter University, 1977. In the autumn of the same year, Young Artists, an artists' agency specialising in SF and fantasy art, began to represent him. Within a month, the publisher Philip Dunn (Pierrot Publishing) offered him a commission to produce a group of three paintings that would illustrate the science fiction classic trilogy, *Cities in Flight* (featured in *Alien Landscapes*, Pierrot, 1978, various artists). Impressed by the result, in 1977 Dunn commissioned a book of Harris' work that was to be called *Mass*. However, Pierrot went out of business before the book could be published; it was not until 2000 that the book was published by Paper Tiger/ Collins & Brown (UK).

From the late 1970s through the 1980s Harris continued to produce work in the SF genre for the commercial sector, book publishers and corporate clients such as Shell, Imagination, NASA, Phillips Electronics and others who commissioned large scale, atmospheric pieces. A major exhibition (the first one-man show) of the work done during this period was held at Double Vision Galleries in Exeter, in 1984. In 1985 he visited the United States for the first time and was invited by NASA to witness a launch of the space shuttle and record the event in a painting, the first British artist to be thus honored. The painting now hangs in the Kennedy Space Center and is part of the Smithsonian Collection. Much of his self-initiated work during the period began to be collected by wealthy entrepreneurs such as Sir Clive Sinclair (inventor, Sinclair Computers), who has in his collection many large-scale canvases by Harris, some of which were reproduced on the covers of the manuals for the first home computers.

At the beginning of his career, Harris' style of painting most closely resembled that of John Martin, the English Victorian painter of immense canvases, usually depicting scenes of Biblical catastrophe, such as *The Fall of Nineveh*. In his work, Harris strives for a similarly haunting atmosphere and sense of space, while at the same time he has moved away from the smoothness of technique and fineness of detail that typifies Victorian painting. In his looser, fine art style, Harris is in the tradition of predecessors John Berkey* and Paul Lehr*, whose art made a place for a more impressionistic portrayal of the grandeur of the universe and the atmosphere of being in an unknowable and unlimited space.

At the beginning of his career, Harris developed the technique of using shellac inks, layered over body color (gouache). Although this had some beneficial effects (texture, rich color, fine detail), the fragility of the surface, the impermanence of the color (some of these early pictures have almost disappeared) and, above all the rigidity of the process, proved unsatisfactory, Harris turned to acrylic paints, which enabled him to change the image as he worked, and he used that medium for about 10–12 years. But it, too, had drawbacks, among them the necessity of using an airbrush, which he disliked, to gain the effects he sought, and working quickly in order to avoid abrupt or ragged transitions of color. Eventually, in the 1990s he bowed to the inevitable and returned to the tried and tested techniques of oil painting on canvas. He says, "The immense plasticity of the material, the fluidity and controllable drying time all contribute to the essential process of finding and producing the right image."

Since 1995, Harris has broadened his work to include a wide range of subject matter, in a style he calls "Imaginative Realism." It is ideally suited to depict the colossal scale of planetary bodies and future-fantastical concepts and technologies. When not engaged in his own projects he produces commercial work, mainly for book publishers, and he has more than 300 cover paintings to his credit, ranging from collections of travel books to fiction covers. In 1996 Royal Caribbean commissioned a series of large paintings to be displayed in the Windjammer Restaurants of their largest cruise liners. Because he was unfamiliar with the subject matter, classic yachts, his approach was quite different from that normally adopted by marine artists. Typically, marine painters depict boats in great and faithful detail, with the crew, water and weather taking secondary importance: Harris treated those elements with equal respect, creating unconventionally imaginative imagery. He produced six sets of these large yacht paintings as well as pastel drawings of classic figures for Royal Caribbean, and this work has been significant in his development as a painter. Harris has participated in numerous exhibitions both in the U.K. and abroad, and has occasionally shown with groups such as the Brotherhood of Ruralists. He is currently working on a series of personal works in preparation for an exhibition in 2005. Harris continues to live and work in Devon, England. He is married and has two children.

**Sources:** correspondence with agent, Alison Eldred, May–July, 2005; www.alisoneldred.com/

**Collections/Anthologies**
**(various contributing artists)**

Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987), Tiner, Ron. *Mass: The Art of John Harris* (Paper Tiger, 2000).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Age of the Pussyfoot* (Grafton, 1979), *Agent of Chaos* (Franklin Watts, 1988), *Annihilation Factor* (Allison and Busby, 1978), *Aries I* (David & Charles, 1979), *Armies of Memory* (Tor, 2004), *Asimov's Space Shuttles* (NAL, 1987), *Best of Star Trek #12, 13, 14, 15, 16* (ROC, 1987. 1988, 1989, 1991), *Body Mortgage* (Headline, 1989), *The Cazalet Chronicle: #1 The Light Years, #2 Marking Time, #3 Confusion, # 4 Casting Off* (Macmillan, 1995), *Closed System (NAL 1986), Conscience Place* (Dell, 1986), *Corridors of Time* (Century, 1985), *Dhalgren* (Grafton, 1992), *Dark Beyond the Stars* (Tor, 1991), *Double Contact: Sector General* (Tor, 2000), *Double Planet* (Gollancz, 1989*), Down in the Darkness* (Tor, 1998), *Down There in Darkness* (Tor, 1999), *The Dream Maker* (Macmillan, 1993), *Driftglass/Starshards* (Grafton, 1993), *Drunkards Walk* (Panther, 1978), *Earth Made of Glass* (Tor, 1999), *The Einstein Intersection* (Grafton, 1992), *Empire of Two Worlds* (Allison and Busby, 1979), *Ender's Game* (Tor, 1986, 1999), *Eternity* (Gollancz, 1989), *Extraterrestrial Encounter: A Personal Perspective* (David & Charles, 1979), *Fiennders Keepers* (Macmillan, 1996), *Fireball* (William Heinemann, 1987), *Footfall* (Sphere, 1988), *Future Earths: Under South American* Skies (DAW, 1993), *The Gentle Giants of Ganymede* (Grafton, 1989), *Greatwinter Trilogy: #1 Souls in the Great Machine, #2 The Miocene Arrow, #3 Eyes of the Calculor* (Tor, 2000, 2003), *Hospital Station* (Macdonalds/Time Warner, 1996), *Icehenge* (Tom Doherty, 1990), *Jupiter* (Tor, 2000), *Immortality, Inc.* (Tor, 1001), *Kirinyaga* (Del Rey, 1998), *Laser Raid, Light Raid* (Berkley, 1988), *Learning of the World* (Tor, 2004), *The Man Who Ate the World* (Granada, 1979), *A Matter of Metalaw* (DAW, 1986), *Mercury* (Tor, 2004), *A Million Open Doors* (Tor, 1993), *The Mote in God's Eye* (HarperCollins, 1993), *Old Man's War* (Tor, 2005, *The Other End of Time, #2 The Siege of Eternity* (Tor, 1995), *Pebble in the Sky* (Harper, 1992), *Photon: Thieves of Light* (Berkley, 1986), *Ports of Call/Lurulu* (Bookspan, 2004), *Q Colony* (Ace, 1985), *Ringworld , Ringworld Throne* (Orbit/Little, Brown, 1995, 1996) *Rumor of Angels* (NEL, 1984), *Run to the Stars* (Orbit, 1989), *Saturn* (Tor, 2004), *The Sea Change* (Pan, 1995), *The Siege of Eternity* (Tor, 1995), *Silverback* (Hodder & Stoughton, 1996), *Sliver* (Michael Joseph, 1990), *Spartina* (Avon, 1990), *Speaker for the Dead* (Tom Doherty, 1987), *Starfarers* (Tor, 1998), *Starhounds: #1 The Infinite Battle, #2 Galactic Warriors* (Ace, 1985) *Stars Like Dust* (Harper, 1993), *Star Wars: Dark Tide I, Onslaught* (Ballantine, 2000), *Starwolves: #1 Starwolves, #2 Battle of the Ring, #3 Tactical Error, #4 Dreadnaught* (Warner, 1988, 1991, 1993), *Stonehenge Gate* (Tor, 2004), *Strength of Stones/Flesh of Brass* (Ace, 1986 ), *Titan* (Grafton, 1991), *Venus* (Tor, 2000), *Voyage of the Star Wolf* (Bantam, 1990), *Weapons of Chaos, #2 Equations of Chaos, #3 Colors of Chaos* (Ace, 1988), *The Wind from a Burning Woman* (Ace, 1984), *Wintermind* (Bantam, 1984), *Worlds, #2 Worlds Apart* (McDonald, 1985), *Xenocide* (Tor, 1992), *The Year's Best SF 4* (Harper, 1999).

**Misc.:** *Aftermath—T+60*, Space Shuttle Launch (NASA) *Slipstream* Movie poster art (1989)

## Harrison, Harry

(b. March 12, 1925) American artist. Known primarily as a science fiction writer, Harrison is a lifelong and avid science fiction fan who started his career as a comic book and science fiction artist. Born Henry Maxwell Dempsey in Stamford, Connecticut, Harrison's family moved to Brooklyn New York when he was two, and then later settled in Queens. He became a charter member of the Queens, NY chapter of the Science Fiction League at age 13, and met many SF writers through his membership in the Hydra Club in New York. After graduating from Forest Hills high school in 1943 he served in the U.S. Army Air Corps from 1943–1946, returning to attend art school on the GI bill from 1946–1948. Harrison entered the field as a freelancer in 1946, often collaborating with Wally Wood*. Harrison worked for EC Comics and other comics publishers, and produced illustrations for *Galaxy* and other magazines. He married Joan Merkler in 1954, and they moved to Mexico in 1956 — then lived in England, New York, Italy, and Denmark before settling in Ireland in 1975, his mother's native country. From 1958–1968 Harrison wrote the *Flash Gordon* comic Strip. Damon Knight, editor of *Worlds Beyond*, belonged to the Hydra Club and bought art from Harrison and, later, his first short story. In a *Locus* article (March, 2006), Harrison writes that Knight paid him five dollars per illustration, but then gave him $100 for the story he had written, which helped to persuade that his future lay in science fiction text, not art — although he has maintained his interest in that aspect of the genre by collaborating with well-known artists such as Jim Burns* on illustrated essays, or "tours of the future": *Great Balls of Fire* (1977), *Mechanismo* (1978) and *Planet Story* (1980). Along with writing and illustrating Harrison also edited a number of science fiction magazines. For a time he was art director for *Picture Week*.

Once he turned his focus to writing, Harrison became famous for many major works of speculative literature, including *The Stainless Steel Rat* series of

books, the novel *Make Room! Make Room!* (the basis for the movie *Soylent Green*), and the *West of Eden* trilogy. He has won the Nebula Award, the Prix Jules Verne, and the Premio Italia. He was the first President of World SF (1978–1980), and was inducted into the Science Fiction and Fantasy Hall of Fame in Lawrence, Kansas in 2004. In the same year he was awarded the Inkpot Award for Outstanding Achievement in Science Fiction and Fantasy by the Comic-Con International in San Diego. Harrison lives in Ireland. His wife, Joan passed away in 2002; they have two children, a son Todd and daughter, Moira.

**Sources**: "A Brief Biography" 1999, based on an interview conducted by Paul Tomlinson, originally published in *Make Room!* Fanzine April 1985 online at www.iol.ie/~carrollm/hh/bio.htm [accessed May 2007]; "Harry Harrison: When the World Was Young" *Locus* magazine feature article, March 2006, pp. 76–78. Notable Names Database Weblog http://www.nndb.com/people/; Weinberg (1988);

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *The Stainless Steel Rat Saves the World* (Faber & Faber, 1973)

BOOKS ILLUSTRATED INCLUDE: *Fairy Chessmen* (1951)

MAGAZINES ILLUSTRATED INCLUDE:
GXY: 1951 (5)
IF: 1959 (11); 1960 (3)
MSS: 1951 (5, 8, 11); 1952 (5)
SpSF: 1952 (5)
WB: 1951 (1, 2)

## Harrison, Mark Stephen James

(b. February 27, 1951) British artist. Born in Leicester, England, Harrison attended Loughborough Grammar School, and then Charles Keene College, before receiving art training at Loughborough College Of Art and Trent Polytechnic, Nottingham (1970–1973). He received a Vocational Diploma in Graphic Design, with postgraduate education in illustration at Wimbledon School Of Art (1973–1974). His first assignment was a paperback cover *Theophilus North* for Penguin (UK), in May, 1974 while he was still at art college, then worked as a temporary clerk while taking assignments via art agents. He went freelance in 1987, but has representation for jobs in the U.S.

Harrison credits his stylistic versatility to his widely varying artistic influences, which range across Pre-Raphaelite, Symbolist and Orientalist art, as well as Fin du siecle Salon painting, and Art Nouveau. He also is particularly attracted to South East Asian culture, particularly the Balinese, and many of his works show the influences of such exotic coloration combined with late 19th and early twentieth century European romanticism; Alphonse Mucha, Gustave Klimt, Maxfield Parrish, Edmund Dulac, Jean Leon Gerome, to name only a few. Contemporary genre artists that have influenced his fantasy style include Tim White*, Alan Lee*, Michael Whelan*, Jeffrey Jones*, The Hildebrandts*, John Harris*, and Brom*

Since 1982 Harrison has generally used acrylic paints on illustration board for his illustrative work, but at one time or another he has worked in almost every media. When he started in the field he used watercolor, then gouache, then alkyd, and recently for commercial assignments he has begun working digitally or producing works that are part digital/part painted. His strong skills in composition and color, and ability to create detailed but atmospheric landscapes and cityscapes have made him a successful artist across genres and fields of illustration, and have led him to develop more than one distinctive style. He has produced illustrations for a wide range of publishers and products, from mainstream magazines (e.g., *Penthouse*), to record albums (CBS Records, United Artists), to romantic fiction and murder mysteries. His fantasy work was featured in two compilations in the early 1980s, *Realms of Fantasy* (Dragon's World, 1982), and *Lost Realms: An Illustrated Exploration of the Lands behind the Legends* (Dragon's World, 1984). In the 1990s Harrison moved away from his 1980s tight, busy fantasy 'scapes and toward moodier, more dreamy paintings, with a realistic edge and a wider color range. At the same time, he began producing personal, non-illustrative works in pastel and oil, heavily influenced by Klimt and Asian Art, which drew a following strong enough to convince him he should be exploring a more "fine-art" gallery career. He went through a "gold" period in late 1990's-2002 using a combination of acrylic, bronze powders and gold leaf, and he still occasionally experiments with such media.

While Harrison has virtually left illustration to pursue a living selling self-generated fine art paintings through art galleries in the U.K., he still accepts occasional commissions for book jackets, and other projects as they pique his interest; in 2004 he produced a fantastical Oriental landscape for Earl Grey White Tea (Celestial Seasonings packaging illustration). His clients include British and American book and magazine publishers. Harrison has been featured in several *Spectrum* anthologies, and he won the British Science Fiction Award for "Best Artwork of 1991." His work has been shown in the "Images" annual produced by the Association of Illustrators (London 1986), and he was active in showing work at various World Science Fiction and World Fantasy conventions in the United States in the 1990s (Boston, Orlando, San Francisco, New Orleans, Chicago). His goal is to become a full time professional artist selling through galleries internationally.

**Sources**: e-mail from the artist May 22, 2005; Horne, Alan. *The Dictionary of Twentieth Century British Book Illustrators*. U.K.: Antique Collectors Club, 1994.

### Collections and Anthologies (various contributing artists)

Edwards, Malcolm & Holdstock, Robert. *Realms of Fantasy* (Paper Tiger, 1983), Tuttle, Lisa. *Dreamlands* (Dragon's World, 1990).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Aestival Tide* (Corgi, 1992), *Arash Felloran* (Headline, 1996), *The Argonaut Affair* (Headline, 1988), *Art in the War Zone* (Bantam, 1988), *The Assassins of Tamurin* (HarperCollins, 2002), *The Black Lake* (Headline, 1988), *The Black Throne* (Bantam, 1998), *The Black Queen* (Bantam, 1999), *Bridge of Birds* (Corgi, 1989), *Broken Symmetries* (Penguin, 1984), *The Burning Land* (HarperCollins, 2003), *Cachalot* (NEL, 1986), *Caddoran* (Headline, 1997), *Chaga* (Cassell, 1995), *The Chessboard* Queen (Futura, 1984), *The Chosen* (Tor, 1999), *The Chronicles of Hawklan: The Call of the Sword, The Fall of Fyorlund, The Waking of Orthlund, Into Narsindal, the Return of the Sword* (Headline, 1987, 1989, 1990, 1997), *Chung Kuo Series: The Middle Kingdom, The Broken Wheel* (NEL, 1988, 1989), *Days of Bitter Strength* (Hodder Headline, 1995), *The Stone Within, the White Mountain, the Marriage of the Living Dark* (Hodder & Stoughton, 1990, 1996, NEL 1992), *The City Who Fought* (Little, Brown, 1994), *Clan of the Cave Bear, The Valley of Horses, the Mammoth* (NEL, 1987 Box Set), *Crisis On Doona* (Little, Brown, 1993), *Crystal Line* (Corgi, 1992), *The Crystal Singer* (Corgi, 1991), *The Death of Sleep* (Little, Brown, 1994), *Death's Law* (Sphere, 1988), *Decision at Doona* (Corgi, 1990), *Demon's Law* (Sphere, 1987), *Desolation Road* (Bantam, 1990), *Divine Endurance* (Headline, 1993), *The Dracula Caper* (Headline, 1988), *The Dragonbone Chair* (Arrow, 1989), *Dreamfinder* (Headline, 1991), *The Drenai Saga: Legend, The King Beyond the Gate, Waylander* (Arrow, 1988), *Ecotopia* (Bantam, 1989), *Eden* (Headline, 1978), *Eight Skilled Gentlemen* (Bantam, 1990), *Emergence* (Bantam, 1990), *Empire of Bones* (Bantam, 2001), *Eva Luna* (Penguin, 1989), *Farnor* (Headline, 1992), *Forging the Dark Sword* (Corgi, 1987), *Founding of the Commonwealth series: Phylogenesis, Diurturnity's Dawn, Dirge, Drowning World* (Ballantine/Random House, 1998, 1999, 2001, 2002), *The Galactic Milieu Trilogy: Jack the Bodiless, Diamond Mask, Magnificat* (Ballantine, 1993, 1994, 1996), *The Gate to Women's Country* (Corgi, 1990), *Generation Warriors* (Little, Brown, 1995), *Genesis* (Hodder Headline, 1994), *Grass* (Corgi, 1990), *Gravelight* (Tor, 1997), *A Hawk in Silver* (Gollancz, 1977), *Heir of Sea and Fire* (Futura, 1978), *Hunting the Last Dragon* (Harper Collins, 2001), *Ibryen* (Headline, 1995), *Illusion in the Wind's Eye* (Futura, 1978), *Inception* (Hodder Headline, 1994), *An Infinite Summer* (Pan, 1977), *In the Caves of Exile* (Headline, 1988), *Into the Out of* (NEL, 1986), *The Ivanhoe Gambit* (Headline, 1987), *The Khyber Connection* (Headline, 1988), *Killishandra* (Corgi, 1991), *Kingdom's Fury* (Random House, 2002), *King of Morning, Queen of Day* (Corgi, 1991), *Land-of-Mists* (Little, Brown, 1997), *Lazarus Rising* (Random House, 2003), *Life During Wartime* (Bantam, 1990), *Magician's Law* (Sphere, 1986), *Majipoor Trilogy: Lord Valentine's Castle, Majipoor Chronicles* (Bantam, *Valentine Pontifex* (Bantam, 1988, 1989), *Marianne Trilogy* (Corgi, 1989), *Millennium* (Hodder Headline, 1994), *Moonwar* (Hodder Headline, 1996), *Mortal Mask* (Arrow, 1991), *The Nautilus Sanction* (Headline, 1988), *Nedao 3* (Headline, 1988), *The Noose of Light* (Futura, 1985), *The Opium General* (Harrap, 1984), *Otherworld* (Hodder Headline, 1997), *Paper Mage* (Penguin, 2002), *Partner Ship* (Little, Brown, 1993), *The People Collection* (Corgi, 1990), *Phoenix* (Hodder Headline, 1994), *The Pimpernel Plot* (Headline, 1987), *A Plague of Angels* (Grafton, 1993, Bantam, 1993), *Points of Departure* (Bantam, 1989), *The Precipice* (Hodder Headline, 2001), *The Princely Flower* (Little, Brown, 1996), *Prince of Ill Luck* (Ballantine, 1993), *Project Pendulum* (Bantam, 1988), *Raising the Stones* (Grafton, 1991), *Red Magic* (Ballantine, 1994), *Red Prophet* (Arrow, 1989), *Resurrection* (Hodder Headline, 1998), *Return To Mars* (Hodder Headline, 1998), *The Rings of the Master: Lords of the Middle Dark, Pirates of the Thunder, Masks of the Martyrs, Warriors of the Storm* (NEL, 1987, 1988), *Rock Rats* (Hodder Headline, 2001), *Roof of Voyaging* (Little, Brown, 1996), *Sassinak* (Little, Brown, 1994), *Seventh Son* (Arrow, 1988), *Shark Killer* (Ballantine, 1991), *The Ship Who Searched, the Ship Who Won* (Little, Brown, 1993, 1994), *Shiva 3000* (Pan, 1999), *The Silent War* (Hodder Headline, 2003), *The Sipstrassi Tales: Wolf in Shadow, Ghost King, Last Sword of Power* (Arrow, 1988), *Sleepers of Mars* (NEL, 1987), *Soldier of the Mist* (Futura, 1986), *Spirit Moon* (Bantam, 1999), *Steel Gods* (Corgi, 1989), *A Story of the Stone* (Bantam, 1987), *Sugar* Cage (Corgi, 1991), *The Sultan's Turret* (Futura, 1986), *Talion; Revenant* (Bantam, 1996), *Talking God* (Sphere, 1990), *Tarzan and the Lion Men* (Ballantine, 1997), *The Timekeeper Conspiracy* (Headline, 1987) *The Time of the Kraken* (Gollancz, 1977), *To the Haunted Mountains* (Headline, 1987), *Treaty Planet* (Little, Brown, 1993), *Trillium Series: Black Trillium, Blood Trillium, The Golden Trillium, Lady of the Trillium, Sky Trillium* (Bantam, 1989, 1991, 1992, 1994, 1996), *The Turquoise Dragon* (Bodley Head, 1985), *Valderen* (Headline, 1992), *Voyage to the City of the Dead* (NEL, 1986), *Waldo, Magic Inc.* (NEL, 1986), *Walk-*

*about Woman* (Bantam, 1988), *Wanderers of Time* (NEL, 1987), *Who Needs Enemies?* (Futura, 1985), *Witchworld* (Tor, 2001), *Witch World, Web of the Witch World* (Gollancz, 1986), *The Wizard's Shadow* (Ballantine, 1992), *Wilderness Moon* (Corgi, 1991), *Winterlong* (Corgi, 1991), *World of Tiers I, 2* (Sphere, 1986), *Wyvern* (Harper & Row, 1989), *Year of the Unicorn* (Gollancz, 1986), *The Zenda Vendetta* (Headline, 1987), *The Zenna Henderson Collection* (Corgi, 1990).

MAGAZINE ILLUSTRATIONS INCLUDE:
ABO: 1991 (7/8, 12)
ASF: 1993 (11), 1995 (10)
ASM: 1993 (3, 7) 1994 (5); 1995 (3, 4)
INT: 1990 (#33); 1991 (6); 1992 (11); 1993 (2, 7)
MZB: 1998 (summer)
ROF: 2001 (7)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Magic the Gathering*, game cards (Wizards of the Coast, 1997)

MEDIA-RELATED ILLUSTRATIONS INCLUDE (ALL ALBUM COVERS): *Abu Hassan*, *The Rite of Spring* (RCA Records/UK, 1976, 1977), *Alkatraz*, *Masters of the Universe* (United Artists Records/UK, 1976, 1977), *Rare Bird* (Charisma Records/UK, 1976).

## Hay, Colin

(b. July 28, 1947) Scottish artist. Hay was born in Musselburgh, a few miles from Edinburgh, Scotland, and after secondary school attended Edinburgh College of Art from 1965 to 1970. He received the Diploma in Design for Print (1969), and spent the next post-diploma "Industrial" year studying Typography, and learning to use the airbrush as an illustration tool. He was part of a talented group of artists from the U.K. who entered the science fiction field in the early 1970s by coming to the attention of John Spencer, founder of Young Artists Agency (later Arena Agency). While specializing in depicting fantastic architectural contexts, Hay, early on (like other artists of this time period) was impressed by the work of Chris Foss*, whose distinctive stylistic elements exerted a heavy influence: what has since been called the Chris Foss style. Hay worked in various genres, then as a full-time freelance illustrator specializing in science fiction from 1974 to 1977), but left the genre completely in 1980, to become a graphic designer. His first SF book cover assignment was for the Michael Moorcock anthology *Best of New Worlds 7*, published by Panther Books (1970).

While working in the field, Hay's clients for commissioned cover paintings were British publishers; two notable illustrative works from that time period are Le Guin's *Left Hand of Darkness* (1972) and Silverberg's *Tower of Glass* (1975). After 1980, his agent sold his existing work on a second rights basis to publishers in Europe, Scandinavia, Canada, Japan and the United States, so that his SF work continued to appear on books through that decade. During this period the largest buyer of his work was the French publisher *Fleuve Noir*. Like several other illustrators of his time, among them John Harris* and Tim White*, Hay worked only with reproduction in mind (and not the fragility of the media), mainly using non-light fast inks. As a result, and like works produced in other delicate media such as watercolors, his illustrations need to be stored and displayed with great care.

From the late 1970s through the mid–1980s, Hay had occasion to exhibit his illustrative works at genre conventions, public venues and art galleries in Scotland, England and Denmark, among them two traveling exhibitions sponsored by the Scottish Arts Council (1979, 1983). Around 1990 he decided to return to easel painting. Though most of his work in recent years would be described as abstract, there remain references to human/organic forms.

**Sources:** e-mail from the artist June 2005.

### Published Work
### Collections/Anthologies
### (various contributing artists)

Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Dean, Martyn and Roger eds. *The Flights of Icarus* (Paper Tiger, 1977), Edwards, Malcolm and Holdstock, Robert *Tour of the Universe* (Pierrot, 1980), Eisler, Steven. *Alien Worlds* (Octopus, 1980), *Encyclopedia of Science Fiction* (Octopus, 1978), *Great Space Battles* (Hamlyn, 1979), Holdstock, Robert; Edwards, Malcolm *Alien Landscapes* (Pierrot, 1979), Harrison, Harry. *Mechanismo* (Pierrot, 1978), Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976), *Science Fiction View* ( Japan, 1982), *Spacecraft 2000 to 2100 AD* (Hamlyn, 1978), *Space Wars, Worlds and Weapons* (Octopus, 1979), *Space Wreck* (Hamlyn, 1979), *Star Quest: An Incredible Voyage into the Unknown* (Intercontinental Book Productions, 1978), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

BOOKS ILLUSTRATED INCLUDE: *Before the Golden Age I, 2, 3* (Orbit, 1977), *Best of New Worlds 7* (Panther, 1970), *Best of Omni Science Fiction #2, #3* (Omni Society, 1981, 1982), *The Company of Glory* (Star, 1976), *Cosmic Kaleidoscope* (Pan, 1976), *Chrysalis 2* (Zebra, 1978), *Davy* (Star, 1976), *Earth's Other Shadow* (Panther, 1977), *The Embedding* (Orbit, 1977), *Enchanted Pilgrimage* (Fontana, 1976), *Exiles on Asperus* (Coronet, 1978), *Expedition to Earth* (Sphere, 1971), *Fire Time* (Panther, 1976), *Future Crime* (Tor, 1990), *Grimm's World* (Hamlyn, 1978), *Guns of Darkness: There Will Be No War, Vol. VI* (Tor, 1987), *A Handful of Darkness* (Panther, 1979), *The Killing Thing* (Panther, 1972), *Kinsman* (Futura,

1979), *Lathe of Heaven* (Panther, 1973), *Left Hand of Darkness* (Panther, 1972), *Lords of the Starship* (Sphere, 1972), *The Man from Maybe* (Coronet, 1974), *The Man Who Ate the World* (Panther, 1979), *Medusa's Children* (Pan, 1978), *The Missing Man* (Orbit, 1976), *The Monadic Universe* (Ace, 1979), *Ophiuchi Hotline* (Futura, 1976), *Orbitsville* (Alpha/Oxford University Press, 1979), *Rendezvous with Rama* (Alpha/Oxford University Press, 1979), *The Secret People* (Coronet, 1976), *Sleepers of Mars* (Coronet, 1976), *Space War Blues* (Sphere, 1978), *The Star Dwellers* (Sphere, 1978), *Steam Driven Boy* (Panther, 1972), *Stowaway to Mars* (Coronet, 1976), *The Sun Grows Cold* (Panther, 1972), *Survival Kit* (Panther, 1979), *Tower of Glass* (Panther, 1975), *Underkill* (Corgi, 1977), *Wanderers of Time* (Coronet, 1976), *War Against the Rull* (Panther, 1972), *West of the Sun* (Star, 1976), *The Winter of the World* (Panther, 1979), *The World Inside* (Panther, 1979).

MAGAZINES ILLUSTRATED INCLUDE:
Omni: 1979 (2), 1981 (12), 1986 (2),

**Misc.**: Jigsaw puzzle illustration (Milton Bradley, 1978), *Sunday Times* advertising poster campaign (1980), *Video Gaming U.S.* magazine cover (1984), *Planetfall* computer software cover (Argus Press Software Group, 1983), Adventure Games for the Amstrad CPC464 packaging (Collins, 1985), Educational Games for the VIC 20 packaging (Granada, 1985)

## Heller, Julek

(October 11, 1944) British artist. Heller was born in Jerusalem of Polish parents, who came to England as refugees in 1947, and stayed. The artist studied at the Oxford School of Art (1961–1962), The Chelsea School of Art (1962–1965) and Hornsey Teacher Training College, where he was awarded an Art Teacher's Certificate in 1966. He received further training at the Royal Academy of Arts in London, 1966 to 1969, and earned a Royal Academy certificate from their school. Heller began his illustrating career in 1973 working on children's television programs for the BBC: Jackanory (1973–1978), "Playschool (1973–1978) and "Pinocchio" (1978). This was followed by work in film, providing visualizations for *King Solomon's Mines* (1983), and *Santa Claus the Movie* (1985). He also has designed glass panels for architectural projects and has worked on audio-visual projects for theme parks in Norway, England and Wales.

With emphasis on fantasy and historical subjects, he has become primarily known for illustrating children's books, and his work has appeared on classic editions of *King Arthur and the Legends of Camelot* and C.S. Lewis's *Chronicles of Narnia* as well as adult and young adult science fiction and fantasy titles for British and American publishers. His work has appeared in large-format hardback series such as *Giants* (Pan Abrahams, 1979), *Knights* (Hutchinson, 1981), *Water Spirits, Seekers and Saviours*, and *Giants and Ogres* for "The Enchanted World" series (Time Life, 1985) and *King Arthur and his Knights* (Dragon's Dream, 1990).

Since 2000 Heller has been working on non-commissioned fantasy illustrations. The artist lives in London with his wife Anne, and four children.

### Art collections and Anthologies (various contributing artists)

Dean, Martyn. *Dream Makers: Six Fantasy Artists at Work* (Paper Tiger, 1988), *Heroic Dreams* (Paper Tiger, 1987), Jackson, Steve & Livingstone, Ian, Gascoigne, Marc ed. *Out of the Pit: Fighting Fantasy Monsters: 250 Monsters from the Wild and Dangerous Worlds of Fighting Fantasy* (Puffin, 1985), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *After the King: Stories in Honour of J.R.R. Tolkien* (Pan, 1992), *Anthropos Spectre Beast* (Oxford Univ. Press, 1977), *Barrow* (Pan, 1991), *Black Magic* (Hutchinson, 1988), Hu*Blade of the Poisoner* (Piper, 1989), *Brokedown Palace* (Pan, 1991), *Cellars* (1982), *The Cheysuli I–IV* (DAW, 1985, 1986), *The Chronicles of the Holy Grail* (Carroll & Graf, 1996), The *Chronicles of Narnia* (Harper Collins, 1996), *The Chronicles of the Round Table* (Carroll & Graf, 1997), *The Crowthistle Chronicles I–IV* (Macmillan/Tor 2005, 2007), *Day of the Starwind* (Piper, 1989), *Deathwing* Over Veynaa (Piper, 1989), *Divine Endurance* (Methuen, 1983), *Dragon Fire #I: Jet Smoke and Dragon Fire* (No Exit Press, 1994), *Ealdwood* (Gollancz, 1991), *Elidor* (Harper Collins 1992), *Elric of Melnibone* (Pan, 1982), *The First Book of Swords, The Second Book of Swords* (Orbit, 1985, 1986), *Galactic Warlord* (Piper, 1989), *Ghosts and Journeys* (Piper, 1989), *Hadon of Ancient Opar* (Methuen, 1983), *Heartsblood: A Sending of Dragons* (Dell, 1985), *Legacy of the Sword* (DAW, 1986), *Lord Valentine's Castle* (Pan, 1992), *Majipoor Chronicles* (Pan, 1992), *The Mammoth Book of Arthurian Legends* (Carroll & Graf, 1998), *The Mammoth Book of Comic Fantasy* (Carroll & Graf, 1998), *Master of Fiends* (Piper, 1989), *The Merlin Chronicles* (Carroll & Graf, 1995), *The Moon of Gomrath,* (Harper Collins 1992), *Murther & Walking Spirits* (Penguin, 1992), *Night Hunter: #1 The Stalking; #2 The Talisman; #3 The Ghostdance; #4 The Shrine; #5 The Hexing (*Arrow, 1982, 1983), *Planet of the Warlord* (Piper, 1989), *A Pride of Princes* (DAW, 1997), *Serpent Mage* (Berkley, 1986), *Shapechangers* (DAW, 1997), *Skylark, Ghost and Monster Stories* (BCA, 1980), *The Song of Homana*

(DAW, 1997), *Songs of Summer* (Pan, 1980), *The Titus Books: Gormenghast trilogy* (Pan, 1983), *Track of the White Wolf* (DAW, 1987), *Valentine Pontifex* (Pan, 1992), *The Wierdstone of Brisingamen* (Harper Collins 1992), *Year's Best Fantasy Stories 12* (DAW, 1986).

MAGAZINES ILLUSTRATED INCLUDE:
HM: 1979 (12)

## Herring, Michael George

(b. July 7, 1947) American artist. Born in Cherry Point, North Carolina, Herring was an "army brat" who moved continually as a child, attending a dozen schools by the time he completed high school. Interested in fine art, he first enrolled in Chapman College, World Campus Afloat, in 1966, and then went to school in England, where he studied at the Byam Shaw School of Drawing and Painting (1967–1969) and attended lectures at the Royal College of Art in London. After he returned to the States he studied at The University of California, Long Beach, 1969–1970. After completing his education, Herring married and settled in California to begin his fine-art career. Herring's major art influences have mainly been painters from the 19th century: John Singer Sargent, Sir Alma-Tadema, Lord Leighton Frederic, Sir John Waterhouse, and the Orientalists, including Jean-Leon Gerome, with contemporary influences from Maxfield Parrish and Norman Rockwell.

In 1975 Herring moved to New York, divorced, and without career prospects. He tried for one night to be a waiter, but finding the job unsatisfying he went the very next day to Joe Mendola's art agency and met with Lars Tegenborg. He showed the agent some photos of his recent painting of African scenes done in a super-realistic style, and the agency immediately agreed to represent him. Since then Herring has worked as an illustrator. His preferred medium has always been oil on canvas, but, to save time, he began using quick-drying alkyds (water based oil paints) in 1990. Herring's first published piece was the cover for *The Blue Hawk,* published by Del Rey, and they became his main client for science fiction, although he also worked for Warner, Berkley and Ace. A prolific and versatile artist, Herring quickly branched out from science fiction however, after discovering the low pay scale, and his fine art background enabled him to succeed as a cover artist in several illustrative genres, including romance, and adventure novels. His cover art for the Del Rey reissues of *Oz* books in the 1980s led to him being featured in a major study in the Oz fan magazine, 1985. Other notable classic series were his covers for Del Rey's Burroughs books, 1990s. Herring also produced cover art for the first 72 titles of *Deathlands*, a long running post-nuclear holocaust series of novels which included time-traveling, for Gold Eagle Publishers, as well as a spin off series, again for Gold Eagle, called *Outlanders* (1996–2001).

"After thirty years of working 6–7 days a week," and "not wishing to be consumed, artistically, by the need to convert to producing paintings digitally," Herring says, he and his wife made the decision a few years ago to move "lock, stock, and barrel to Australia — the only place that neither of us had ever been to." The artist had remarried during the 1980s, and his wife Betsy shares the same childhood background, growing up in a military family, although her father was in the Air Force, while Herring's had been in the Marine Corp. So, both had lived overseas and were comfortable with the idea of relocating and change. Despite the geographic distance. global communication has enabled Herring to remain productive in genre markets, and he continues to work for American publishers, primarily Ace Books. Herring'sHis work is in corporate and public collections, among them The American Kennel Club, NY, The Readers Digest Permanent Collection, Pleasantville, NY and The Marine Corp Recruiting Depot Historical Museum, San Diego, CA. He has also been featured in newspaper articles, romance magazines, and two issues of the *Burroughs Bulletin*, #28 (Fall, 1996) and #34 (Spring, 1998).

**Sources**: e-mail from the artist August 2006; Weinberg, 1988.

EXHIBITIONS INCLUDE: "Art of the Book," Society of Illustrators, NY (1991), "Paperback: The Four by Seven Image," Society of Illustrators, NY (1987), "Science Fiction & Fantasy Illustration," Kent State University (1981), Solo exhibition, The National Arts Club, NY, (April 1986).

### Published Work

*Across the Thlassa Mey* (Del Rey, 1990), *The Adversary* (Del Rey, 1988), *Against All Enemies* (Ace, 2005), *Agent of Byzantium* (Harlequin, 1988), *Agent of Change* (Ace, 2002), *Alien Eyes* (Berkley, 1992), *Alien Years* (HarperCollins, 1998), *The Apprentice* (Del Rey, 1989), *Beyond Eden* (Zebra, 1991), *Beyond the Farthest Star* (Ballantine/Del Rey, 1992), *Black Ops #1, #2* (Harlequin, 1995), *Bridling Chaos* (Meisha Merlin, 1998), *Bloodlines* (Gold Eagle, 1995), *Burden of Proof* (Ace, 2003), *Call of Madness* (Del Rey, 1989), *Carpe Diem* (Ace, 2002), Cave Girl (Ballantine, 1992), *Chains of Light, Chains of Darkness* (Ballantine, 1994), *Children of Hope* (Berkley, 2000), *Chronicles of Thomas Covenant* #1–6 (Ballantine, 1988), *Conflict of Honors* (Ace, 2002), *Covenant for Caithe* (Del Rey, 1991), *Covenant for Justice* (Bantam, 1994), *Dectra Chain* (Gold Eagle, 1989), *The Deluge Drivers* (Del Rey, 1986), *Demons of Eden* (Gold Eagle, 1997), *Deryni Magic* (Del Rey, 1990), *Dog Wizard* (Del Rey, 1992), *Dragonslayer* (Del Rey, 1985), *Dragon's Teeth* (Warner, 1989), *Dreamer in*

*Discord* (Ballantine, 1987), *Earthblood #1, #2, #3* (Harlequin, 1993), *Eclipse at Noon* (Gold Eagle, 1996), *Emerald Fire* (Gold Eagle, 1995), *Eternal Savage* (Del Rey, 1992), *Fellowship of the Ring* (Ballantine, 1988), *Fire Queen* (Penguin, 1992), *Flair Star* (Ballantine, 1991), *Future Eden* (Zebra/Pinnacle, 1992), *Golden Torc* (Del Rey, 1988), *Harrowing of Gwynned* (Del Rey, 1988), *The Heldan* (Ballantine, 1993), *The Hobbit* (Ballantine, 1988), *Hope Ship* (Berkley, 1994), *Ice and Fire* (Gold Eagle, 1990), *I Dare* (Meisha Merlin, 2001), *Imposter* (Penguin, 1997), *Intervention One* (Ballantine, 1988), *Janeway #1, #2, #3* (Pocket Books, 1996), *A Just Determination* (Ace, 2002), *Kill Ratio* (Berkley, 1987), *King Javan's Year* (Del Rey, 1992), *Lady & the Tiger* (Ace, 2003), *Land of Hidden Men* (Del Rey, 1992), *Land That Time Forgot* (Del Rey, 1991), *Lost Continent* (Del Rey, 1992), *Many Colored Land* (Ballantine, 1988), *Mars Arena* (1997), *Meta Concert* (Del Rey, 1988), *Metaphase* (Bantam, 1994), *Monster Men* (Ballantine, 1992), *Nautilus* (Bantam, 1994), *Nightmare Passage* (Gold Eagle, 1998), *Nights of the Blood* (Penguin, 1993), *Nimisha's Ship* (Ballantine, 1998), *Non-Born King* (Del Rey, 1988), *On Station* (NAL, 1989), *Out of Time's Abyss* (Del Rey, 1991), *Partners in Necessity* (Meisha Merlin, 1999), *People That Time Forgot* (Del Rey, 1991), *Pilot's Choice* (Meisha Merlin, 2001), *Plan B* (Meisha Merlin, 1998, 2002), *Prodigy* (Penguin, 1997), *Queen's Knight* (Ace, 2004), *Red Branch* (Ballantine, 1989), *Red Death* (Berkley, 1993), *Return of the Emperor* (Del Rey, 1990), *Rule of Evidence* (Ace, 2004), *Sabotage* (Berkley, 1987*), Sage of Sare* (Del Rey, 1992), *Saturn's Child* (Berkley, 1995), *Scout's Progress* (Ace, 2001), *Seventh Sleeper* (Avon. 1991), *Simarillion* (Del Rey, 1990), *Star Farer* (Bantam, 1994), *Star Fleet Academy #1, #2, #3* (Pocket Books, 1996), *Star Hawk #4* (Ace, 2002), *Stark's Command, Stark's Crusade* (Ace, 2000, 2001), *Star Mind* (Berkley, 1994), *Star Seed* (Berkley, 1991), *Star Ship Shenandoah* (NAL, 1988), *Star Trek Day of Honor* (Pocket, 1997*), Storm over Saturn* (Ace, 2004), *Sword of the Land* (Ace, 2002), *Sucker Punch* (Ace, 2002), *Survival 2000 book 1, 2, 3* (Harlequin, 1990), *Tarzan and the Forbidden City* (DelRey, 1997), *Tarzan's Quest* (DelRey, 1997), *They Also Serve* (Berkley, 2000), *Thousand Cities* (Ballantine, 1996), *Ties of Blood and Silver* (Penguin, 1991), *Timeslide* (Berkley, 1992), *Transition* (Bantam, 1994), *Treaty at Doona* (Berkley, 1994), *Troll Taken* (Berkley, 1993), *Trumpets of Tagan* (Berkley, 1991), *The Two Towers* (Ballantine, 1988), *Under the Eye of God* (Bantam, 1993), *Unfinished Tales* (Ballantine, 1988), *Videssos Besieged* (Ballantine, 1997), *Voyage of the Space Beagle* (Macmillian, 1991), *Wanderer* (Ballantine, 1993), *Watersleep* (Gold Eagle, 1997), *Warriors* (Ballantine, 1990), *Witch* (Ballantine, 1994), *Wizard King* (Ballantine, 1993), *Wrath of God* (Harper Collins, 1994).

## Hescox, Richard

(b. October 8, 1949) American artist. Born in Pasadena, California, Hescox won a National Merit Scholarship and attended The Art Center College of Design in Los Angeles, receiving a BFA with honors. His early influences were the Illustrators Norman Rockwell, N. C. Wyeth, Dean Cornwell, Alphonse Mucha, Frank Frazetta*, and Roy Krenkel* plus 19th century artists such as J. W. Waterhouse, Sir Lawrence Alma Tadema, and Herbert Draper. After graduation Hescox took a job at the Museum of Natural History in Los Angeles, then began his career in illustration with assignments from Marvel Comics; his first sale was the cover to *Monsters Unleashed* #7. Hescox' first SF cover was painted for *Walkers on the Sky*, published by DAW (1976), and after that most of his science fiction paintings were for that publisher, although he has also worked for most of the major publishers, in the U.S. and many clients overseas. Among the more notable covers for DAW were those for novels by Marion Zimmer Bradley and the "Venus" series by Edgar Rice Burroughs. For the Hollywood film studios Hescox has created advertising art and production designs for *Swamp Thing, The Howling, The Philadelphia Experiment, E.T., The Dark Crystal, The Fly, The Neverending Story, Halloween 2, and The Time Bandits* and others. Throughout the 1980s Hescox also produced magazine illustrations, videocassette boxes and record albums, before being drawn to the computer games industry and leaving freelance illustration behind.

Hescox is one of the new "talents" coming to flower in the 1980s whose style was yet based on Brandywine School skills. He was drawn to adventure-based scenes, and in his art strived for "painting the unreal and making it seem believable." He was skilled and logical in approach, and cut no corners when it came to execution. His early book covers and illustrations were typically in oil on canvas, and then from around 1984 on he worked mainly in acrylic on illustration board. Most of his illustrative works are on a standard 20" × 30" board although there are a few odd sized ones. For computer game designs he uses pencil, pen and markers, with an occasional acrylic painting.

In the 1990s Hescox began working for the computer games industry, and was art director and conceptual designer for Microsoft Games Division, Sierra On-line, Wild Tangent, Dymanix and Zipper Interactive. He was the production designer for *The Riddle of Master LU*, published by Sanctuary Woods (1995) and was art director and production designer for the game "Rama" based on the novels by Arthur C. Clarke and Gentry Lee (1996). He was also the concept artist for the "Mechwarrior 5" computer game for Microsoft Games. With success in his

profession Hescox in his spare time was able to turn to creating fine art paintings, unhindered by editorial and assignment related limits. Unlike his commercial images, his fine-art paintings reflect the themes pursued by 19th century English romantic realists and American illustrators such as J.C. Leyendecker, whose works he also personally collects, and not all of them are fantastical in theme. These are worked in oil on canvas.

Hescox is a winner of many awards in the field of Science Fiction and Fantasy art including the Jack Gaughan Memorial Award (1991), and the Chesley Award from the Association of Science Fiction Artists (2003). Richard lives In Washington State with his wife Alice, and son David.

**Sources**: e-mail from the artist, May 2005; www.richardhescox.com; Bryant, Edward. "King Richard: Conqueror of Space." *Science Fiction Age.* September, 1995; Dannenfelser, Randy M. and Richard Hescox. *The Deceiving Eye, The Art of Richard Hescox*. U.K.: Paper Tiger, 2004; *Masterpieces of Fantasy Art*. Germany: Taschen, 1991.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *After Image* (ROC, 1991), *After the Flames* (Baen, 1985), *Alien Blues* (Ace, 1991), *Antares series: Beasts of Antares, Fliers of Antares Manhounds of Antares* (DAW, 1980, 1981), *A Bait of Dreams* (DAW, 1987), Barbary (Ace, 1987), *Best of Marion Zimmer Bradley* (DAW, 1987), *Bifrost Guardians* 1, 2 (DAW, 2000), *Blue Moon Rising* (ROC, 1990), *Born to Exile* (Signet, 1989), *Bride of the Castle* (Ace, 1994), *Brightsuit McBear* (Avon, 1987), *The Broken* Cycle (DAW, 1979), *Bug Wars* (Ace, 1992), *By Chaos Cursed* (DAW, 1990), *Carson of Venus* (Del Rey, 1990), *Castle Spellbound* (Ace, 1991), *The Catswold Portal* (ROC, 1991), *Children of the Earth* (Del Rey, 1992), *City of the Beast* (DAW, 1978), *Cloud Warrior* (Baen, 1984), *Cohort of the Damned* (ROC, 1992), *Crisis at Starlight* (Ace, 1989), *Crown of the Sword God* (DAW, 1979), *The Crystal Palace* (Signet, 1988), *Dancer of the Sixth* (Del Rey, 1992), *Dancer's Rise* (DAW, 1992), *Darkover series: Free Amazons of Darkover, Red Sun of Darkover, Domains of Darkover, Four Moons of Darkover, Renunciates of Darkover, Leroni of Darkover Towers of Darkover* (DAW, 1985, 1987, 1988, 1989, 1990, 1991, 1992), *Deep Quarry* (Ace, 1988), *Delan the Mislaid* (DAW, 1988), *Demon Lord* (DAW, 1986), *Door to Ambermere* (Ace, 1991), *Double Nocturne* (DAW, 1986), *Downtime* (DAW, 1986), *Dragon Companion* (Ace, 1994), *The Dragon Lord* (DAW, 1987), *Dragonrank Master* (DAW, 1989), *The Earth is all that Lasts* (Del Rey, 1990), *The Elephant and the Kangaroo* (Signet, 1988), *Escape on Venus* (Del Rey, 1990), *Flamesong* (DAW, 1985), *Fire Lord* (DAW, 1988), *Fire on the Border* (ROC, 1989), *The First Family* (Baen, 1985), *The Fire's Stone* (DAW, 1989), *The Forbidden Tower* (DAW, 1977), *Freemaster* (DAW, 1989), *The Gate of Ivory* (DAW, 1988), *Goblin Market* (Questar, 1987), *The Goda War* (Ace, 1988), *Godslayer* (DAW, 1987), *Gor series: Marauders of Gor, Fighting Slave of Gor, Rogue of Gor* (DAW, 1976, 1979), *Guilt -Edged Ivory* (DAW, 1992), *The Heirs of Hammerfell* (DAW, 1989), *Honor and Fidelity* (Roc, 1992), *The Hunters of Pangaea* (NESFA, 2003), *Hunters of the Red Moon* (DAW, 1991), *The Infinity Plague* (Ace, 1989), *In the Red Lords Reach* (Signet, 1988), *Jack of Shadows* (Signet, 1988), *Jason Cosmo* (Signet, 1989), *Kioga of the Unknown Land, Kioga of the Wilderness*, *One Against the Wilderness* (DAW, 1977, 1983), *Kregan series: A Life For Kregan, A Fortune For Kregan, A Sword For Kregan, Werewolves of Kregan, Omens of Kregan*, *A Victory For Kregan* (DAW, 1978, 1979, 1984, 1985), *Lady Slings the Booze* (Ace, 1992), *Lair of the Cyclops* (Questar, 1991), *Life Force* (DAW, 1988), *The Light in Exile* (DAW, 1989), *Lord of the Spiders* (DAW, 1978), *Lords of the Sword* (ROC, 1990), *Lost on Venus* (Del Rey, 1990), *Luck of the Wheels* (Ace, 1989), *The Macick of Camelot* (DAW, 1979), Maeve (DAW, 1978), *March or Die* (ROC, 1991), *Masters of Chaos* (DAW, 1988), *Masters of the Pit* (DAW, 1978), *Mentor* (DAW, 1990), *Mission Tori* (Del Rey, 1989), *Mutiny* (Bantam, 1988), Night's Pawn (ROC, 1992), *None But Man* (DAW, 1979), *Off the Wall At Callahans* (TOR, 1993), *Once On a Time* (Signet, 1988), *One Against A Wilderness* (DAW, 1976), *The Other Side of the Mirror* (DAW, 1986), *The Outskirters Secret* (Del Rey, 1992), *The Quest for the 36* (Questar, 1988), *Pirates of Venus* (Del Rey, 1990), *The Pirate of Worlds End* (DAW, 1978), *The Ragged World* (Del Rey, 1991), *Reefsong* (Del Rey, 1990), *Royal Chaos* (ROC, 1989), *Scorpio Series: Fires of Scorpio, Mazes of Scorpio, Masks of Scorpio* (DAW, 1982, 1983), *Secret of the Knights* (Bantam, 1982), *Shadow Climber* (DAW, 1987), *Shadows Realm* (DAW, 1989), *Shai series: The Book of Shai, Shai's Destiny* (DAW, 1983, 1984), *The Shattered Chain* (DAW, 1977), *Sorcerers Son* (Signet, 1988), *Space Vectors* (Ace, 1989), *The Spell Sword* (DAW, 1976), *Starfarers* (Ace, 1988), *Star Sister* (Del Rey, 1989), *The Steerswoman* (Del Rey, 1989), *The Survivors* (DAW, 1991), *Swamp Thing* (TOR, 1983), *Sword of Ceasar* (Bantam, 1986), *Taflak Lysandra* (Avon, 1988), *The Terridae* (DAW, 1981), *Time Like An Ever-rolling Stream* (Del Rey, 1992), *Two -Bit Heroes* (DAW, 1991), *The Unwound Way* (Del Rey, 1991), *Walkers on the Sky* (DAW, 1976), *The Warlords Domain* (DAW, 1990), *Window of the Mind* (Ace, 1987), *Wizard of Venus* (Del Rey, 1990).

MAGAZINES ILLUSTRATED INCLUDE:
SFA: 1994 (7)

**Misc**: *The Fantasy Art of Richard Hescox* Collector Trading Cards (FPG Pub. 1994); *Pyramid* #15 magazine cover (Steve Jackson, 1995)

EXHIBITIONS INCLUDE: "Paperback: The Four by Seven Image" Society of Illustrators, New York, 1987; "The Art of Fantasy and Science Fiction" Delaware Art Museum, Wilmington, Delaware, 1990; "The Art of Fantasy" Art Space, Raleigh, N.C. 1990; "Pavilions Of Wonder" Canton Museum of Art, Canton, Ohio, 1996; "Possible Futures" The Art Gallery, The University of Maryland Art Gallery 1999–2000; "Spectrum Exhibition" Society of Illustrators, New York, 2005.

## Hickman, Stephen F.

(b. April 9, 1949) American artist. Born in Washington, D.C, Stephen Forrest Hickman was the son of Jon F. and Mary Lee Hickman. His father worked for the Department of State and later for the Foreign Service, in International Development. For years, Hickman and his brother John spent each school year in a different state or country. In the eighth grade, the family settled in Alexandria, Virginia, where Hickman attended Hammond High School. He credits his family for their strong support of his talent: his mother, who insisted on originality, for the strongest early influence on his work, and the influences of the exotic places in the world his father was assigned, for providing early inspiration. From his teacher through High School, Mr. Fletcher Proctor, he received a solid grounding in the elements and principals of design, the only useful formal training Hickman says he was to receive (or need) before starting his artistic career. He subsequently attended the art school of the Richmond Professional Institute (Virginia Commonwealth University) for two years, where he studied fine art with another fantasy artist, Mike Kaluta*. Hickman later taught himself anatomy, comic art, and painting.

In 1967 he and Kaluta went to a New York Comic book convention, one of the first of its kind, where they met Frank Frazetta* and Roy G. Krenkel Jr.*, both of whom became early influences on their art. Hickman began working for comic art fanzines, then was contacted by Fred Fillah of the *Shirt Explosion* and for a few years produced designs for T-shirts. During this time he also prepared a portfolio of sample paintings and gained the attention of Charles Volpe, art director at Ace Books, who purchased one to use as the cover for *Lady of the Bees* (1974). With that publication, Hickman became a full time professional artist.

Since 1976 Hickman has illustrated approximately 350 book covers for Ace, Baen, Ballantine, Bantam, Berkeley, Dell, Del Rey, Doubleday, Phage Press, Tor. In addition, his images have appeared on commercial products ranging from calendars to computer screensaver products. Earlier work for Warren Publications (*Creepy*, *Epic*) and Marvel swiftly evolved into literary commissions, and by the 1980s Hickman had become a solid presence as a freelance illustrator, able to handle both science fiction and fantasy themes. His success can be attributed to his approach, and his versatility; he works in two distinct, and well-developed styles of expression. One style is clean and linear and well suited to the "hardware" of science fictional subjects. The color palette is bright, the images are dynamically composed, and because Hickman has a good "hand," he is one of the few contemporary artists who is able to handle an art director's request for covers which have the title and author's name painted in as part of their graphic design. A good example of that technique would be his well-known *Man-Kzin Wars* series of paperback cover paintings for Baen Books, each depicting warrior cats in armor. For fantasy themes, his style is graceful, embellished and sensuous, drawing from the styles of Golden Age illustrators, Pre–Raphaelites and Art Nouveau. These are more delicately colored, and painted in the more "painterly" illustrative styles of Frazetta and Krenkel, themselves shaped by Golden Age illustrators. Hickman cites as influences Alphonse Mucha, Franklin Booth, Arthur Rackham, Edmund Dulac, George Bridgeman, John Everett Millais, J. W. Waterhouse. Regardless of the subject matter or function, however, Hickman fully invests himself in every project — he does not cut corners and often has very clear ideas and strong feelings on how stories translate into art. His preferred medium is oil on canvas, wood panel or illustration board, but he has also used acrylics and watercolors.

The works of H.P. Lovecraft and J.R.R.Tolkien have long been a special interest for Hickman, leading to several paintings, private commissions, and three-dimensional works, some of which have been commercially published. In 1975–1981, Tolkien-inspired works were reproduced as prints and posters by Glimmer Graphics, and one — The *Black Rider*— was featured in *Realms of Tolkien: Images of Middle-Earth* (Harper Collins, 1997) and is the cover of the 1998 Tolkien calendar. In 1988 Hickman wrote *The Lemurian Stone* (Ace Books), which formed the basis for his finely rendered classical fantasy *Pharazar Mythos* illustrations. Other personal works and reproductions followed, and in 1996, Hickman created a *C'thulhu* statuette inspired by an earlier cover illustration done for H.P. Lovecraft's story *The Call of C'thulhu* (Baen Books). The statuette was produced and distributed by Bowen Designs, 1997. A second edition has since followed, as well as the publication of a bust of H.P. Lovecraft himself, by the same publishers, 1999. These projects were two of his favorites, and were followed by a commission from the Franklin Mint for designs for a 3-D Tolkien based chess set. In 2003, his privately commissioned work

to illustrate a book by H. Rider Haggard, *Nada the Lily*, was featured in *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003).

Hickman has continually been active in science fiction fandom and in gaining recognition for this work. He is one of those few artists who avidly reads, and keeps up with, science fiction literature. He has often been a guest at conventions, and regularly corresponds with other artists and fans of his work. In 1994 he was awarded a Hugo Award from the World Science Fiction Convention for the United States Postal Service's *Space Fantasy Commemorative Booklet* of stamps, the first official recognition by the government of the SF genre. Hickman's work appeared in the first six *Spectrum* anthologies of *The Best in Contemporary Fantastic Art* (Underwood Books), 1994–1999, and he was awarded a Gold Award in the Unpublished Category (*Spectrum 2*, (1995). He has been nominated for several Chesley Awards (ASFA — Association of Science Fiction Artists) and has won three: for Best Paperback Cover (1995), Best Color Work Unpublished (1995, 1998). His art has been exhibited at the Canton Museum of Art, Canton, OH, 1997; Delaware Art Museum, Newark, DE, 1986, 1988; The Franklin Mint Museum: Fellowship of the Rings, the Tolkien Art of Steve Hickman, 2001; New Britain Museum of Art, New Britain, CT, 1979; Olympia & York, New York City, NY, 1991 (2 shows); Society of Illustrators, NY, 1983, 1987; Smithsonian Air and Space Museum, Washington, DC, 1992; Orlando Science Center, Orlando, FL, 1991 Hickman and his wife Vicki live in Dutchess County, NY. He has two children, Aurora and Zara.

**Sources:** www.ulster.net/~shickman; email from the artist March 2005; *Interview with Stephen Hickman*, June 2003 Conducted via e-mail by Toni Weisskopf at: www.baen.com [accessed July, 2005]; Drake, David. "Hickmania," *Science Fiction Age* magazine, November 1993.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). *The Fantasy Art of Stephen Hickman* (Donning, 1989), Miller, Ron. *Space Art Poster Book* (Stackpole, 1979), *Sorcerers: A Collection of Fantasy Art* (Ariel, 1978), *Tomorrow and Beyond* (Workman, 1978).

EXHIBITIONS INCLUDE: Canton Museum of Art, Canton, OH, 1997; Delaware Art Museum, Newark, DE, 1986, 1988; The Franklin Mint Museum: "Fellowship of the Rings, the Tolkien Art of Steve Hickman," 2001; New Britain Museum of Art, New Britain, CT, 1979; Olympia & York, New York City, NY, 1991 (2 shows); Society of Illustrators, NY, 1983, 1987; Smithsonian Air and Space Museum, Washington, DC, 1992; Orlando Science Center, Orlando, FL, 1991

### Collections and Anthologies (various contributing artists)

*The Fantasy Art of Stephen Hickman* U.S.: Donning/Starblaze, 1989; Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. Wonderland, 1997; Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Kesey, Ken. *Sorcerers: A Collection of Fantasy Art*. Ariel Books, 1978.

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *The Lemurian Stone* (Ace, 1988)

BOOKS ILLUSTRATED INCLUDE: *Agent of Change* (Ballantine/Del Rey, 1989), *Alien Way* (Ace, 1983), *Alvin Wandering: The Tales of Alvin Maker IV, V* (SFBC, 1998), *Barrayar* (Baen, 1994), *Basilisk* (Ace, 1980), *Beyond World's End* (Baen, 2001), *The Brain Stealers* (Ace, 1975), *Brother to Demons — Brother to Gods* (Berkley, 1981), *Brother to Dragons* (Baen, 1992), *Bull God* (Baen, 2000), *The Cardmasters* (Baen, 1997), *Carpe Diem* (Ballantine, 1989), *Cetaganda* (SFBC, 1996), *The Changewinds* (Baen, 1996), *The Chronoplane Wars: Empire of Time, Fall of the Republic, Rogue Emperor* (Del Rey, 1987, 1988), *Cobras II* (Baen, 1992), *Commitment Hour* (Avon, 1998), *The Compleat Bolo* (Baen, 1990), *Conflict of Hours* (Ballantine, 1988), *Crygender* (Baen, 1992), *Cthulhu the Mythos/Kindred Horrors* (Baen, 1987), *Dance to the Sun* (Baen, 1997), *The Death of Sleep* (Baen, 1990), *Debt of Ages* (Baen, 1995), *Defiant Agents* (Baen, 2002), *Delusion World* (Ace, 1981), *Destination Universe* ( Jove, 1977), *The Devil's Game* (Baen, 1985), *Diplomatic Immunity* (Baen, 2002), *Doctor to the Stars* ( Jove, 1977), *Dominant Species* (Ace, 1979), *The Dracula Tapes* (Baen, 2000), *Dragon* (Tor, 1998), *The Dragon Hoard* (Ace, 1984), *Drakon* (Baen, 1996), *Dream Palace* (Baen Books, 1986), *Dreamrider* (Ace, 1982), *Eagle Against the Stars* (Baen, 2000), *Escape Velocity* (Ace, 1995), *Expanded Universe* (Baen, 2002), *Fallen Angels* (Baen, 1991, 2003), *Farnham's Freehold* (Baen, 1994), *The Far Side of the Stars* (Baen, 2003), *Flameweaver* (Baen, 1991), *Fire in the Mist* (Baen, 1992), *Fireship* (Dell, 1978), *The Founder* (Ballantine/Del Rey, 1989), *The Gate of Fire* (Tor, 2000), *The Gates of Twilight* (Bantam, 1996), *Generation*

*Warriors* (Baen, 1991), *Glory Road* (Baen, 1993), *The Gods of War* (Baen, 1992), *The Green Millenium* (Ace 1975), *Gryphon* (Del Rey, 1989), *The Harem of Aman Akbar* (Bantam, 1984), *Harlan Ellison's Dream Corridor* Special 2nd Ed. (Dark Horse, 1995), *Herris Serrano: Hunting Party* (Baen, 1993), *High Sorcery* (Ace, 1977), *Hoka! Hoka! Hoka!* (Baen, 1998), *Hot Sleep* (Ace, 1979), *Hunting the Corrigan's Blood* (Baen, 1997), *The Infectress* (Baen, 1999), *In Iron Years* (Ace, 1981), *Into the Labyrinth* (Bantam, 1994), *Isle of Battle* (Harper Collins, 2003), *Jhereg* (Ace, 1985), *Jirel of Joiry* (Ace, 1977), *John the Balladeer* (Baen, 1988), *Journey to Aprilioth* (Ace, 1980, 1987), *The King in Yellow* (Ace, 1976), *Knight Moves* (Tor, 1985), *Lacey and His Friends* (Baen, 1986), *Lady of the Bees* (Ace, 1974), *The Last Voyage* (Palladium Books, 1987), *Lord of the Triple Moons* (Ace, 1984), *Lt. Leary Commanding* (Baen, 2001), *Mad Maudlin* (Baen, 2004), *The Magic of Krynn* (TSR, Inc., 1999), *Magus Rex* (Tor, 1983), *The Man-Kzin Wars: #1–#11; Best of All Possible Wars* (Baen, 1992, 1994, 1995, 1998), *Mars Plus* (Baen, 1995), *The Martian Inca* (Ace, 1978), *Miles Errant* (Baen, 2002), *Moondust* (Ace, 1968), *Nanodreams* (Baen, 1995), *Necromancer* (Ace, 1981), *Night Lamp* (Underwood, 1996), *Notebooks of Lazarus Long* (Baen, 2004), *The Odysseus Solution* (Baen, 1986), *The One Kingdom* (Harper Collins, 2001), *Paragon Lost: A Chronicle of the King's Blades* (Avon, 2002), *Partnerships series: #1 The Ship Who Sang, #2 Partnership, #3 The Ship Who Searched, #4 The City Who Fought, #5 The Ship Who Won, #6 The Ship Who Sang is Not Alone* (Baen, 1992, 1993, 1995), *The Phoenix and the Mirror* (Ace, 1978), *The Planet Pirates* (Baen, 1993), *The Playmasters* (Baen, 1987), *Podkayne of Mars* (Baen, 1993), *Prophets For the End of Time* (Baen, 1998), *Proteus Unbound* (Del Rey, 1989), *Purple Pteradactyls* (Phantasia Press, 1979), *The Reaches* (Baen, 2004), *The Realms of Dragons* (Harper Collins, 1999), *To Reign in Hell* (Ace, 1985), *Rulers of Hylor Trilogy: A Princess for the Chameln, Yorath the Wolf, The Summer's King* (Baen, 1985, 1987), *Runes of the Lyre* (Ace, 1983), *Sassinak* (Baen, 1990), *The Sea Hag* (Baen, 1988), *The Seed of Earth* (Ace, 1982), *A Separate Star* (Baen, 1989), *Seven From the Stars* (Ace, 1979), *The Shadow of Ararat* (Tor, 1999), *The Ship Avenged* (Baen, 1997), *The Ship Errant* (Baen, 1997), *The Ship That Sailed the Time Stream* (Ace, 1981), *Slay and Rescue* (Baen, 1993), *A Small Colonial War* (Del Rey, 1990), *Soul Singer of Tyrnos* (Ace, 1983), *Spacer Dreams* (Baen, 1995), *Spacial Delivery* (Ace, 1979), *The Spirit Ring* (Baen, 1993), *Spirits White As Lightning* (Baen, 2003), *Star Child* (Baen, 1998), *Star Soldiers* (Baen, 2002), *Stolen Faces* (Dell, 1978), *The Stone God Awakens* (Ace, 1979), *The Storm of Heaven* (Tor, 2001), *Sword and Circlet Trilogy* (Tor, 1988), *Sword of Knowledge: A Dirge for Sabis* (Baen, 1989), *Tactics of Mistake* (Ace, 1991), *Tales of the Cthulhu Mythos* (Baen, 1987), *Teckla* (Ace, 1987), *Time Traders* (Baen, 2002), *Toolmaker Koan* (Baen, 1988), *To Reign in Hell* (Ace, 1985), *The Toxic Spell Dump* (Baen, 1993), *Trader's World* (Del Rey, 1988), *The Two Faces of Tomorrow* (Baen, 1997), *The Vang: #1 The Battlemaster, #2 The Military Form* (Ballantine Del Rey, 1990), *Vlad Tapes* (Baen 2002), *Waking in Dreamland* (Baen, 1998), *The Warlock Enraged, the Warlock Heretical, Warlock in Spite of Himself, the Warlock Is Missing, the Warlock Unlocked, King Kobold Revived, The Warlock Wandering, The Spellbound Scholar, Warlock's Last Ride* (Berkley/Ace, 1978, 1984, 1985 1987, 1995), *War World III: Sauron Dominion* (Baen, 1991), *Weird Heroes* #1, #2, #8 (Harcourt/Jove, 1977, 1985), *The Weirwoods* (Ace, 1977), *The Winter King* (Ace, 1986), *Wizard of the Winds* (Del Rey, 1997), *Wolves of the Gods* (Ballantine/Del Rey, 1998), *The World Beyond* (Baen, 2002), *Yendi* (Ace, 1984).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1977 (3)
FTC: 1976 (5)
SFA: 1993 (5)
WT: 2002/2003 (Winter/#330)

**Misc.:** *Space Fantasy* Commemorative Stamp Booklet, U.S. Postal Service (1993), *Lord of the Rings* Chess Set (Franklin Mint, 2003).

## Hildebrandt, Greg

( January 23, 1939). American artist. Gregory J. and Timothy Hildebrandt* were identical twins, born to George and Germaine Hildebrandt in Detroit, Michigan. The twins, who became famous for their "The Lord of the Rings" calendars in the 1970s, and their posters for the original "Star Wars" movies, both developed an interest in art very early in life. Greg Hildebrandt has said in a Knight Ridder interview (2006), that he and his brother shared "an obsession with color so intense that it led them at age two to eat a box of crayons. He said he liked their taste." Very close, the identical twins did most things together, and their interests were similar in most respect. They both read Edgar Rice Burroughs, they both enjoyed science fiction films, and they both learned more through experience and persistence than through any formal early training.

Shortly after graduating from Avondale High School in June, 1957, the twins joined the army reserve and spent six months in the program at Fort Leonar Wood, Missouri, and Fort Riley, Kansas. After leaving the army, they attended the Meinzinger School of Art in Detroit. They studied eight months and then quit, feeling that the school did not have anything more to offer; this was their only formal art training.

At nineteen, the Hildebrandts joined the Jam

Handy Studios, the largest film-production house in the country. The brothers worked for four years in the animation department, where they designed live-action and animated films for the Navy, and numerous firms. In 1963 the brothers were invited by Bishop Fulton Sheen of New York to make a film for the Catholic church. They continued to work for the church for the next seven years. Soon after moving to the East coast, Greg married Diana Stankowski and moved to Jersey City, New Jersey. Tim, who lived across the street, married in 1965. Later, both families moved to Northern New Jersey. Greg and Diana have three children, Gregory, Mary and Laura.

In 1969 the church sent the brothers to Africa to film a documentary on church missionary work. However, the finished piece, which clearly showed the poverty and unrest throughout the continent, was not what the church expected, and the Hildebrandts were dismissed from their film-making jobs. Needing work, they hastily assembled a portfolio of their work and showed it to various children's book publishers. Soon they were doing art for Holt, Rinehart and Winston. From there they continued doing art for other children's book publishers: Doubleday, Winston, Western Publishing and others. They won several awards from the Society of Illustrators for their work on children's book illustrations, and also expanded into advertising art, magazine art, editorial illustrations and paperback cover art.

In 1975 a copy of the *J.R.R. Tolkien Calendar* with art by Tim Kirk* crossed the brothers' hands. On the back was an invitation to artists to submit work for the next calendar. The Hildebrandts brought in samples to Ballantine Books, and a contract was quickly produced. As Greg remembered it later however, the calendar was Tim Hildebrandt's idea. "I wanted to pursue gallery art at that point, but Tim was pushing and pushing" on the J.R.R. Tolkien trilogy, "and then I read it and said OK."

Their style was perfectly suited to Tolkien's work, and the brothers worked fast. So similar was their technique and style that one could take over from where another had stopped working on a painting. They could thus work nonstop on a piece for days. Tight deadlines, problems for most artists, were not a major obstacle for the Hildebrandts.

The 1976 Tolkien Calendar, with art by "The Brothers Hildebrandt" (as they were dubbed by Judy Lynn Del Rey) was a tremendous success, and established the Hildebrandt brothers as important fantasy artists. They were immediately signed for the 1977 calendar, with a much greater print run, and it sold out even faster than the first calendar. Suddenly the Hildebrandts were besieged with offers of work, and for the next couple of years they were kept busy illustrating Tolkien's Middle Earth. Del Rey also asked the Hildebrandts to illustrate Terry Brooks' new novel, *The Sword of Shannara*, which was very much in the style of Tolkien. They created a number of paintings and black-and white illustrations in the Tolkien vein, and their art helped propel the book onto the best seller list. In 1977 Greg and his brother were awarded a Gold Medal from the Society of Illustrators for the best book cover of the year. Their work was exhibited at several single and joint exhibitions and was included in the 1978 national retrospective group show sponsored by Museum of the City of New York, "200 Years of American Illustration."

A third Tolkien calendar, for 1978, sold more than a million copies and encouraged the Hildebrandts to begin thinking about a movie version of the *Lord of the Rings*. When they learned that Ralph Bakshi had already begun production on his version of the Tolkien epic, and was not interested in using the Hildebrandts, the brothers decided to base a film on their a fantasy story of their own. Conceived first as a movie, *Urshurak* was sold to Bantam Books as a novel, written and illustrated by The Brothers Hildebrandt. The brothers worked almost exclusively on this project for more than a year. Their only break was to do the original movie poster for *Star Wars*, a project they completed in two days of continuous painting.

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It was during the project, that the brothers decided to pursue separate careers. They had been working together most of their lives and finally felt the need for independent work. They had painted movie posters for the films *Young Frankenstein* (not used), *Barbarella* (1977) and *Clash of the Titans* (1981)—and that poster art was their last work together for many years. Both continued in art, but each went in a different direction. After the brothers broke up, they didn't speak for several years, until in 1993 they once again reunited and began doing art for comic-book publishers Marvel ("Spider-Man," "X-Men") and DC ("Superman") and, in 1995, a daily comic strip, an updated version of Milt Caniff's "Terry and the Pirates," which ran for only a year. During their time apart, they were able to demonstrate that each had their own style of expression and career goals.

Greg Hildebrandt worked closely with his agent, Jean Scrocco, in finding new assignments. His first work was doing reproduction art for *Krull*, a movie by Peter Yates. He produced 160 pieces of art based

on the script, none of which, "in typical Hollywood fashion," as Weinberg dryly noted, "was ever used." Greg's illustrations appeared on the covers and pages of several magazines, and his work was used on collector plates, figurines, dolls, knives, and swords issued by The Franklin Mint and Lenox. His art has been used in advertising for ABC and Dr. Pepper, and has been licensed for such products as puzzles by American Publishing, greeting cards by Sunrise Greeting, and needlepoint canvases by Steiner Freres in Paris, France. His images have also been reproduced on eight sets of trading cards. In the 1980s his agent sold Simon & Schuster on the idea of doing a series of heavily illustrated, deluxe editions of classic novels and story collections. The first book in the series was Dickens' *Christmas Carol*, followed by editions of *Dracula, The Wizard of Oz*, and others. In all, Greg illustrated 15 classic and fairy tale collections for children, with over 3,500,000 copies in print of the combined titles. He also did art for a calendar based on Mary Stewart's *Merlin* trilogy and advertising art using fairy-tale characters as the central theme. Throughout the 1980s his focus was almost exclusively on classics and not on modern fantasy art, and he became one of the most popular and collected of artists doing new editions of these enduring works.

In 1993, the Brothers Hildebrandt reunited. Although they continued to pursue their individual careers, much of the work they created through the end of that decade and beyond, was created together. Their first collaboration, although not credited as such on its cover, was a *Dragon* Pop-Up Book for Little, Brown. This was followed with a series of horror steins for Gerz, Inc., which were used for a Budweiser promotion, and three posters for Marvel Comics depicting *Captain America, The Silver Surfer*, and the *X-Men*. This assignment led to numerous others in the comic book field, and to the creation of hundreds of pieces of artwork for such publications such as Fleer's *Marvel Masterpieces* Card Set depicting the Marvel Universe (1994), a fully painted graphic novel, *Oasis*, based on Marvel's X-Men 2099 series, which was published in 1996, and *Shadows of the Empire*, George Lucas's novel set in the ongoing *Star Wars* saga. Until Tim's health declined, the brothers worked on numerous trading card and comic-art related projects, including card art for *Magic: the Gathering*, film concept work, and an art book, *Star Wars: the Art of Greg and Tim Hildebrandt* (1997). Both Greg and Tim's work have been shown at numerous galleries and museums, among them: the Franklin Mint Museum in Franklin, PA; Every Picture Tells a Story in Los Angeles; the Alexander Gallery, NY; Elizabeth Stone Gallery in Birmingham, Michigan.

In 2001 Watson Guptill along with Spiderwebart released the most complete compilation of Hildebrandt Tolkien art in one book, *Greg and Tim Hildebrandt, The Tolkien Years*. Entertainment Calendars has also re-issued the Tolkien calendars, the first of them released in 2002. Greg also began painting pinups circa 1999, and exhibited them at the Louis K. Meisel Gallery in New York in 2000. The success of these works have opened another avenue for his career, which he calls "Greg Hildebrandt's American Beauties." In 1993 Greg also established the Spiderwebart Gallery. At first run and managed by Scrocco, and specializing in the brothers' work, Spiderwebart Gallery is now owned by Greg Hildebrandt, and offers original art, prints and collectibles from a variety of comic and illustration artists, primarily by mail order.

**Sources**: Tim and Greg Hildebrandt Web site www.brothershildebrandt.com; www.spiderwebart.com; "Tim Hildebrandt Remembered: Twin Sons of Star Wars" June 29, 2006 online at www.starwars.com [accessed November 2007]; Williams, A.J. "A Fellowship in Art" gallery article in *Realms of Fantasy* magazine, October 2006; Wells, Tish. "Tim Hildebrandt; illustrator famed for 'Star Wars,' 'Rings'" Obituary, Knight Ridder News; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. Infinite Worlds: *The Fantastic Visions of Science fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Hildebrandt, Tim and Greg. *The Brothers Hildebrandt A Book About the Artists* (Maryland Funnybook Festival, 1978), Hildebrandt, Gregory Jr. *Greg and Tim Hildebrandt: The Tolkien Years* (Watson-Guptill, 2001), Simmons, Brian. *The Brothers Hildebrandt's Lord of the Rings : A Pocket Companion* (Running Press Miniatures, 2002), Summers, Ian. *Art of the Brothers Hildebrandt* (Ballantine, 1978) Woods, Bob, *Star Wars: The Art of the Brothers Hildebrandt* (Del Rey, 1997).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Urshurak* (Bantam, 1979)

BOOKS ILLUSTRATED INCLUDE: *Brothers Grimm Fairy Tales* (Unicorn, 1993), *Child of an Ancient City* (MacMillan Atheneum, 1992), *The Dragon's Carbuncle* (Ballantine Del Rey, 1990), *Grimm's Fairy Tales* (Unicorn, 1993), *The Lord of Chaos* (Ballantine Del Rey, 1991), *Presenting Young Adult Horror Fiction* (Macmillan Twayne, 1992), *Troll's Grindstone* (Ballantine/Del Rey, 1986).

BOOKS ILLUSTRATED INCLUDE: (WITH TIM HILDEBRANDT OR AS BY BROTHERS HILDEBRANDT): *Apache Devil* (Ballantine, 1975), *Arthur* (HarperPrism/Zon-

dervan, 1996), *Best of C. L. Moore* (Ballantine, 1975), *Compleat Enchanter* (Ballantine, 1975), *Complete Guide to Middle-Earth: From the Hobbit to the Silmarillion* (Ballantine/Del Rey, 1978), *Dying Earth* (Pocket, 1977), *Early Del Rey* Vol. 1, 2 (Ballantine, 1976), *Earth's Last Citadel* (Ace, 1977), *Eyes of the Overworld* (Pocket, 1977), *Fantastic Four: To Free Atlantis* (Boulevard, 1995), *Gammage Cup* (Harcourt/Odyssey, 2000), *Greg Hildebrandt's Book of Three-Dimensional Dragons* (Little Brown, 1994), *Halflings, Hobbits, Warrows and Weefolk* (Warner Questar, 1991), *Half-Past Human* (Ballantine, 1975), *I See by My Outfit* (Ballantine, 1976), *J.R.R. Tolkien: Architect of Middle Earth* (Warner, 1977), *King's Damosel* (Avon, 1978), *Master of Middle Earth* (Del Rey/Ballantine, 1977), *Merlin* (HarperPrism/Zondervan, 1996), *My Name is Legion* (Ballantine, 1976), *Out of the Dead City* (Ace, 1966), *Red Moon and Black Mountain* (Ballantine/Del Rey, 1977), *Restoree* (Del Rey/Ballantine, 1977), *Rover* (Tor, 2001), *Run, Come See Jerusalem* (Ballantine, 1976), *Ship Who Sang* (SFBC, 1996), *Smoke and Mirrors* (Berkley/Boulevard, 1997), *Stellar #2* (Ballantine, 1976), *Stone and the Maiden* (Avon Eos, 1999), *Sword of Shannara* (Random House/SFBC, 1977), *Taliesin* (HarperPrism/Zondervan, 1996), *Well of the Unicorn* (Ballantine/Del Rey, 1976), *Whisper of Glocken* (Harcourt/Odyssey, 2000), *Voyage of the Bassett: Islands in the Sky* (Random House, 1999), *Winter World* (Pageant, 1988), *X-Men: Smoke and Mirrors* (Boulevard, 1997).

MAGAZINES ILLUSTRATED INCLUDE
FTC: 1980 (4)
ROF: 1999 (8)
FUT: 1979 (1)

## Hildebrandt, Tim

(January 23, 1939–June 11, 2006). American artist. Born in Detroit, Michigan, Timothy Allen Mark Hildebrandt was one of identical twins born to George and Germaine Hildebrandt, born five minutes after the birth of his brother, Greg Hildebrandt*. As half of the Brothers Hildebrandt team — famed for their "The Lord of the Rings" calendars in the 1970s, and their posters for the original "Star Wars" movies — much of Tim's early life parallels that of his twin; both were interested in art, science fiction, comic books, and movies, and both found their parents highly supportive of their creative efforts. Both brothers attended Avondale High School, served for a short time in the Army reserve, and then attended the Meinzinger School of Art in Detroit for eight months; this was their only formal art training.

The twins' first job was with the Jam Handy organization in Detroit, a company that produced industrial films, television and theatrical productions. There, at nineteen, they learned the craft of filmmaking and animation while working on training films for the Navy. Tim started out as an *opaquer* (one who paints cels), and worked his way up to background painting, storyboard artist, production designer and animator. After four years at Handy's during which time they designed several films that won several awards, the brothers were offered the job to work for the Catholic Church, and moved to New York to make documentary films for a religious company headed by Bishop Fulton J. Sheen. They worked for the company for seven years, and traveled around the world, directing and shooting numerous documentaries on topics such as world hunger. During this time, while living in New Jersey, Tim met Rita Murray at choir practice and in 1965 they were married. They have one son, Charles, born in 1967.

When a film they were producing on missionary work in Africa was not to the church's liking, the brothers' relationship with the film company ended. Going back to art, they assembled a portfolio and presented it to a number of children's book publishers. Soon they were swamped with assignments from Doubleday, Winston, Western Publishing and others, and for several years they illustrated every sort of children's book. They won several awards from the Society of Illustrators, and also expanded into advertising art, magazine art, and paperback cover art.

In 1975 the brothers noticed an invitation to artists on the back of a Tolkien Calendar, featuring art by Tim Kirk*, published by Ballantine Books, asking for submissions from artists for future calendars. The twins had been fans of Tolkien and his *Lord of the Rings* for years, and decided to submit art to Ballantine. As his brother Greg remembered it later however, the calendar was Tim Hildebrandt's idea. "I wanted to pursue gallery art at that point, but Tim was pushing and pushing" on the J.R.R. Tolkien trilogy, "and then I read it and said OK." Their submission resulted in the immediate offer of a contract. The 1976 *J. R. R. Tolkien Calendar* was a huge success and established the Hildebrandt brothers as important fantasy artists. The twins were immediately signed for the 1977 calendar and also were commissioned by Del Rey to illustrate Terry Brooks' new novel, *The Sword of Shannara*, which was very much in the style of Tolkien. They created a number of paintings and black-and white illustrations in the Tolkien vein, and their art helped propel the book onto the best seller list. In 1977 Tim and his brother were awarded a Gold Medal from the Society of Illustrators for the best book cover of the year. Their work was exhibited at several single and joint exhibitions and was included in the 1978 national retrospective group show sponsored by Museum of

the City of New York, "200 Years of American Illustration."

Feeling stifled after years of illustrating others' creations, and learning that Ralph Bakshi did not have plans to use their talents in his film version of the *Lord of the Rings*, Tim and Greg came up with an idea for their own movie, based on their own story. Conceived first as a movie, *Urshurak* was sold to Bantam Books as a novel, written and illustrated by The Brothers Hildebrandt. The brothers worked almost exclusively on this project for more than a year. Their only break was to do the original movie poster for *Star Wars*, a project they completed in two days of continuous painting—which became one of the most recognized and best selling movie posters of all time.

*Urshurak* in book form generated little excitement. The art was the usual fine work, with some pieces dazzling, but the story was unexceptional. It was in the Tolkien tradition but not innovative enough to be memorable on its own. The movie project, which was the actual reason for the book and the art, never sold. Instead, the book served as a turning point in the brothers' careers.

It was during the project that the brothers decided to pursue separate careers. They had been working together most of their lives and finally felt the need for independent work. They had painted movie posters for the films *Young Frankenstein* (not used), *Barbarella* (1977) and *Clash of the Titans* (1981)—and that stood as their last work together for many years. Both continued in art, but each went in a different direction. After the brothers broke up, they didn't speak for several years, until in 1993 they once again reunited and began doing art for comic-book publishers Marvel ("Spider-Man," "X-Men") and DC ("Superman") and, in 1995, a daily comic strip, an updated version of Milt Caniff's "Terry and the Pirates," which ran for only a year. During their time apart, they were able to demonstrate that each had their own style of expression and career goals.

Tim went on to illustrate many calendars, and covers of numerous science fiction and fantasy magazines and books, including *Starlog*, *Amazing Stories,* DAW Books, NAL/Signet, and Warner Books, among others. He won an Award of Merit at the Society of Illustrator's Annual Show for the cover illustration of *The Children of Arabel* in 1987. Tim also created porcelain Christmas Village pieces for National Rennoc, and artwork for plate series for "Mermaids of the Sea" and a Royal Copenhagen series on "Danish Fairy Tales." His images were used as advertising for AT&T and Levi's, on packages for video games, such as the Parker Brothers game based on the film *Return of the Jedi*, and on game boards. In 1990, Tim was invited to participate in a show given by the New York Society of Illustrators, entitled "The Artist and the Environment." Known for the richness of color and intensity he brought to his art, his brother said of him in an interview, 2006 "Tim Hildebrandt was obsessed with color and light. Among his favorite artists were Thomas Hart Benton, the prominent American artist and muralist, and the legendary illustrator N.C. Wyeth."

In 1993, the Brothers Hildebrandt reunited. Although they continued to pursue their individual careers, much of the work they created through the end of that decade and beyond, was created together. Their first collaboration, although it was credited to Greg on the cover, was a *Dragon* Pop-Up Book for Little, Brown. This was followed with a series of horror steins for Gerz, Inc., which were used for a Budweiser promotion, and three posters for Marvel Comics depicting *Captain America, The Silver Surfer*, and the *X-Men*. This assignment led to numerous others in the comic book field, and to the creation of hundreds of pieces of artwork for such publications such as Fleer's *Marvel Masterpieces* Card Set depicting the *Marvel Universe* (1994), a fully painted graphic novel, *Oasis*, based on Marvel's *X-Men 2099* series, which was published in 1996, and *Shadows of the Empire*, George Lucas's novel set in the ongoing *Star Wars* saga. Until Tim's health declined, the brothers worked on numerous trading card and comic-art related projects, including card art for *Magic: the Gathering*, film concept work, and an art book, *Star Wars: The Art of Greg and Tim Hildebrandt* (1997). Both Greg and Tim's work have been shown at numerous galleries and museums, among them: the Franklin Mint Museum in Franklin, PA; Every Picture Tells a Story in Los Angeles; the Alexander Gallery, NY; Elizabeth Stone Gallery in Birmingham, Michigan. In 2001 Watson Guptill along with Spiderwebart released the most complete compilation of Hildebrandt Tolkien art in one book, *Greg and Tim Hildebrandt, The Tolkien Years*. Entertainment Calendars has also re-issued the *Tolkien* calendars, the first of them released in 2002.

Tim Hildebrandt died in New Brunswick, N.J. from complications due to diabetes. He was survived by his mother, Germaine, sister, Janie, wife, Rita, son, Charles, nieces, Mary, Laura and Elizabeth, and nephew, Gregory. Greg Hildebrandt said of his brother: "He's in my hand, eyes, mind, art, soul. He always has been from birth, and he still is."

**Sources**: Tim and Greg Hildebrandt Web site www.brothershildebrandt.com; Tim Hildebrandt Memorial at www.spiderwebart.com; "Tim Hildebrandt Remembered: Twin Sons of Star Wars" June 29, 2006 online at www.starwars.com [accessed November 2007]; Obituary online posted by the Association of Science Fiction and Fantasy Artists www.asfa-art.org; "Remembrances: Tim Hildebrandt" Society of Illustrators Bulletin, vol. 66, #2, Spring/Summer 2006, p. 29; Williams, A.J. "A Fellowship in Art" gallery article in *Realms of Fantasy* magazine, October 2006; Wells, Tish. "Tim Hilde-

brandt; illustrator famed for 'Star Wars,' 'Rings'" Obituary, Knight Ridder News; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Di Fate, Vincent. Infinite Worlds: *The Fantastic Visions of Science fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Hildebrandt, Tim and Greg. *The Brothers Hildebrandt A Book About the Artists* (Maryland Funnybook Festival, 1978), Hildebrandt, Gregory Jr. *Greg and Tim Hildebrandt: The Tolkien Years* (Watson-Guptill, 2001), Norton, Jack E. *The Fantasy Art Techniques of Tim Hildebrandt* (SFBC, 1992), Simmons, Brian. *The Brothers Hildebrandt's Lord of the Rings: A Pocket Companion* (Running Press Miniatures, 2002), Summers, Ian. *Art of the Brothers Hildebrandt* (Ballantine, 1978) Woods, Bob, *Star Wars: The Art of the Brothers Hildebrandt* (Del Rey, 1997).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED: *Urshurak* (Bantam Books, 1979)

BOOKS ILLUSTRATED INCLUDE: *Angel With the Sword* (DAW, 1985), *Bitter Gold Hearts* (Penguin/Roc, 1991), *Black Lynx* (Ballantine Del Rey, 1993), *Books of the Black Current* (SFBC, 1986), *Bridge of Dawn* (Popular Library/Questar, 1991), *Byworlder* (NAL/Signet, 1988), *Chorus Skating* (Warner Aspect, 1994), *City of Gold and Lead* (Macmillan Collier, 1988), *Day of Their Return* (NAL/Signet, 1988), *Dealing with Dragons* (Scholastic, 1992), *Divine Right* (DAW, 1989), *Dragonlance: Hammer and Axe; The Covenant of the Forge; The Swordsheath Scroll* (TSR, Inc., 1993), *Dragonslayers* (Pocket/Minstrel, 1994), *Dread Brass Shadows* (NAL/Roc, 1990), *Earth's Last Citadel* (Ace, 1977), *Endgame* (DAW, 1991), *Fang, the Gnome* (NAL, 1988). *Fantasy Cookbook* (Macmillan, 1983), *Festival Moon* (DAW, 1987), *Fire Get* (DAW, 1987), *First Quest: The Unicorn Hunt* (TSR, Inc., 1995), *Flood Tide* (DAW, 1990), *Gifts of Blood* (Baen, 1992), *Greenmagic* (Ballantine/Del Rey, 1992), *King of the Scepter'd Isle* (Penguin/Roc, 1990), *Merovingen Nights #6: Floodtide; #7: Endgame* (DAW, 1990, 1991), *My Name Is Legion* (Ballantine Del Rey, 1994), *Old Tin Sorrows* (Penguin/Roc, 1991), *Pool of Fire* (Macmillan Collier, 1988), *Red Iron Nights* (Penguin/Roc, 1991), *Smugglers Gold* (DAW, 1988), *Son of Spellsinger* (Warner Questar, 1993), *Stone Movers* (Warner Aspect, 1995), *Sweet Silver Blues* (NAL/Signet, 1987), *Taking Flight* (Ballantine Del Rey, 1993), *There Will Be Time* (NAL/Signet, 1988), *Time of the Transference* (Warner, 1987), *To Warm the Earth* (NAL/Signet, 1988), *Troubled Waters* (DAW, 1988), *Unicorn Treasury* (Doubleday, 1988), *White Mountains* (MacMillan Collier, 1988), *Worm Ouroboros* (Dell, 1991).

BOOKS ILLUSTRATED INCLUDE: (WITH TIM HILDEBRANDT OR AS BY BROTHERS HILDEBRANDT) *Apache Devil* (Ballantine, 1975), *Arthur* (HarperPrism/Zondervan, 1996), *Best of C. L. Moore* (Ballantine, 1975), *Compleat Enchanter* (Ballantine, 1975), *Complete Guide to Middle-Earth: From the Hobbit to the Silmarillion* (Ballantine/Del Rey, 1978), *Dying Earth* (Pocket, 1977), *Early Del Rey* Vol. 1, 2 (Ballantine, 1976), *Earth's Last Citadel* (Ace, 1977), *Eyes of the Overworld* (Pocket, 1977), *Fantastic Four: To Free Atlantis* (Boulevard, 1995), *Gammage Cup* (Harcourt/Odyssey, 2000), *Greg Hildebrandt's Book of Three-Dimensional Dragons* (Little Brown, 1994), *Halflings, Hobbits, Warrows and Weefolk* (Warner Questar, 1991), *Half-Past Human* (Ballantine, 1975), *I See by My Outfit* (Ballantine, 1976), *J.R.R. Tolkien: Architect of Middle Earth* (Warner, 1977), *King's Damosel* (Avon, 1978), *Master of Middle Earth* (Del Rey/Ballantine, 1977), *Merlin* (HarperPrism/Zondervan, 1996), *My Name is Legion* (Ballantine, 1976), *Out of the Dead City* (Ace, 1966), *Red Moon and Black Mountain* (Ballantine/Del Rey, 1977), *Restoree* (Del Rey/Ballantine, 1977), *Rover* (Tor, 2001), *Run, Come See Jerusalem* (Ballantine, 1976), *Ship Who Sang* (SFBC, 1996), *Smoke and Mirrors* (Berkley/Boulevard, 1997), *Stellar #2* (Ballantine, 1976), *Stone and the Maiden* (Avon Eos, 1999), *Sword of Shannara* (Random House/SFBC, 1977), *Taliesin* (HarperPrism/Zondervan, 1996), *Well of the Unicorn* (Ballantine/Del Rey, 1976), *Whisper of Glocken* (Harcourt/Odyssey, 2000), *Voyage of the Bassett: Islands in the Sky* (Random House, 1999), *Winter World* (Pageant, 1988), *X-Men: Smoke and Mirrors* (Boulevard, 1997).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1991 (5); 1992 (1); 1993 (4)
FUT: 1979 (1)
ROF: 1996 (8)

## Hinge, Mike

(1931–c. August 7, 2003) Considered an American artist, Hinge was proud of his rather exotic beginnings: he was born in Auckland, New Zealand, with a father born in England and a mother born in Africa, and he was raised in a small town on a dairy farm on the edge of a tropical rain forest. At a fine arts academy, and then Seddon Memorial Polytechnic in Auckland, he learned woodworking, architectural drawing and still-life painting, then worked for the largest ad agency in New Zealand before emigrating to the United States in 1959. He lived first in Los Angeles, California, where he attended the

Art Center of the College of Design, and began working in advertising, both for major agencies and freelance for major clients J C Penny and the May Company, among others. He was one of the most prominent New Zealand science fiction fans of the 1950s, and when he moved to New York City, in 1966, he became active in fandom again. In Manhattan, Hinge worked as art director for several ad agencies, among them Young & Rubicam and BBDO, in the process designing alphabets and becoming involved in numerous projects that innovatively blended high tech and art, among them a cryobionic unit designed for the film *2001: A Space Odyssey*. He also produced illustrations for mainstream publications, including two for *Time* magazine, featuring Richard Nixon and Emperor Hirohito, that are now in the collection of the Smithsonian Institution. He later moved to suburban Philadelphia, Pennsylvania.

Hinge worked colorfully, usually on poster board, in a variety of styles and media: gouache, acrylics, marker ink, and automotive enamels, frequently producing works in full poster size (30" × 40") with a distinctive graphic style and vivid palette. His work was considered experimental at the time; he joined the Manhattan group "E.A.T." (Engineers, Artists, and Technology) and appeared in "Some New Beginnings," a Brooklyn Museum catalog. His distinctive psychedelic style owed much to Peter Max and Andy Warhol, and this distinguished from other SF illustrators of his generation. Hinge was a perfectionist, seemingly to the point of obsessiveness, and often worked and reworked particular themes. His professional illustrations, for covers as well as interiors, appeared in numerous genre magazines, including *Analog*, *Fantastic*, and *Amazing*, from the late 1960s through the 1970s, and the covers he produced are considered some of science fiction's first psychedelic art. But free-lance work dwindled when publishers could not accommodate his difficult personality nor meet his demands for full artistic control over reproduction of his work, which left him at various junctures completely impoverished and dependent on the charity of fellow artists and friends. Jim Steranko* recognized his off beat talent and gave him work in *Mediascene*, his own trade magazine, later championing his work by publishing a portfolio of his work, *The Mike Hinge Experience* (Supergraphics, 1969) and a series of eight posters, collectively titled *The Mike Hinge Electric Poster Trip* (1970–1972). Several works were exhibited at the American Cultural Center in Paris (1979). In 1984, he was an impromptu guest of honor at the New Zealand National convention. His last professional commission was in 1993, for an *Amazing* Magazine cover. During that same year, he was honored with an exhibit of his portraiture, at a library in Philadelphia. Hinge was nominated for the Hugo Award for Best Professional Artist in 1973, and nominated for 6 Locus awards in the 1970s. Never married, he was survived by a brother, and other family, in New Zealand.

**Sources**: Correspondence and telephone interviews with the artist, 2000–2003; James Steranko, *The Mike Hinge Experience* (Pennsylvania: Supergraphics, 1969); *American Science Fiction: Four Contemporary Artists*. Exhibition Catalog, Centre Culturel Americain, Paris, 1979; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Assignment in Tomorrow* (Lancer 1972); *A Choice of Gods* (Berkley, 1972); *The Cosmic Eye* (LB Books, 1979); *Earth Unaware* (LB Books, 1979); *The Leaves of Time* (Lancer, 1971) *Masters of Everon* (Nelson Doubleday/SFBC, 1979); *Mission to the Stars* (Berkley, 1971); *Modern Science Fiction: Its Meaning and its Future* (Advent, 1979); *Secret of the Marauder Satellite* (Berkley, 1978); *Shaggy Planet* (Lancer. 1973); *When Gravity Fails* (Arbor House, 1987); *Transfigurations* (Berkley/Putnam, 1979); *The White Hart* (Pocket Books, 1979)

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1969 (11); 1970 (3, 5, 7, 9, 11); 1971 (1, 7, 11); 1972 (5, 7); 1973 (1, 3, 8, 10); 1974 (12); 1979 (9)

ASF: 1973 (7, 8); 1974 (2); 1975 (9); 1976 (4, 7, 9, 10, 11); 1977 (1, 2, 3, 4, 5, 7, 8, 9, 10, 12); 1978 (1, 2, 3, 6, 7, 8, 9, 10, 12, yearbook); 1979 (3, 4, 5, 6); 1993 (9)

FTC: 1969 (10); 1970 (2,4,6,8); 1971 (2, 6, 8); 1972 (4, 10)

HM: (1982: 9)

FUTL: (1980)

SS: 1980 (Spring)

## Holland, Brad

(b. 1943) American artist. Born in Fremont, Ohio, Holland grew up there and in Fort Smith, Arkansas. He was always interested in art, and took one art class in the ninth grade, but has had no other formal training. He did pen-and-ink drawings because it was the first medium he found that he could work in without instruction, and began submitting cartoons to magazines while still in high school. After graduation, at the age of seventeen, Holland moved to Chicago and found his first employment in a tattoo parlor. Later he worked for John Dioszegi as a "short order artist" doing small illustration jobs. Moving to Kansas in 1964, Holland worked briefly for Hallmark cards and also formed Asylum Press "to print eccentric projects with friends."

In 1967 Holland moved to New York City and was soon being published in underground newspapers such as *New York Free Press, The Rat, Screw, The East Village Other*, as well as major publications like

*Playboy, Avante-Garde*, and *Evergreen Review.* His ink drawings in the counterculture press brought him to the attention of the editors of the *New York Times*, and in 1971 he became one of the founding artists of the Op-Ed page. His art in *Playboy* led to paintings that have appeared in nearly every mainstream magazine, including *Time, Newsweek, Redbook, The Atlantic Monthly*, and *The New York Times Magazine*. Over the years, Holland's clients have expanded to include advertising, record albums, and most other forms of commercial art. He has painted CD covers for Ray Charles, Stevie Ray Vaughn and Billy Joel. He has designed a postage stamp of Indian chief Crazy Horse and has produced a ten-by-thirty-foot mural for the United Nations Building in New York.

While science fiction has not been the focus of Holland's career, much of his work is fantastic in feel; it is dark, bizarre and surreal. His visual style, which has been called deceptively simple, often relies on unusual "punning images," which shock and surprise "while forcing the viewer into unavoidable recognition of the underlying truth in his pictorial commentary." (*Illustrator in America*, p. 383). In 1977 Thomas Y. Crowell (Push Pin Press) published *Human Scandals*, a social commentary using Holland's ink drawings, bringing Holland much acclaim. His drawings and paintings have been exhibited in museums around the world, including the Louvre in 1974 and the U.S. Library of Congress in 1979. Holland's work began to appear in the *Society of Illustrators* annuals with #11 (1970), and he has won more awards presented by the New York Society of Illustrators than any other illustrator in its history. He twice received the Playboy Editorial Award, and has been awarded gold medals from the Art Director's Club of New York, the Society of Illustrators, the Society of Publication Designers, and the *Spectrum* Gold Award for book illustration, 2005. Holland won the Society of Illustrators Hamilton King Award in 1991, and in 2005 he was inducted into the Society of Illustrators Hall of Fame. In 1999, he was voted by the editors of RSVP, the artist's directory, as the one artist who has had the single greatest impact on the illustration field during the last twenty-five years. Holland is a member of the Alliance Graphique International and co-founder of the Illustrators' Partnership of America. His art is in the permanent collections of the National Portrait Gallery, the Library of Congress and corporate collections.

Holland also writes on art-related topics, and teaches. His writings on art have appeared in diverse publications, ranging from his often quoted "Express Yourself, It's Later Than You Think," a satire of the art business (first published in the *Atlantic Monthly*, 1996), to articles on reproduction and copyright issues affecting illustrators. *Communication Arts* published his attack on the Orphan Works Amendment "License to Infringe" (July, 2006), and in the same year testified on behalf of the illustration community on that pending legislation before the Judiciary Committees of both the U.S. House of Representatives and the U.S. Senate.

**Sources**: www.bradholland.net; Illoz portfolio site at www.illoz.com/bradholland [accessed May 2007]; Reed, Walt. The Illustrator in America 1860–2000, 3rd, ed. NY: Society of Illustrators, 2001;The Vadeboncoeur Collection of Knowledge, Jim Vadeboncoeur, Jr. 2000 online www.bpib.com/illustra2/holland.htm; Weinberg, 1988.

**Published Work**

*Alph* (SFBC, 1972), *Beyond the Beyond* (SFBC, 1969), *Cities in Flight* (Overlook, 2005), *God Emperor of Dune* (Putnam's, 1981), *Outside the Dog Museum* (Orb, 2005), *Time of Changes* (SFBC, 1971).

## Hollander, Jason Van

(September 9, 1949) American artist. For his 10th birthday Hollander received a book of Bruegel artwork, and a copy of *The Macabre Reader* (an anthology that included "The Thing on the Doorstep" by H. P. Lovecraft). The books led to intense interest in weird fiction and art and inspired Hollander as a teenager to contact Arkham House publishers, collect their books, and correspond with its founder, August Derleth. After graduating in 1971 with a BA in Graphic Design from the Philadelphia College of Art, Hollander became a professional graphic designer. His artistic influences include 17th-19th century French and British artists such as Rodolphe Bresdin, Monsu Desiderio, Samuel Palmer, Atkinson Grimshaw, and the twentieth century artist Frank Utpatel*, known for dark fantasy illustrations for Arkham House. Hollander's first published illustrations were the cover art and frontispiece for *New Tales of the Cthuhu Mythos*, for Arkham House (1980), and he has designed and illustrated several books, maps, catalog covers and promotional materials for that publisher.

Hollander is known for his uniquely grotesque imagery, "nightmarish but whimsical," in which the central motifs are consistently depictions of architectural and spatial distortion. The artist suffers from agoraphobia, a malady he believes is reflected in his choice of themes, and execution. The paintings are rendered with precision, in a relatively small size, slowly, and with great effort. "In an ordinary year," Hollander writes, "I produce about six to eight miniatures — watercolors that are 8 x 10 inches or smaller." Hollander's preferred subject matter limits his literary and magazine assignments, but his art has been widely seen and appreciated by fans of small press publishers of weird fiction, and he occasionally sends in examples of his art to be displayed

at genre conventions in the New York area. Hollander won the World Fantasy Award for Best Artist in 2000 and 2004, and was a judge for the Award, 2002. He won the International Horror Guild Award for Best Artist in 2003, and was nominated for that Award in 2001, 2002. He also received a British Fantasy Society award recommendation for Best Artist 2005. Hollander traditionally works in pen and ink enhanced with watercolor. He also uses computer techniques to create unusual illustrations based on his watercolor paintings and photographic images.

In addition to his art career, Hollander is a published author of fantasy fiction and non-fiction. His stories have appeared in anthologies and magazines (*Weird Tales*, *MZB Fantasy Magazine*), semi-prozines *Dealthrealm*) and fanzines. He collaborated (with Darrell Schweitzer) on several short stories, among them one included in *Necromancies and Netherworlds*, nominated for the World Fantasy Award for Best Story Collection, 2000 and for which Hollander provided the cover art. Other collaborations include a series of jointly signed, limited edition prints inspired by fictional works of well-known fantasy writers. Hollander's own "Hell Stamp" series of limited edition prints is representative of his singular imagination: these consist of gallery quality reproductions of imaginary stamps featuring demons and imps, each 1.5" × 2" stamp appearing in groups of four, on an image area of 4" × 5" printed in fine-art style on heavy watercolor stock. Hollander is married to Terry Van Hollander and has one daughter, Selina.

**Sources**: Correspondence from the artist July 2005; www.jasonvanhollander.com; www.arkhamhouse.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Acquainted With the Night* (Ash-Tree Press, 2004), *Across the Border: More Tales of Corporate Horror* (Subterranean Press, 2005), *At Ease With the Dead* (Ash-Tree Press, 2005), *Attack of the Jazz Giants* (Golden Gryphon Press, 2005), *The Boats of the "Glen Carrig" and other Nautical Adventures* (Night Shade, 2003), *The Cockatrice Boys* (Tor, 1996), *The Collected Fiction of Clark Ashton Smith*, Vols. I-V (Night Shade, 2005–2006), *The Collected Fiction of William Hope Hodgson*, Vols I-V (Night Shade, 2003–2006), *Collected Poems* (Arkham House, 1981), *Couching at the Door* (Ash-Tree Press, 2001), (map) *The Darkling* (Arkham House, 1982), *The Dealings of Daniel Kesserich* (Tor, 1997), *Discovering H. P. Lovecraft* (Wildside Press, 2001), *Divinations of the Deep* (Ash-Tree Press, 2002), *The Door of the Unreal* (Ash-Tree Press, 2002), *Dragonfly* (Arkham House, 1999), *The Ghost Pirates* (Ash-Tree Press, 2003), *The Gist Hunter and Other Stories* (Night Shade, 2005), *The Great World and the Small* (Wildside Press, 2001), *Groping Toward the Light* (Wildside Press, 2000), *More Tales of the Uneasy* (Ash-Tree Press, 2005), *Necromancies and Netherworlds* (Wildside Press, 1999), *New Tales of Cthulhu Mythos* (Arkham House, 1980), *Nightscapes* (Wildside Press, 2000), *October Dreams* (CD Publications, 2000), *Red World of Polaris* (Night Shade, 2003*), Robert Bloch's Psychos* (CD Publications, 1997), *Shadows and Silence* (Ash-Tree Press, 2000), *Strange Tales #8* (Wildside Press, 2004), *The Thomas Ligotti Reader* (Wildside Press, 2003), *We've Been Waiting for You* (Ash-Tree Press, 2000), *The World, The Flesh and the Devil: The Collected Stories of Gerald Kersh* (Ash-Tree Press, 2006).

MAGAZINES ILLUSTRATED INCLUDE:
MZB: 1989 (Fall); 1991 (Winter)
ST: 2004 (1)
WFH: 1994 (Summer); 1995 (Spring); 1996 (Summer)
WT: 1989 (Winter); 1990 (Spring, Fall, Winter); 1991 (Spring, Fall, Winter); 1993 (Spring); 1998 (Spring, Fall); 1999 (Summer, Spring, Fall); 2001 (Summer, Fall); 2003 (Spring, Sept/Oct); 2004 (Winter)

## Horne, Daniel Robert

(b. June 3, 1960) American artist. Born in Pittsburgh. Pennsylvania, Horne grew up in a home where his mother and grandmother were doll artists. His imagination was fired by the paintings and sculptures in the Catholic church he attended as a child, which suggested the possibilities of telling his own stories through art. He was introduced to "sword and sorcery" and Frank Frazetta* through 1970s Ballantine books and this influenced his decision to become a fantasy illustrator. Horne graduated from York Academy of Art in Pennsylvania in 1982 where he studied with noted western and historical painter Ken Laager, "a 7th generation Howard Pyle student," Horne says, who "instilled in me the importance of making the characters ring true, and to breath life into them." (Frank, 1999). Two months out of art school, Horne got his first full color assignment, a back cover of *Heavy Metal* magazine, and since then has always made his living as an artist. His art training, combined with a native love of story telling and fable, gives his work a traditional feel and translates into highly realistic fantasy paintings with a dark side; a blend of focused characterization, bold and dark colors, and imaginative settings. Horne is particularly adept in depicting believable fantasy creatures and characters, whether painted or sculpted.

Horne has created more than 200 book covers — fantasy paperback covers for major publishers in New York, as well as young adult, romance and adventure books. His work was featured in *Spectrum 2:*

*The Best in Contemporary Fantasy Art* (1995). For many years Horne was the cover artist for the Hardy Boys series, and he illustrated children's books for Scholastic, Golden Books, and Doubleday Books for young readers. Since 1990 he has painted covers for TSR(™) and their popular *DragonLance* book line, and *Dragon* magazine. He has illustrated posters and toy packaging art, including superhero posters for Marvel Comics, blister card art for the *Batman Forever*, *Congo,* and *Jurassic Park* action figure lines, and box art for many of the G.I.Joe action figure dolls. Horne's studio has always been in his home, and his family and friends often become part of the compositions. He puts meticulous effort into his preparations for paintings, making detailed sketches and drawings, and doing his own photography with his own models to get his characters "right" in conceptual form. Horne makes his own costumes and armor and has a library of books he consults for guidance on ancient historical details. His final paintings are usually in oil on masonite, canvas or illustration board.

In the late 1990s Horne turned his focus to sculpture. His first effort was a 28" Gandalf doll, modeled after the well-known character from J.R.R. Tolkien's *Lord of the Rings*. Costumed by Horne, and totally lifelike in mien, it was nominated for a Chesley award in 1997. This led to designing and sculpting action figures based on Tolkien's *Lord of the Rings* for Toy Vault's *Middle Earth* toy line. For Warner toys, he designed and sculpted several figures in their *Sports Warrior* action figure line. His sculptures have won the Gold and Silver awards at the Phantom Figure festival in both 1999 and 2000. In 1999 Horne formed his own company, Flying Carpet Studioz, creating sculptures for resin model kits based on his own designs and maquettes for the film industry. In 2007 he was commissioned by Ashton-Drake to sculpt a series of figures representing *The Seven Deadly Sins* and *The Seven Heavenly Virtues*. He also has a line of one-of-a-kind limited edition fantasy art dolls. In recent years he has largely replaced book illustration assignments with fantasy pin-ups and portraits of famous fantasy/horror film characters. SQP Publications published *The Daniel Horne Sketchbook* (Vol. 1) in 2003. Horne lives in Cherry Hill, New Jersey with his wife Joy and their children Jennifer and Andrew.

**Sources**: Correspondence from the artist, April 1999; Frank, Jane. "Just the Right Mix of Media: The Art of Daniel Horne" *Realms of Fantasy* #31, October 1999; Feature: "New Middle Earth Toys From Toy Vault" *Action Figure News and Toy Review*, July 1998; www.geocities.com/danielrhorne/; http://redhotplanet.net/i_horne_daniel.htm

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Above the Lower Sky* (Morrow, 1994), *The Adept: The Lodge of the Lynx* (Ace, 1992); *The Barbed Coil* (Orbit, 1998), *Battledragon* (Penguin/Roc, 1995), *Bazil Broketail* (Penguin/Roc, 1998*), Belgariad, Vols I & 2* (Doubleday/BCE, 1984), *Blood River Down* (Tor, 1986), *Brother to Shadows* (AvoNova, 1994), *Caledon Sage: 1 Caledon of the Mists; 2 Queen of Ashes; 3 City of Exile* (Ace, 1994, 1995, 1997), *Children of the Night* (Tor, 1990) *Conan and the Grim Grey God* (Tor, 1997), *Corean Chronicles: 1 Legacies; 2 Darkness* (Tor, 2003, 2004), *Crafters Vol 1, Vol 2 Blessings and Curses* (Ace, 1991, 1992), *The Deepest Sea* (Penguin/Roc, 1996), *Demons in the Green* (Avon, 1996), *Deryni Chronicles: Deryni Rising, Deryni Checkmate, High Deryni* (Doubleday SFBC, 1983), *Down Among the Dead Men* (Penguin/Roc, 1993), *Dragons of War* (Penguin/Roc, 1994), *A Dragon at Worlds' End* (ROC, 1997), *Dragons of Argonath* (Roc, 1998), *Dreamseeker's Road* (Avon, 1996), *Dwellers in the Mirage* (Macmillan Collier, 1991), *The Endless Knot* (AvoNova, 1994), *The Fabulist* (Avon, 1993), *The Face in the Abyss* (Macmillan Collier Nucleus, 1992), *Fireshaper's Doom* (Avon, 1986), *Forging of the Shadows* (ROC, 1997), *Fractal Mode* (Ace, 1992), *Game's End* (Avon, 1996), *The Hero King* (Penguin/Roc, 1992), *Hidden Realms* (AvoNova, 1993), *Hounds of Gold* (Doubleday/BCE, 1985), *Incorporated Knight* (Baen, 1988), *Ithanalin's Restoration: A Legend of Ethshar* (Tor, 2002), *Last Star at Dawn* (Roc, 2000), *The List of 7* (Avon, 1994), *Little People!* (Ace, 1991), *Lotus and the Rose* (Warner Questar, 1993), *Magicians of Erianne* (Harper and Row, 1988), *Marble Heart* (Ace, 1998), *Medallion of the Black Hound* (Harper & Row, 1989), *My Son, My Wizard* (Del Rey/Ballantine, 1997), *Night of the Bat* (Hyperion Press, 2001), *Out of the Ordinary* (Harper & Row, 1990), *Paradise War* (AvoNova, 1993), *Quest for the White Duck: 1 Blood River Down; 2 Web of Defeat; 3 Agnes Day* (Tor, 1987), *Rise of a Merchant Prince* (Morrow, 1995, Avon, 1996), *Shards of a Broken Crown* (Avon, 1998), *Ship of Ishtar* (Macmillan Collier, 1991), *Silver Hand* (Avon, 1993), *Six Messiahs* (Morrow/Avon, 1995), *Snare* (Tor, 2004), *Song of Albion* (AvoNova, 1993), *Spiral Dance* (Morrow, 1991), *Stations of the Tide* (AvoNova, 1992), *A Sudden Wild Magic* (Morrow AvoNova, 1992), *Sword for a Dragon* (Penguin/Roc, 1998), *Through the Ice* (Underwood-Miller, 1989, Baen, 1992), *Tom's Midnight Garden* (Harper Trophy, 1992), *A Trial of Magic* (Penguin/Lodestar, 1992), *A Troubling Along the Border* (AvoNova, 1991), *The Unified Field* (AvoNova, 1996), *Virtual Mode* (Ace, 1991), *Vote of Intolerance* (Tyndale House, 1997), *Web of Defeat* (Tor, 1987), *The Wireless Stars* (Wensum, 1972), *Wizard and the Floating City* (Roc, 1996), *Wolves of Autumn* (Warner, 1992), *Wooden Sword* (Ace, 1991), *Year's Best Fantasy Stories 13* (DAW, 1987).

GAME-RELATED ILLUSTRATIONS INCLUDE: *AD&D Dungeon Master Screen, 2nd Ed.* (TSR, Inc., 1989), *Arms and Equipment* Guide (TSR, Inc., 1991), *Book of Familiars*: d20 System (Troll Lord Games, 2004), *Chaos War series: 1 Doom Brigade; 2 Last Thane; 3 Tears of the Night Sky; 4 Puppet King; 5 Reaver of the Blood Sea; 6 Siege of Mt. Nevermind* (Wizards of the Coast, 1998), *Dark and Hidden Ways* (TSR, Inc., 1990), *DragonLance: Tears of the Night Sky* (TSR, Inc., 1998), *Dragons of Spring Dawning* (Wizards of the Coast, 2000), *Monstrous Compendium, Vol 2* (TSR, Inc., 1989), *Phantom of the Northern Marches* (Iron Crown Enterprises, 1986), *Shattered Statue* (TSR, Inc., 1987), *Talons of Night* (TSR, Inc., 1987), *Torg: Aysle; Cyberpapacy; Dragons Over England; Living Land; Nile Empire; Strange Tales from the Nile Empire; Torg* (West End Games, 1990, 1991, 1992), *Torg: The Possibility Wars: 1 Storm Knights, 2 The Dark Realm, 3 The Nightmare Dream* (West End, 1990), *World Builder's Guidebook* (TSR, Inc., 1996), *Wild Things* (TSR, Inc., 1990).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1989 (1); 1990 (5)
ASF: 1986 (1)
DRA: 1986 (5); 1987 (10, 12); 1988 (5); 1989 (1, 4); 1995 (2)
DUN: 1987 (3/4); 1988 (1/2, 3/4)

## Howe, John

(August 21, 1957) Canadian Artist. Born in Vancouver, Howe grew up in the Interior of British Columbia. He finished high school in Keremeos, B.C. in 1975 and then spent one year at Schiller College International in Strasbourg, France, and then attended the Ecole des Arts Décoratifs de Strasbourg, France graduating with a diploma in illustration in 1981. In the same year, he moved to Switzerland to work on an animated feature film, and decided to remain there once the project was over. In his teen years, Howe writes that he was "VERY much" influenced by Frank Frazetta*, and then artists like Barry Smith, Berni Wrightson*, Jeff Jones* and Michael Kaluta*. He discovered Gustave Doré "around fifteen or so (bargain-priced book in a supermarket, of all places)." After that, the influences become too numerous to list: Largely turn-of-the-century painters and illustrators: the Symbolists, the Decadents, Pre–Raphaelites. "I owe a huge amount to my high school art teacher in Grade 12," he says, "who provided the first encouragement outside immediate family, and to my illustration professor in Strasbourg."

Decades ago, Howe became inspired by J. R. R. Tolkien's *Lord of the Rings* and through time has become a renowned visual source for all things Tolkien. As he says, "I have been illustrating Tolkien's books ever since I first read them, long before illustration became my profession." He is now most widely known for his works based upon Tolkien's stories and his concept and design work for the award-winning Peter Jackson *Lord of the Rings* film trilogy. With Alan Lee* as his collaborator, Howe worked on location in New Zealand, producing illustrations that led to the design of the details, characters, atmosphere, and overall image of the films, from sets to characters, costumes, backgrounds, and computer animations. Howe also worked on the initial conceptual images for *Narnia: The Lion, The Witch, and The Wardrobe* (2005) and built sets for *King Kong* (2005).

While his bibliography documents his capacity to create commercial art for a wide range of applications, Howe seems happy to now be associated solely with heroic/historical fantasy. "It seems to me that a lot of my early commissions were nightmares — political cartoons, magazine illustrations, comics, animated films, advertising — starting one cover seven times, redoing sketches so many times there was nothing of mine left in them, wondering just how the devil I'd ended up in this profession." (*Myth and Magic*, 2001). This changed in 1987 when he received his first commissioned work for a Middle Earth calendar from Harper Collins, and then began working for the Time-Life *Enchanted World* series of books, with titles like *Water Spirits*, and *Dwarfs*. His paintings for the Time-Life displayed Howe's knowledge of the medieval world. He was then able to shift to British and American publishers such as DAW, Tor, Grafton, HarperCollins in the early 1990s, and to focus more exclusively on fantasy work. When the call came from Peter Jackson in 1997, to work on his trilogy, Howe was prepared.

Howe has a passion for authenticity in weapons, armour and fighting styles, forged from his long-term involvement in historical medieval re-enactment, and these are reflected in his art. His paintings are vivid in imagery and details, and a visionary scope that dramatizes the scene. "He is a true Gothicist in his art, and in the liveliness of his mind, his insatiable curiosity and in his genuine love for the values of chivalry as well as its trappings." (Alan Lee, in *Myth and Magic*, 2001). Howe's techniques are mainly watercolours and inks on paper. More recently he has added digital techniques to his repetoire, and uses them if the job calls for it. He also colored pencils, acrylics, airbrush and pastel, and for sketching he uses a 3 or 4B pencil. In years past he has signed his work with a distinctive logo design based on his initials "JH." He has since turned to using a variation of that, distinguished by small dots placed around the signature to indicate the picture number and order that year, and occasionally the client or author.

Howe's art, especially Tolkien-related works, have been exhibited widely in galleries and other public spaces in his adopted country, Switzerland, Belgium and France, from the mid 1990s and ongoing. Two biographical documentaries on the artist have been produced: *Lord of the Brush*, a CanadianTelevision production, was aired 2005, and featured commentary by Peter Jackson, Alan Lee, Howe's wife, Fataneh, and Robin Hobb (many of whose fantasy books Howe has illustrated). Another creative documentary feature was produced by a Swedish film company, *John Howe: There and Back Again*, which aired in 2003, and was again screened in New Zealand in 2008. Howe has also been featured in several short films related to Jackson's Lord of the Rings movies: J.R.R. Tolkien: *Origins of Middle-Earth* (2003); *The Making of "The Lord of the Rings"* (2002) and one television feature produced by National Geographic, *Beyond the Movie—The Lord of the Rings* (2001).

Howe Lives in Neuchatel, Switzerland with his wife, Fataneh, who is also an illustrator, and his son, Dana.

**Sources:** correspondence from the artist and artist website at www.john-howe.com; BBC Blast Profile: John Howe www.bbc.co.uk/blast/art/profiles/artprofile jhowe.shtml [May 9, 2005]; Alan Lee afterword in *Myth and Magic* online www.john-howe.com/biography/afterword.htm; *There and Back Again* documentary at www.johnhowedocumentary.com

### Collections/Anthologies (various contributing artists)

Allen, Judy. *Fantasy Encyclopedia: A Guide to Fabulous Beasts and Magical Beings—From Elves and Dragons to Vampires and Wizards* (Kingfisher, 2005), Jude, Dick. *Fantasy Art Masters* (HarperCollins, 1999), Frank Howe, John. *Myth and Magic: The Art of John Howe* (HarperCollins U.K., 2001), Howe, John. *Myth & Magic Poster Collection* (HarperCollins U.K., 2001), Howe, John. *John Howe Fantasy Art Workshop* (Impact, 2007), *John Howe Artbook* (Nestiveqnen Editions, Aix-en-Provence, 2004), Sibley, Brian. *There and Back Again: The Map of the Hobbit* (HarperCollins, 2000).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *The Knight with the Lion: The Story of Yvain* (Little Brown, 1996)

BOOKS ILLUSTRATED INCLUDE: *Angel's Command* (Penguin/Philomel, 2003), *Ash: A Secret History* (Orion/Gollancz, 2000), *Assassin's Apprentice* (HarperCollins U.K., 1995), *Assassin's Quest* (Harper Collins/Voyager, 1997), *Beyond the Safe Zone: Collected Stories of Robert Silverberg # 3* (HarperCollins U.K., 1995), *Book of Lost Tales Part I, Part 2* (Grafton U.K./Ballantine Del Rey, 1992), *Born of Elven Blood* (Simon & Schuster/Atheneum, 1995), *Cage of Nine Banestones* (HarperCollins/Voyager, 2003), *Camelot Fantastic* (DAW, 1998), *Castle Fantastic* (DAW, 1996), *Castle Storm* (Corgi, 1998), *Changing Fate* (DAW, 1994), *Chimeras* (Grafton, 1992), *Christmas Bestiary* (DAW, 1992), *Chronicles of Amber* (Orion/Millennium, 2000), *Cloak of Night and Daggers* (DAW, 1997), *Complete Guide to Middle-Earth* (HarperCollins U.K., 1993), *Cup of Morning Shadows* (DAW, 1995), *Cygnet and the Firebird* (Ace, 1993), *Darkest Road* (Grafton, 1992), *Dark Heart* (HarperPrism, 1998), *A Dark Way to Glory* (Ace, 2003), *Devil in the Dust* (Ace, 2003), *Diversity of Dragons* (HarperPrism, 1997), *Dragon-Charmer* (HarperCollins/Voyager, 2000), *Dragon Fantastic* (DAW, 1992), *Dragon's Touchstone* (DAW, 1997), *Echoes of the Great Song* (Bantam U.K., 1997), *Elf Fantastic; Elf Magic* (DAW, 1997), *End of All Roads* (Ace, 2003), *Fellowship of the Ring* (Grafton/HarperCollins U.K., 1991), *Finn and Hengist: The Fragment and the Episode* (HarperCollins U.K., 1998), *Feast of the King's Shadow* Ace, 2003), *Fool's Errand; Fool's Fate* (HarperCollins/Voyager, 2001, 2003), *Gaslight Geezers* (Transworld/Corgi, 2001), *Gate of Ivory* (HarperCollins/Voyager, 1998), *Glass Dragon* (DAW, 1994), *Golden Fool* (HarperCollins/Voyager, 2002), *Harpy's Flight* (HarperCollins/Voyager, 2002), *Hidden Dragon* (DAW, 2002), *History of Middle-Earth Index* (HarperCollins U.K., 2002), *Hobbit* (Grafton/HarperCollins U.K., 1991), *Hour of the Dragon* (Orion/Gollancz, 2001), *Into the Green* (Tor, 1993), *Last Battlemage* (DAW, 1998), *Knight's Dawn* (Little Brown/Orbit, 2001), *Lays of Beleriand* (Grafton, 1993, Ballantine Del Rey, 1994), *Lions of Al-Rassan* (HarperCollins U.K., 1995), *Loneliest Magician* (DAW, 1996), *Lord of the Rings* (Grafton/HarperCollins U.K., 1992), *Lord of Snow and Shadows* (Transworld/Bantam U.K., 2003), *Lost Road* (Grafton, 1993, Ballantine Del Rey, 1996), *Mad Ship* (HarperCollins/Voyager, 1999), *Mammoth Book of Fantasy* (Robinson, 2001), *Map of Tolkien's Beleriand and the Lands to the North* (HarperCollins U.K., 1999), *Map of Tolkien's Middle-Earth* (HarperCollins U.K., 1994), *Meditations on Middle-Earth* (St. Martin's, 2001), *Memory & Dream* (Tor/SFBC, 1994, Macmillan U.K., 1995), *Merlin* (DAW, 1999), *A Midsummer's Nightmare* (Corgi, 1997), *Mistress of the Pearl* (Tor, 2004), *Morgoth's Ring* (HarperCollins U.K., 1994), *Mythago Wood* (HarperCollins/Voyager, 1998), *Oceans of Magic* (DAW, 2001), *Once and Future King* (HarperCollins U.K., 1996), *Orthe: Chronicles of Carrick V* (Orion/Gollancz, 2002), *Peoples of Middle-Earth* (HarperCollins U.K., 1997), *People of the Black Circle: Conan Chronicles #1* (Orion/Millennium, 2000), *Perfect Princess* (DAW, 1995), *Pluto in the Morning Light: Collected Stories of Robert Silverberg #1* (Grafton, 1992), *Prisoner of Ironsea Tower* (Bantam U.K., 2004), *The Quenta, The Ambarkanta and the Annals* (HarperCollins

U.K., 2002), *Reindeer People* (HarperCollins/Voyager, 2001), *Return of the King* (Grafton/ HarperCollins U.K., 1991), *Return of the Shadow* (HarperCollins U.K., 1994), *Ring of Five Dragons* (Harper Collins/Voyager, 2001), *Ring of Intrigue* (DAW, 1997), *Ring of Lightning* (DAW, 1995), *Road to Middle-Earth* (HarperCollins U.K., 1997), *Royal Assassin* (HarperCollins U.K., 1996), *Sable, Shadow, and Ice* (DAW, 1994), *Sauron Defeated* (HarperCollins U.K., 1995), *Season of Shadows* (DAW, 1995), *Secret Sharer: Collected Stories of Robert Silverberg #2* (Grafton, 1993), *Shaping of Middle-Earth* (Grafton, 1993, Ballantine Del Rey, 1995), *Ship of Magic; Ship of Destiny* (HarperCollins/Voyager, 2000, 1998), *The Silmarillion* (Grafton/HarperCollins U.K., 1992), *Sir Gawain/Pearl/Sir Orfeo* (HarperCollins U.K., 1996), *Skystone* (w/ Paul E. Stinson, Tor/Forge, 1996), *A Song for Arbonne* (HarperCollins U.K., 1992), *Spell of Apocalypse* (DAW, 1994), *Summer Tree* (Grafton, 1992), *Sword in the Storm* (Bantam U.K., 1998), *Sword of Maiden's Tears* (DAW, 1994), *Tales Before Tolkien* (Ballantine Del Rey, 2003), *There and Back Again: The Map of the Hobbit* (HarperCollins U.K., 1995), *Trader* (Tor, 1997), *Treason in Isengard* (HarperCollins U.K., 1995), *Tower of the King's Daughter* (Orbit, 1998), *Two Towers* (Grafton/ HarperCollins U.K., 1991), *Unfinished Tales of Númenor and Middle-Earth* (Grafton, 1993, HarperCollins U.K., 1998), *Veil of a Thousand Tears* (HarperCollins/Voyager, 2002), *Wandering Fire* (Grafton, 1992), *War of the Jewels* (HarperCollins U.K., 1995), *The War of the Ring* (HarperCollins U.K., 2002), *Weird Tales from Shakespeare* (DAW, 1994), *Welkin Weasels: Thunder Oak* (Corgi, 1997), *Windjammer Run* (Transworld/Corgi, 1999), *Winter Warriors* (Bantam/Corgi U.K., Apr '97), *Witch's Honour* (HarperCollins/Voyager, 2002), *Wizard Fantastic* (DAW, 1997), *Wolf's Brother* (HarperCollins/Voyager, 2001), *Yarrow* (Tor/Orb, 1997).

**Misc.**: *The Hobbit*: A 3-D Pop-Up Adventure Book (HarperFestival, 1999); *Middle Earth* collector card art (ICE, 1999)

## Howitt, John Newton

(May 7, 1885–January 24, 1958) American artist. Born in White Plains, New York, Howitt was struck with a case of polio at age four. During his recovery, his father, who was a teacher, drew pictures for the boy and encouraged him also to draw. As he got older and his affliction limited his other physical activities, "Newton" devoted himself to art and academic subjects. He graduated from high school at age sixteen and enrolled at the Art Students league in New York City, studying under George Bridgeman, and then maintaining an art studio in that city for the next fifty years. He registered for the draft in 1918, but was prevented from service because of his crippled right leg. During the 1920s Howitt worked in advertising, and between commercial assignments painted landscapes and portraits, traveling extensively in North America. Turning to commercial illustration, he produced cover paintings for major magazines of the day (*Pictoral Review, Liberty, The Saturday Evening Post, Colliers*, *Delineator*), while maintaining his fine art reputation as a landscape painter, and exhibiting those works in prominent galleries in New York, Washington and St. Louis. Through the 1930s he illustrated several books as well as stories for the newspaper supplemental sections, *This Week, New York Herald Tribune*, and the *American Sunday Monthly Magazine*.

When the Depression struck, Howitt turned to the pulp magazines for work, and although he was not truly a science fiction illustrator, he painted numerous cover paintings for magazines such as *Operator #5* and *The Spider* that featured novels bordering on science fiction. Tom Roberts, in his biography of the artist (Adventure House, online) speculates that Howitt may have found his way into the pulps through *Spicy* pulp artist Jerome Rozen, who rented studio space at 163 West 23rd Street — the same building and on the same floor as Howitt. Rozen had been working for Popular Publications and Street & Smith publishers, and coincidentally Howitt began working for the very same publishers, so possibly Howitt was acting on Rozen's advice or as a result of a personal introduction. Howitt was older than many of his contemporaries, and considered the work demeaning, but as Weinberg notes "he did more death rays, incredible scenes of attacks on the United States, and future war battles than most science fiction illustrators of the time … for *Horror Stories* and *Terror Tales*, he did a series of astonishing covers that remain unmatched as perfect examples of the pulp vision of madness unleashed (and) if published now would perfectly complement the finest horror fiction of today … the stuff of modern nightmares" (p. 152)

Howitt's first known pulp cover was for Popular Publications, the November 1933 issue of *The Spider*. He created cover art for 71 consecutive issues of the magazine, until September 1939, as well as other magazines: *Dime Detective, Horror Stories, Terror Tales* and *Operator #5* and single titles of *The Scorpion* and *The Octopus*. For Street & Smith Howitt produced covers for *The Whisperer, Top Notch, Clues Detective* and *Love Story*. He also worked for other publishers: *Adventure* and *Popular Detective,* and was adept in depicting heroines with looks of horrified innocence. Walt Reed, in *The Great American Pin-Up,* called Howitt one of those early talented "renegade" artists who were versatile enough to move easily between genres, although he thought so little of his pulp paintings it's reported he ceased to sign

them as he did his fine art (with his complete name on a single line in legible block lettering), instead using only a "blazoned red 'H'" (Roberts, Pulp Glossary). In any event, examples are virtually non-existent, lending credence to the legend, reported by Roberts, that Howitt burned all his pulp cover paintings out of contempt. Only one painting has surfaced, according to Robert Lesser (in private correspondence), the cover for a 1934 issue of *Terror Tales*, reportedly the lone survivor because it was given away to the author of the lead story in that issue. Yet, today it is his landscapes that are largely forgotten, and it is his career in the pulps for which he is recognized, one of the premier illustrators of modern horrors.

When market conditions permitted, in the 1940s, Howitt returned to mainstream magazines, portraiture and landscapes. He made his home in Port Jervis, New York, was married, and active in several art organizations. In 1957, more than 2500 people attended his exhibition celebrating Port Jervis' 50th anniversary. The Port Jervis Area Heritage Commission published *The Port Jervis Area Heritage Commission Salutes John Newton Howitt*, in 1994.

**Sources**: Tom Roberts. "John Newton Howitt" Pulp Glossary entry Adventure House online www.adventurehouse.com [accessed July 2006]; Martignette, Charles and Meisel, Louis K. *The Great American Pin-Up* (Taschen, 1997), ProQuest Historical Newspapers: New York Times Obituary archives, January 25, 1958; Lesser, Robert. *Pulp Art: Original Cover Paintings for the Great American Pulp Magazines* (Grammercy Park, 1997); Weinberg, 1988.

## Hughes, Debbie

(b. May 14, 1958) American artist. Born in Lexington, Kentucky, Hughes began drawing at age 6, inspired by her grandmother, Hildegarde Hamilton, a well-known American impressionist and landscape artist (1920–1970), and her mother, Meldagonde Hamilton, an occasional portrait painter who taught her the basics of figure work. Her father, Harry Mack Hughes, was a professional sports photographer who died when Hughes was two years old. The artist grew up in Atlanta, Georgia, later receiving a Bachelor of Fine Art *cum laude* from Furman University, South Carolina (1981). For a time Hughes contemplated being a singer; she was in a rock band for five years, but quit when the time involved in performing took her away from her first love of painting. After attending a science fiction convention she saw the potential for creating the type of fantastic realism she wanted to explore in her art. Her early influences were classical artists, Rembrandt van Rijn, Gericault, and surrealist Salvador Dalí, later augmented by contemporary genre artists — Jim Burns*, Chris Moore*, Rodger Dean* and Michael Whelan*. Their slick, futuristic styles are echoed in Hughes more surreal and visionary imagery. Hughes was part of a group of emerging and competitive science fiction artists from Tennessee who during most of the 1980s and 1990s dominated science fiction art shows in the southeastern U.S. who coined the label "The Tennessee Art Mafia" Or "southern mafia" to describe the group, consisting of Kevin Ward, Alan Clark*, Mark Maxwell, Bob Giadrosich, Mark Poole, Darryl Elliot.

Hughes works in acrylic dry-brush and/or airbrush, usually on masonite board, and is known for her dreamlike atmospheric futuristic landscapes as much as clean high-tech air-brushed renderings of often vaguely disturbing settings. In recent personal works she uses these techniques plus the palette knife to create more texture. Her output is relatively low because she strives for perfection in detail and professional execution.

Hughes' first published work appeared on the cover of the semi-prozine *Science Fiction Chronicle* in 1989, when the magazine bought secondary rights to a painting she had created a year earlier. In that year she also attended LunaCon (SF convention) in New York, where the paintings she displayed caught the attention of publisher Jim Baen, who commissioned her to do three cover paintings. After Baen Books, Hughes received several assignments from MBI/Easton Press under the then director Pam Pia who had also seen her work in that convention's art show. In 1992, a chance assignment for a then fledgling local computer gaming company in Tennessee, Cyberflix, led Hughes to electronic media, including digital painting, animation and 3-D rendering. Hughes, self-taught in computer skills, produced animated illustrations for all of the puppet characters for CyberFlix's and Paramount Pictures Interactive arcade game *JumpRaven*, as well as doing animation work for their game *Dust*. Hughes left Cyberflix in 1995 to work for *The Bookworm*, publisher of literary classics on CD ROM, returning to painting images on board that were later scanned in and used in the product. Hughes also produced art for several Collectible Game Card companies. Throughout her commercial career Hughes has pursued a following for her personal, unpublished works. Hughes has exhibited her paintings in over 100 science fiction and fantasy convention art shows in the U.S. and U.K., over the years winning several "Best of Show" Awards during the 1990s (e.g., Rivercon, Libertycon), and has been Artist Guest of Honor at fourteen of them. She has also displayed her work at mainstream gallery shows in Atlanta, GA, Tennessee, Washington D.C., New York, and Virginia. Hughes is married to Dean Erickson, a travel agent and professional photographer.

**Sources**: www.debbiehughes.com; e-mail from the artist May, 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Alteration* (Easton Press, 1993), *Coyote Rising* (Easton Press, 2005), *Dust* (Easton Press, 1998), *Four for Tomorrow* (Baen, 1990), *Infinity Beach* (Easton Press, 2000), *Postscripts* (PS Publishing, 2005), *Purgatory* (Easton Press, 1993), *Rite of Passage* (Easton Press, 1991), *A Roil of Stars* (Baen, 1991), *The Tranquility Wars* (Easton Press, 2001), *World Spirits* (Baen, 1991).

MAGAZINES ILLUSTRATED INCLUDE:
ROF: 1994 (12); 1995 (7)
SFA: 1993 (5, 7)
AMZ: 1991 (#1, #4, #6); 1993 (1)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Dune: Eye of the Storm* (™) (Last Unicorn Games & Five Rings Publishing Group, 1998), *DragonStorm, DragonStorm: Kanchaka Valley* expansion (Gatekeeper Press, 1996, 1997), *Dust, JumpRaven, Viper* interactive computer game (CyberFlix and Paramount Interactive, 1992–1994), *Fantasy Adventures* (Mayfair Games, 1996), *Galactic Empires: The Universe Edition* (Companion Games, 1996), *Gridiron* (Precedence Games, 1995), *Lord of the Rings: Lidless Eye, Dragons* expansion (Iron Crown Enterprises, 1996, 1997), *NetRunner: Silent Impact, Proteus* (Wizards of the Coast, 1996), *Towers in Time: Greek Edition* (Thunder Castle Games, 1995).

## Hunter, Alan

(b. February 19, 1923) British artist. A British technical artist, Hunter has been producing fantasy art for over fifty years. His first drawings were published in the August 1950 issue of *New Worlds*, and soon they appeared in most of the leading British science fiction magazines. In 1958, when the science fiction market took a down turn, Hunter started his own business as a news agent. He sold the business in 1968 and began freelancing again as an illustrator. A portfolio of his new work was published in *Stardock 3* in January 1970. Since that time Hunter has been a contributor to fanzines and small press publications in England, especially for the British Fantasy Society and the *Ghosts and Scholars* series. He has produced work for the fantasy gaming market, including a *Fiend Folio* (TSR, Inc., 1981), and interior art for *White Dwarf* magazine (1980–1983), as well as illustrations for fanzines and small press publications in America, Canada, Belgium and Germany.

**Sources:** correspondence from the artist February, 2006.

**Published Work**

BOOK ILLUSTRATIONS INCLUDE: *A Book of Dreams* (Weller, 1991), *Elsewhen Unbound: Poetry in American SFanzines* (Hilltop Press, 2004), *Monday Morning Over the World/Bitter-Sweet* (England Hilltop Press, 2004), *Binscombe Tales: Sinister Saxon Stories* (Haunted Library, 1989, Ash-Tree Press, 1998), *The Living & the Dead* (Crimson Altar Press, 1991), *More Binscombe Tales: Sinister Sutangli Stories* (Haunted Library, 1990), Ash-Tree Press, 1999), *Popes & Phantoms* (Haunted Library, 1992), *The Reluctant Ghost-Hunter* (Haunted Library, 1991), *Rollover Night* (Haunted Library, 1990), *Spirits of Another Sort* (Haunted Library, 1992), *When Spirits Talk* (Ghost Story Society, 1990).

MAGAZINES ILLUSTRATED INCLUDE:

NEB: 1952 (1); 1953 (2, 3, 4, 5, 6); 1954 (7, 8, 9, 10, 11); 1955 (12); 1956 (15, 16, 17)

NW: 1950 (summer, winter); 1951 (spring, summer, fall, winter); 1952 (13, 14, 15, 16, 17, 18); 1953 (19, 20, 21); 1954 (23, 24, 27, 28, 30); 1955 (31, 32, 33, 34, 35, 36, 37, 38, 40, 41); 1956 (44, 45, 47)

ScF: 1951 (winter); 1952 (spring, fall); 1953 (spring); 1954 (7, 8, 10, 11); 1955 (12, 13, 16)

## Hunter, Mel

(July 27, 1927–February 17, 2004) American artist. Hunter was born in Oak Park, Illinois, with the given name of Milford Joseph Hunter III, but was known professionally and familiarly as "Mel." He entered college early, c. 1944, attending Northwestern University in Evanston, IL. After college he held a variety of jobs before traveling to the West Coast and landing a job as a draftsman at Northrop Aircraft Corp., in California. Later, he became a technical illustrator at Northrop, painting pictures for the Pentagon of advanced interceptors and pilotless bombers.

In 1950 Hunter made up his mind to pursue a career in art, and without formal art training taught himself illustration skills in his spare time, working at his kitchen table. He had always drawn as child, favoring such forms as airplanes, which he drew and assembled as wood models. Three years later he sold his first cover idea to *Galaxy* magazine, the first of several cover paintings he would produce for that publication. In 1954 he resigned from Northrup and moved to New York as a freelance illustrator for magazines and books. Hunter worked continuously through the 1950s and 1960s as a freelance illustrator for the main genre magazines, particularly for the *Magazine of Fantasy and Science Fiction* (F&SF), and *IF*, and for the *National Geographic, Life, Collier's Newsweek, Encyclopedia Americana* and many of the *Time-Life* books. He served as art director of *IF* magazine from December 1955 through December 1957. He was also a book illustrator, primarily of scientific and technical subjects. Hunter was famous for his "Last Man' series of 16 paintings he did for *F&SF* magazine covers, spanning issues from October 1955 to December 1971, with the last in the series appearing on the May, 2003 issue. Each featured a distinctive robot who has outlived man, in a variety of unusual settings (e.g., dressed in a Santa Claus

suit, January issue, 1962, or rowing a rowboat in a sea of sand, December 1970). Hunter was nominated for a Hugo Award for Best Professional artist in 1960, 1961, and 1962. During this same period he pursued a career of scientific illustration, doing such technically accurate subjects as 26 paintings of celestial objects for the Hayden Planetarium (1964); his scientific drawings and paintings appeared in dozens of major publications. In the early 1960s Mel also wrote the documentary text and shot photographs for two successful books of photojournalism published by Doubleday: *The Missilemen* and *Strategic Air Command*. Through SF clubs, through the years he befriended many well-known authors in the field: Asimov, Heinlein, Pohl, Lin Carter, John Campbell Jr. and others.

In 1967, after more than 20 years of commercial magazine and advertising illustration work, Hunter moved to rural southern Vermont where he established an art studio. There he began drawing and painting the land, the seasons, and the wildlife. Abercrombie & Fitch Galleries and the Massachusetts Audubon Society commissioned Hunter to do a series of more than 130 watercolors of "Birds of the Northeast" and in 1970, he signed a contract with World Publishing Co. for the development of a series of 13 ecological books for children. In 1971 he began what ultimately were more than 170 editions of original graphics, as well as acting as Master Printer for other print-making artists, producing for them over 200 editions of art. Some of his publishers were Circle Gallery, Roten Collection, Mill Pond Press, Franklin Mint, HMK Fine Arts, Fine Arts 260 as well as his own Atelier North Star and Polaris Press, founded in 1975. He first worked in the traditional method of stone lithography, but then developed his innovative and now well-known Mylar Method of original lithography. This method has since spread to artists and printers around the world. In 1977 Hunter published the first of several article on the subject in *American Artist* magazine "Revolution in Hand-drawn Lithography" which was followed by a book *The New Lithography* (Van Nostrand, 1984). Until 1989, Atelier North Star was operated as a high quality production shop and as a teaching facility where a number of shop assistants and work-study students from nearby University of Vermont art classes were able to study how the Mylar techniques work in the real world of production printing.

After closing the Atelier, Hunter continued to act as Master Printer for his own editions and those of other artists, and established a line of greeting cards reproduced from successful editions. He founded Polaris Press, Inc. to function as a publisher/distributor of Mezzographs, a special form of original lithographs, and began publishing *Printthoughts*, "a journal of commentary on the besetting problems in the printed image field." He also founded The True Original Printmakers Association (TOPA) in 1996, dedicated to the "artist as the focal point of true original graphic printmaking," designing a step-by-step process for documenting the creation of any true original graphic print edition.

Hunter is survived by his wife, Susan Smith-Hunter, who still operates Smith-Hunter Galleries in Ferrisburg, Vermont; and three children, Lisa Pohlmeyer, Scott Hunter and Amy Hunter.

**Sources:** Correspondence with Susan Hunter-Smith October, March 17, 2005; www.smithhuntergallery.com (accessed October 2005); http://fanac.org/ (accessed 10/05); www.rogallery.com (accessed Oct, 2005); www.memorialspaceflight.com (accessed Oct, 2005).

### Collections and Anthologies (various contributing artists)

Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. Wonderland, 1997

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Best from F&SF #4* (Doubleday, 1956), *Born of Man and Woman* (Chamberlain, 1954), *Deep Space* (Bantam, 1955), *Door Into Summer* (Doubleday, 1957), *Double Star* (Doubleday, 1956), *The Dragon in the Sea* (Doubleday, 1956), *The Fittest* (Doubleday, 1955), *Man of Many Minds* (Fantasy Press, 1953), *Men Against the Stars* (Pyramid, 1958), *Mind Partner* (Doubleday, 1961), *Not This August* (Doubleday, 1955), *Oi, Robot* (Mercury Press, 1995), *One in Three Hundred* (Doubleday, 1954), *Reprieve from Paradise* (Gnome, 1955), *Space Tug* (Shasta, 1953), *Star Bridge* (Gnome, 1955), *Star Conquerors* ( John C. Winston, 1959), *Time Is the Simplest Thing* (Doubleday, 1961), *War Veteran: IF Worlds of Science Fiction* (Quinn, 1955), *A Way Home* (Pyramid, 1956), *Year After Tomorrow* ( John C. Winston, 1954).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1953 (12); 1954 (5)

F&SF: 1953 (11); 1954 (8); 1955 (10); 1957 (7); 1958 (1, 3, 6); 1959 (9, 12); 1960 (3, 5, 7, 12); 1961 (3, 6, 8); 1962 (1, 3, 7); 1964 (3, 9); 1965 (1, 5); 1966 (5); 1970 (1, 5, 9, 12); 1971 (3, 10, 12)

FU: 1955 (5, 7, 9, 11, 12); 1956 (3, 9)

GXY: 1953 (2, 4, 5, 6, 8, 11); 1954 (1, 7, 10, 12); 1955 (1, 2, 3, 4, 5, 7, 9); 1956 (1); 1960 (10); 1961 (4)

IF: 1953 (11); 1955 (2, 3, 12); 1956 (2, 4, 6, 8, 10, 12); 1957 (2, 4, 6, 8, 10, 12); 1958 (2, 4, 6, 8, 10, 12);1959 (20; 1960 (11)

SAT: 1957 (8); 1958 (4, 8)

SFA: 1954 (2, 3)

SPWY: 1953 (120; 1954 (2, 4)

UNI: 1953 (3)

## Ingels, Graham J.

(June 7, 1915–April 4, 1991) American artist. Born in Cincinnati, Ohio, Ingels moved with his family first to Georgia and then to New York when he was twelve. He went to school in Yonkers and later on, Long Island. He was only fourteen when his father died in 1929, and he was forced to go to work to help support his family. At sixteen he landed a job doing theatre displays. His only source of art training came from other commercial and "fine" artists he met working in the business. He married when he was twenty, and became a freelance commercial artist. Ingels served in the navy during the Second World War, but was stationed on Long Island. In late 1942, after showing samples to Fiction House Publications comic editors, he was hired to start drawing "The Sea Devil" feature for *Rangers Comics*, and shortly thereafter began working on "The Lost World" for *Planet Comics*. It was then only a short step to providing artwork for its *Planet Stories* pulp magazine and other, nonscience fiction pulps. In the beginning Ingels' figure work was crude and barely adequate for the job, but he developed quickly and soon mastered the dry-brush method of inking, creating shadowy, dark depictions with a "film-noir" edge to them. Ingels produced interior black and white illustrations for various titles, including *Action Stories, Jungle Stories,* and *Wings*, and did one cover painting as well as interiors for *Planet Stories*. For a story featured in the Summer, 1944 issue of *Planet Stories*, Ingels created an illustration depicting a man who looked just like its editor Paul Payne, wearing a spacesuit and getting ready to blast an alien creature. Ingels' work for that magazine stands today as some of his best efforts for the pulp magazines and demonstrates his vivid imagination for science fiction.

After the war, Ingels was hired as an editor and art director for Standard Publications. where he worked alongside such talented artists as Alex Schomburg*, Gene Fawcett and Raphael Astarita, producing a number of covers for their science fiction titles *Startling Comics* and *Wonder Comics*. He also drew several episodes of "Space Detective Lance Lewis," and provided house ads and filler pages when needed. When a 20-year-old from Brooklyn named Frank Frazetta* came in looking for work, Ingels encouraged him and gave him the chance to draw a comic feature by himself called "Judy of the Jungle." It was Frazetta's first big break in doing a regular comic feature and helped launch his professional career. After leaving Standard Ingels worked freelance for a time, eventually finding his way to the offices of EC — Entertaining Comics. He began working on their western and crime titles while also continuing to work for Fiction House, drawing another space opera character for Planet Comics called "Auro, Lord of Jupiter." When EC Comics launched their "New Trend" series of horror comics in 1950, Ingels began drawing horror stories. It was there, doing artwork for their horror line, that Ingels gained fame for his particularly gruesome comic horror art and was dubbed "Ghastly" Graham Ingels. He drew the stories narrated by "The Old Witch" that appeared in EC's *Haunt of Fear, Tales from the Crypt,* and *Vault of Horror*, and became the artist most identified with that character from 1951 to 1954. He quickly became a fan-favorite, signing his work "Ghastly." Using a combination of straight pen and ink line work and the dry-brush technique he had developed during the pulp years, Ingels' was able to capture a flavor of horror in his work that had never been seen before in comics.

After the Comics Code killed EC Comics, Ingels freelanced for while drawing other comics and then turned to teaching painting out of his home on Long Island. From the mid 1940s Ingels had dabbled in oils and was known to be a frustrated "fine artist" who painted portraits and landscapes, and was considered quite good by his peers. In 1958 he accepted a job as a full-time staff instructor at the Famous Artists' School in Westport, Connecticut. The following year he moved to Florida and taught oil painting classes out of his home. He also painted gigantic murals representing historical Florida and took on other commercial jobs when commissioned, and was working with a graphic arts studio well into the 1980s. Ingels was not proud of his past career working in the pulps or comics and remained secluded from fans trying to get in contact with him for many years. In 1972, at the EC Fan Addict Convention held in New York City, his peers and Comics Fandom voted him "Favorite EC Horror Artist." He was also given a special award for "Horror We? How's Bayou?" voted by fans to be the "Best EC Horror Story." Bill Gaines, EC's publisher, accepted the awards on Graham's behalf. In April of 1989, Ingels made a brief return to the EC limelight when he created several "Old Witch" paintings for an art dealer to sell in the open market. These were auctioned off to a jubilant fan audience who were thrilled that the "Master of Macabre" had decided to produce new images of horror. He was able to complete only four finished paintings and several smaller comprehensive studies before his death, but his fan following and influence on horror and science fiction remains strong.

**Sources**: Biographical research and entry information, e-mail from Roger Hill February 2007; Weinberg, 1988

### Published Work

PS: 1944 (spring, summer, fall); 1945 (fall)

## Isip, Pagsilang Rey

(January 1, 1911–July 4, 1979) **and Manuel Rey** (January 1, 1904–October 5, 1987) American artists. The brothers, who often signed their work separately, but sometimes together, were born in Mandaluyon, Philippines, came to the United States and worked in the science fiction field doing artwork for the Street & Smith pulps, in the late 1930s and early 1940s. Pagsilang was a painter, photographer and musician who also worked on many of the comic books during that period as an artist, and was credited variously as P.I. Ray, Silang, Paul Isip, and Ray Isip. He served in World War II from 1942 to 1946 as an aerial photographer, and after the war brought his wife Victoria (1922–2001) to the United States in 1947. He was a member of the Bert Whitman comic strip shop and later the Iger Studios in the early 1940s. He did work for Street & Smith's comic line as well as the Pines, Fiction House, Nita and Great Comic companies. Pagsilang died of a heart attack in Queens, New York and as a U.S. veteran was interred at the Calverton National Cemetery, in Calverton, New York. Manuel Isip often signed as M. Isip and also lived in New York while working in the field, but died in Florida.

**Sources:** www.lambiek.net/artists/i/isip_pagsilang.htm; Ancestry.com. *Social Security Death Index, National Cemetery Administration. U.S. Veterans Gravesites, ca.1775–2006, 1930 United States Federal Census* [databases on-line]. Provo, UT, USA: The Generations Network, Inc., 2006 [accessed March 2007]; Weinberg, 1988

**Published Work**

ASF&FR: 1950 (#12, #13)

ASF: 1939 (8, 9, 11, 12); 1940 (1, 2, 3, 5, 6, 7, 8, 9); 1941 (2, 3, 4, 6, 8); 1942 (4, 10, 12); 1943 (1, 3, 4)

SSS: 1941 (8)

UK: 1939 (3, 4, 8, 9, 11, 12); 1940 (1, 2, 3, 5, 6, 7, 9, 11, 12); 1941 (2, 4, 6); 1942 (2, 4, 6, 8, 10, 12); 1943 (2, 6)

## Jackson, Jay Paul

(September 10, 1905–May 16, 1954) American artist. One of the staff artists for the Ziff-Davis magazine line in the early 1940s, and long-time editorial and features cartoonist for the *Chicago Weekly Defender* newspaper, Jackson had the distinction of being perhaps the first black artist to work in the science fiction field. Since so little is known about many of the people who worked for the pulp market, he might also have been the first black artist working for the pulp magazines — but this is almost impossible to verify. While Jackson's newspaper career certainly qualifies him as a "pioneering cartoonist of color," according to comic artist and researcher Tim Jackson (no relation to the artist), "Black illustrators at the time just were not often identified as being black"; at times they were "subcontracted" through other agencies and could not sign their name to their work, so no one knew who they were — today, only their styles distinguish them. ("Salute to Jay Jackson," online, and personal correspondence).

Jackson was born in Oberlin, Ohio, and as a young boy he worked hammering spikes near Columbus, Ohio and later in a steel mill in Pittsburgh. At a time when few blacks went to college, much less became illustrators, he attended Ohio Wesleyan University in Delaware, Ohio, 1925–1926, while driving a mail truck at night. He majored in art. At nineteen, he started a sign-painting business, and married "the girl of his dreams" Adeline Smith. His business was successful until he developed a severe case of lead poisoning. After he recovered, he moved to Chicago, where he became a poster artist and shop foreman for a chain of theaters. Soon after, however, tragedy struck — with his father, his wife, and his first child all dying. The details here are sketchy, however Jackson at a very young age was left with an infant daughter to raise, Carrie Lou (Jackson) Travillion. For the next four years, Jackson continued to paint murals and posters for movie houses as well as speakeasies, while living at times as a lodger in a rooming house. But the Depression hit, and by 1933 he was out of work. He submitted a series of illustrated verses he had done while in college to a Pittsburgh newspaper, which were immediately accepted, and also gained work from other national weekly newspapers. The earliest national distribution of Jackson's cartoon creations was through his association with the Robert S. Abbott publishing company in Chicago. Jackson's cartoons were featured in the *Chicago Defender, Michigan Chronicle, Louisville Defender*, the *Tri-State Defender* and the *New York Age Defender.*

Jackson joined the staff of the *Chicago Defender* in 1933 and worked there for the next twenty years, before relocating to Los Angeles. Among some of his better known cartoons creations were: "As Others See Us" from the 1920s, "Tisha Mingo," "Professor Doodle," the full page "Home Folks," and "Girligags." It was during his tenure at the *Defender* that he began freelancing along with his other duties and sold art to most of the pulps in the Chicago area. In addition to the Ziff-Davis SF titles, he worked for *Golden Fleece* (a December 1938 cover, with Harold S. Delay) and did interiors for *Mammoth Detective* (August 1944). During his career, Jackson developed illustrations and humorous art for several other Black press publications, The Warner Brothers theater in Chicago and a number of advertising agencies, providing skillful fashion illustrations, layouts, and catalog designs. Early in his tenure at the *Defender* he met Eleanor K. Poston, the circulation department's secretary, and married for the second time. After

their marriage they developed a working relationship, and Poston provided many of the gags and verses used in Jackson's cartoons. Eleanor Jackson became an accomplished cartoonist in her own right and several of her short stories were published in the *Defender* during the 1930s with her husband, the staff artist, enlisted to illustrate them.

Jackson was the recipient of two "Front Page" Awards from the American Newspaper Guild and a citation from the U.S. government for his cartoons and posters during the World War 2 bond drive. Some of his work was distributed by the Office of War Information. He was montage artist for *Who's Who in Colored America* and *Who's Who in the United Nations*. Later in life he became involved in civic affairs and became a well-known figure in Chicago's black community. He was a member of the American Newspaper Guild and the NAACP. At the time of his death, from a sudden heart attack in his studio in Los Angeles, Jackson was feature artist for *Telecomics* and had begun designing art for the television story "The Search for Christ."

**Sources**; E-mail, June 2007, Tim Jackson, Editorial cartoonist for the *Chicago Defender* and publisher, *Pioneering Cartoonists of Color*, Creative License Studio Inc. www.clstoons.com/paoc/jjackson.htm; www.artprice.com (June, 2007); Cederholm, Theresa Dickason, ed. Afro-American Artists. Trustees of the Boston Public Library, 1973; *Chicago Weekly Defender* microfilm collection, for September 2, 1950, p.3, and May 22, 1954, p. 1 "Cartoonist of Defender, Jay Jackson, Dies."

**Published Work**

AMZ: 1938 (6, 8, 10); 1940 (6, 7); 1941 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1042 (1, 2, 5, 6, 7, 8, 10, 12); 1943 (3)

FA: 1939 (7, 9); 1940 (1, 3, 5, 6, 8); 1941 (1, 3, 5, 7, 10, 11, 12); 1942 (1, 2, 4, 5, 6, 11, 12); 1943 (1, 3); 1945 (1)

FTC: 1966 (1); 1967 (11); 1968 (8); 1971 (6)

WT: 1938 (10)

## Jael

(b. October 31, 1937) An American artist, Jael grew up in Utah, post "The Great Depression" and as a child lived through some difficult times. Throughout her professional career she has signed her works, and has been known professionally, as "Jael." claiming "I'm a one-name person — not for eccentric reasons, just because nothing else fits!" Her mother, grandmother, and paternal uncle were all professionally creative, visually and musically. Her mother, Myriel Ashton, wrote and published her own music, had her own live matinee/entertainment TV show in the late 1940's, and with Alene Dalton (The nationally known Story Princess), and Erla Young (Professional artist) wrote music to the very popular "Children's Book Of Songs" (Donahue Publishing Company) during and just beyond the World War II years. Jael received her BFA from the University of Utah, in 1973, taught in Utah High Schools, then accepted an invitation to teach fine art at Clarke College, Las Vegas, NV 1975–1982, while still keeping busy with publishing and private commissions. A versatile artist, Jael was an accomplished portraitist and commercial illustrator when a chance meeting of well known so authors C.J. Cherryh, Larry Niven and Jerry Pournelle in 1983, at a symposium on world-building and theoretical alien encounters called CONTACT (Santa Cruz, CA) persuaded her to move to the East coast to pursue a career in science fiction book illustration.

After moving to New Jersey in 1986, Jael continued to be active in the romance, mystery, and young adult fiction market while becoming known in the fantasy genre. An optimistic, outgoing, and dedicated artist, Jael is one of the few women who succeeded in the genre during that decade of expansion in the field, and through the next. During the 1980s through 1990s she completed several hundred cover illustrations, many private commissions (domestic and abroad), as well as pursuing her more personal, and visionary, paintings. Among these were an extensive series of young adult and children's book covers for literary classics and mysteries, such as *Strange Unsolved Mysteries* for Tor, and the Masterworks Series of illustrated children's classics for Barnes and Noble, requiring interior and cover art. From about 1990 to 2002, Jael taught classes in creative fine art and illustration at the Montclair Art Museum Yard School of Art, Montclair, NJ. and held private classes in her studio. During this time, she was an active participant in invitational and juried gallery and museum exhibits throughout the country, and was a popular Guest Of Honor at schools (for lecture/slide shows), business events, and at science fiction and fantasy conventions. Jael's work has been featured in the *Spectrum* anthologies of The Best in Contemporary Fantastic Art (Underwood Books), and she has been nominated several times, in various categories, for Chesley Awards.

Jael works in pen-and-ink, and oil or acrylic for color paintings. Her illustrative style is realistic and expansive, frequently marked by appealing innocence, and often incorporating flourishes and detailing that show the impact of her earliest artistic inspiration: *Peter Pan* illustrations by Arthur Rackham, and those by artist John Tenniel for *Alice in Wonderland* and *Through the Looking Glass*, leavened by the rich coloration and romanticism of Maxfield Parrish. Her most effective personal works combine figurative themes within an abstract framework, a style which she calls "perceptualistic" — inspired by a quote by William Blake, "If the doors of perception were cleansed everything would appear to man as it is: infinite" (from *The Marriage of Heaven and*

*Hell*). Far removed stylistically from her commercial work, Jael's perceptualistic art is ambiguous, complicated and involved, and was featured in her art book *Perceptualistics* (Paper Tiger, 2002). Over the span of her professional career, since 1957, Jael says she has created more than 38,000 paintings and images, and says she aspires to be the oldest living and still hardworking Fantasy and Science Fiction Artist/illustrator — the grandmother Moses of SF! Previously married, and mother to her own four biological and six foster children, Jael is now married to Greg (Dusty) Ruesch, and proud to be a great-grandmother.

**Sources**: www.jael.net; e-mail from the artist May 2005; *Going to Jael*: Interview by Paul Barnett, June, 2003 online issue www.sfcrowsnest.com ; *Lighthouse Magazine*, artist feature in Issue 2, 2003

**Collections/Anthologies**
**(various contributing artists)**

John Grant and Ron Tiner. *The Encyclopedia of Fantasy and Science Fiction Art Techniques.* Running Press Book Publishers, 1996; Paul Barnett, ed. *Paper Tiger Fantasy Art Gallery. U.K.: Paper Tiger Press/ Collins & Brown, 2002;* Grant, John. *Perceptualistics: Art by Jael.* U.K.: Paper Tiger, 2002;

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Alpha X, Beta X* (Tor, 1994, 1998), *The Angriff Technique* (Lynx, 1987), *Book of Being* (DAW, 1986), *The Book of the River* (DAW, 1986), *Book of the Stars* (DAW, 1986), *Borrowed Time* (Baen, 1985), *The Cat Who Went to Heaven* (MacMillan, 1990), *Come Thirteen* (Leisure, 1989), *A Coming of Age* (Baen, 1986), *CounterProbe* (Tor, 1988), *Dragons in the Stars* (Tor, 1992), *The Easter Cat* (Macmillan, 1990), *Escape from Lost Island* (Harper Prism, 1989), *Frightening Phantoms and Haunted Habitats* (Tor, 1996), *Ghost Hauntings and Mysterious Happenings* (Tor, 1992), *Gladiator at Law* (Baen, 1986), *The Guardians* (MacMillan, 1996), *The Haunting of Alison Allbright* Macmillan, 1989), *The Heir* (Critic's Choice, 1989), *The Humanoids* (Blue Jay, 1987), *In the Face of Death* (BenBella, 2004), *Joe Mauser, Mercenary from Tomorrow* (Baen, 1987), *Mysteries of Space and the Universe* (Tor, 1004), *Kiss The Blood Off My Hands* (Carroll and Graf, 1988), *Letters to Jenny* (Tor, 1993, 1994), *Lords and Ladies* (Harper Prism, 1994), *The Lotus Caves* (Collier/Macmillan, 1992), *The Mask of the Sun* (Tor, 1989), *Noonspell* (Dorchester, 1987), *Probe* (Tor, 1985, 1986), *The Nomad Queen* (Leisure Books/Dorchester), 1989), *The Pirates of Zan* (Bart Science Fiction, 1987), *Relativity* (ISFiC Press, 2004), *Return to Centaur* (Warp Graphics/Feather Tree Press, 1990), *Roc and a Hard Place* (Tor, 1995), *Scream* (Dorchester, 1987), *Shadrach in the Furnace* (Baen, 1985), *The Shore of Women* (BenBella, 2004), *Swansdowne* (St Martin's, 1986), *Sword and Sorceress 3, 4* (DAW, 1986, 1987), *Surprise Party* (MacMillan, 1990), *Tourists* (Tor, 1994), *Venus Plus X* (Carroll and Graf, 1988), *War of the Worlds* (Barnes and Noble, 2000), *Wolfbane* (Baen, 1986), *The World* (E-Reads, 2001), *Yaleen* (BenBella, 2004).

MAGAZINES ILLUSTRATED INCLUDE:
ABO: 1993 (Spring, Fall)
AMZ: 1991 (#1, #2); 1992 (#4); 1993 (#12)
ASM: 1997 (2)

**Misc.:** *DragonSleigher* Holiday catalog advertising circular (Doubleday SFBC, 1998), *Dragon Warriors* Calendar, 1996 (Landmark, 1995), *Miss Apull* (1990) *Rapunzel* (1996) *Piers Anthony Question Quest* calendar pages (Ballantine, 1989, Hi Piers/Valet, 1995), *Isle of View* Personal Holiday Card for Piers Anthony, 1990, *Grim Reaper* commissioned web site (Grim Reaper Production, 2001),

## Jainschigg, Nicholas

(b. December 5, 1961) American artist. Jainschigg was born in Manhattan, New York and grew up on the Upper West Side of that city almost directly across the (Central) park from the Metropolitan Museum and less than five blocks from the American Museum of Natural History, two locales he believes surely influenced his life. Other family members have been involved in the arts; Jainschigg's grandmother was a children's clothing designer 1910–1920, and a cousin is also a respected artist in Cincinnati. His early interests were in the natural sciences, biology, paleontology, chemistry, and he would have been a paleontologist had he not decided to become an artist. He continues to pursue those subjects through historical/scientific reconstructions and illustrations and museum displays; one such assignment, in 2000, called for him to research and paint (in collaboration with Yale University paleontologists) a background painting for a diorama at Dinosaur State Park, in Rocky Hill, Connecticut depicting the fresh-water lobe-finned fish *Diplurus newarki*.

Jainschigg attended the Parsons School of Design Pre–College Program, 1977–1978, and the Art Students' League of NY, 1970–1979, studying with Earl Mayan and John Groth. He received a BFA from the Rhode Island School of Design, 1983 and in that same year won a Society of Illustrators (NY) Student Scholarship Competition. His first professional assignment was for an interior illustration for the April 1984 issue of *Asimov's SF Magazine*, "On Cannon Beach," by Marta Randall. This was, as he recalls, a small vignette done in ink on scratchboard in a stipple style strongly influenced by Virgil Finlay*. His influences are the Brandywine School illustrators, Northern Renaissance art, and Orientalist paintings:

Rogier van der Weyden, Norman Rockwell, Frank Frazetta*, Frederic Remington.

Jainschigg's earlier black-and-white work was on scratchboard, then coquille board and black pencil. For works in color he paints in acrylic on masonite or illustration board, and in recent years, oil on board. His work is colorful and straightforward, clean in execution, depicting realistic, but strong characters and creatures in the heroic style beloved by SF fans. A versatile artist, he also has created several illustrations for publishers outside the genre, among them *Alfred Hitchcock's Mystery Magazine*, *Cricket-The Magazine for Children*, and *Family Computing,* as well as science textbook illustrations for McGraw-Hill School Publishing Company. In the 1980s his work also was seen in *Conan* and *Hellraiser* comics published by DC and Marvel, and he became active in creating art for collector card games. He uses the initials *NEJ* in signing his work professionally, and once used the pseudonym "Ratler DeWelks."

In 1991 Jainschigg won Analog Magazine's AnLab Best Cover award, and in 1993 he was honored as an "emerging artist" with the Gaughan Award. An outgoing man with a witty sense of humor, he enjoys being artist Guest of Honor at a number of regional science fiction conventions and his work has appeared in Spectrum annuals, #1-#7, 1994–2000 (*Spectrum: The Best in Contemporary Fantastic Art*, edited by Cathy and Arnie Fenner, Underwood Books) and *Science Fiction of the Twentieth Century: An Illustrated History* (Frank M. Robinson, Collector's Press, 1999). Previously a part-time faculty member, 1985–1990, beginning in 2000 Jainschigg has been Assistant Professor of Traditional and Digital Illustration, Rhode Island School of Design. He has exhibited work at Group shows at The Park Avenue Atrium, New York City (1996), "Images from Middle-Earth" (Italy, 2003), and "Wizards and Lizards" (Warwick Art Museum, 2003).

Since the turn of the millennium he has increasingly turned to digitally producing color, b/w and three-dimensional works and often experiments to produce effects. His personal project since 2002 has been an animated restoration of the Ordovician pelagic trilobite *Opipeuter inconnivus*. Like many other late twentieth century artists, he is an enthusiastic advocate of new media and is keen on extending his technical skills. He has tested, used and mastered an extensive array of software programs and applications, enabling him to greatly expand his client base of freelance assignments. Jainschigg is married to Monica, a freelance editor.

**Sources**: E-mail from the artist, March 19, 2005; Haber, Karen. "Artist on Board." *Science Fiction Age*, May, 1998: #34; *www.NickJainschigg.org*.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *A Better World's in Birth!* (Golden Gryphon, 2003), *Ambient* (Tor, 1987), *American Woman* (Tor, 1998), *Archangel Blues* (DAW, 1993), *Ashes of the Sun/Magic: The Gathering* (HarperPrism, 1996), *Beyond the Gate* (Tor, 1995), *Black Dragon* (Crossway, 1997), *Bears Discover Fire* (Tor, 1992), *Bleak Seasons* (Tor, 1996), *Burning Bright* (Tor, 1993), *Claremont Tales, Claremont Tales II* (Golden Gryphon, 2001), *Christmas Fantasy* (Tor, 1994), *Christmas Stars* (Tor, 1992), *Darktraders* (DAW, 1992), *Deep Freeze* (DAW, 1992), *Derelict For Trade* (Tor, 1998), *Door Number Three* (Tor, 1995), *Double Memory* (NESFA Press, 1995), *Drastic Park* (Crossway Books, 1997), *A Dream Apart* (Pinnacle, 1995), *A Dream Embraced* (Pinnacle, 1996), *Dreaming Metal* (Tor, 1997), *Eternal Lovecraft: The Persistence of HPL in Popular Culture* (Golden Gryphon, 1998), *Ethan of Athos* (NESFA Press, 2002), *Fallway* (Ballantine/Del Rey, 1992), *Frankenstein* (Baronet, 1995), *The Ghost of the Revelator* (Tor, 1999), *Ghost of the White Nights* (Tor, 2001), *Heathern* (Tor, 1990), Hellflower (DAW, 1991), *House of Moons* (Ballantine/Del Rey, 1995), *The Imperium Game* (Ballantine/Del Rey, 1994), *Jazz* (Tor, 1999), *Mississippi Blues* (Tor, 1997), *Moonspeaker* (Ballantine/Del Rey, 1995), *Mutagenesis* (Tor, 1992), *Mother Lode* (DAW, 1991), *Night Sky Mine* (Tor, 1997), *Northern Stars* (Tor, 1994), *Of Tangible Ghosts* (Tor, 1997), *Pallas* (Tor, 1993), *The Prince of Christler-Coke* (Golden Gryphon, 2004), *Queen City Jazz* (Tor, 1994), *Ray Bradbury Presents Dinosaur Warriors* (Avon, 1994), *The Reign of the Brown Magician* (Ballantine/Del Rey, 1996), *The Rim-World Legacy: And Beyond* (DAW, 1993), *Songs of Earth & Power* (Tor, 1994), *Shadow Warrior*, *Shadow Warrior 2: Hunt the Heavens, Shadow Warrior 3: The Darkness of God* (Ballantine/Del Rey, 1996, 1997), *Shadow Man* (Tor, 1995), *Shatterworld* (Wm. Eerdmans, 1995), *She Is the Darkness* (Tor, 1998), *Signs of Life* (Tor, 1996), *Terminal Visions* (Golden Gryphon, 2001, *The Persistence of Memory 1: The Slow World, The Persistence of Memory 2: The Warden of Horses, The Slow World 3: The Alchemist of Time* (Ballantine/Del Rey, 1993, 1994, 1995), *Timediver's Dawn* (Tor, 1992), *The Time God* (Tor, 1993), *Trouble and Her Friends* (Tor, 1994), *The Veiled Dragon* (TSR, Inc., 1996), *Victim of Circumstance* (Crossway Books, 1995), *Voyages By Starlight* (Arkham House, 1996), *The Wall Around Eden* (Avon, 1989), *Warpath* (Tor, 1993), *The Warrior's Apprentice* (NESFA Press, 2002), *Water Sleeps* (Tor, 1999), *A Whisper of Time* (Ballantine/Del Rey, 1994), *Wild Blood* (ROC, 1994), *Wildside* (Tor, 1996), *The Williamson Effect* (Tor, 1996), *A Wizard in Bedlam* (Tor, 1995), *Women at War* (Tor, 1995), *A World Lost* (DAW, 1991).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1991 (5, 12)
ASF Astounding/Analog: 1987 (7, 9), 1988 (4) 1989 (3, 10), 1990 (12), 1991 (3, 4, 6, 12), 1992 (10), 1995 (9); 1993 (3); 1999 (7/8)
IASFM: 1984 (4); (1991 (12); 1992 (10); 1999 (10); 2000 (4)
MZB: 1993 (issue #18); 1994 (#26); 1995 (#29); 1996 (#32); 1997 (#37); 1999 (#44)
WT: 1993 (Spring)
Pirate Writings: 1994 (Summer #4)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Batman Masterpieces* "Platinum" Collector Cards (DC-Comics 1996), *Enemies of Spider-Man* series (Fleer/Skybox, 1995), *Undermountain Stardock* game module, *How the Mighty Have Fallen* adventure module (TSR(™), 1996)

MEDIA-RELATED ILLUSTRATIONS INCLUDE: *Beast From The East* (European compilation, Elektra Ltd. Ed, 1989), *Manowar* (Elektra, 1990), Time Odyssey (PolyGram, 1988), *These Are the Voyages: A Three-Dimensional Star Trek Album* (Charles Kurts, 1996),

## Jankus, Hank

(February 9, 1929–October 15, 1988) American artist. Born Henry E. Jankus, Jr., but called "Hank" by those who knew him, was active in science fiction book and magazine illustration for less than a decade, c. 1982–1988. He was born in either Kansas or Missouri, and little is known about his early art career. Jankus founded an advertising agency, Jankus & Associates, in Kansas City in 1960, in partnership with his wife's twin sister; Jankus's wife, Ginny was the receptionist. They had no children, and were enthusiastic collectors. "He always wanted to be a science fiction artist," writes Arnold Fenner, editor of the Spectrum anthologies, and long-time friend of Jankus, "and he had an extensive book collection, with first editions by well-known authors and important illustrated editions." Jankus produced cover art for a few issues of the *Fantasy Newsletter* 1981–1983 and at least one cover for *Fantasy Review*, January 1984 issue. He also did covers for *Dark Age* and the short-lived *Shayol Science Fiction and Fantasy* magazine. Jankus also interviewed Stephen King for *Shayol* (1982) in: "Has Success Spoiled Stephen King?" (where King denies being Richard Bachman, three years prior to finally admitting he used that pseudonym).

Jankus's first piece for *Asimov's Science Fiction Magazine*, an interior for that author's George and Azazel story "The Evil Drink Does" (May, 1983) so impressed the editor that Jankus was assigned the job of illustrating every subsequent new Azazel tale. In addition to illustrating, he contributed a "powerful cover" for the February, 1988 issue (Williams, 1989), and illustrated *Science Fiction by Asimov* (Davis, 1986), a small booklet that went only to subscribers of *Asimov's*. Jankus worked for *Analog* and *Amazing*, and was nominated for a Chesley Award in 1988 for his cover illustration for *Amazing Stories* May 1987 issue. His book illustrations were few in number; among these the most notable would be his color cover and b/w interiors for Robert E, Howard's *Pool of the Black One* (Donald M. Grant, 1986). Jankus produced his own six-plate limited edition portfolio of prints titled *REM (*1982), all of which but one plate contained nudity. The illustrations were rendered in graphite pencil and reproduced by a duo tone process. Jankus's color work was executed in pastels, a fragile medium that made his works easily damaged because he did not spray most of them with a fixitive; he felt Krylon altered the colors too much. Jankus illustrated a special edition of *Weird Tales*, Winter, 1988–1989, including the cover and all interiors; this was his last published art. A Christian Scientist, Jankus died at home of blood poisoning, after a long illness.

**Sources**: e-mail from Arnold Fenner, April 6, 2005; Williams, Sheila. "Hank Jankus, 1929–1988" Obituary, *Isaac Asimov's Science Fiction Magazine*, April 1989 [also Locus v21:12 No.335 Dec 1988); Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *All About Strange Monsters of the Recent Past* (Ursus Imprints, 1987), *Night of the Cooters* (Ursus Imprints, 1990*), Pool of the Black One* (Donald M. Grant, 1986), *San Diego Lightfoot Sue and Other Stories* (Earthlight, 1979).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1985 (11); 1986 (1); 1987 (5); 1988 (3, 7, 9); 1990 (5)
ASF: 1986 (1, 6); 1987 (3, 5, 7, 12); 1988 (4)
DRA: 1987 (5); 1988 (10)
IASFM: 1984 (8); 1985 (10); 1986 (10); 1987 (7, 12); 1988 (2, 3, 4, 9)
WT: 1988/89 (winter)

## Jensen, Bruce

(b. September 24, 1962) American artist. Born in Indianapolis, Indiana, Jensen began drawing at an early age and by high school had discovered science fiction. He attended The Columbus College of Art and Design, in Columbus Ohio and graduated with a BFA in illustration in 1984 (summa cum laude). He was an admirer of twentieth modern artists, especially Joseph Cornell, Matta, Tanguy, Charles Sheeler and others whose stylistic innovations had been "channeled" by most innovative SF illustrators of the previous generation, in particular: Richard Powers*, Paul Lehr*, John Schoenherr*, and the Dillons*.

When Jensen first entered the field, he painted in the representational style demanded by publishers of the time, who wanted hyper-realistic scenes on book covers. Jensen's first professional assignment came from the Science Fiction Book Club, 1984; a painting for an advertising circular to promote John Brunner's novel *Crucible of Time*. Shortly after Tor Books hired him for his first paperback cover job, for *Skirmish*, published 1985. Jensen continued to produce book cover art while working full time for NBC Television, 1985–1986. He spent a year working on a graphic novel, *Neuromancer* (Epic Comics/Berkley Books, 1989), which was discontinued after Volume 1, and then returned to the TV industry working for CBS full time from 1988 to 1989. For the next ten years he was the art director of the weekend edition of the CBS Evening News, working Saturdays and Sundays and devoting the rest of the week to his book Illustrations. It was in 1991, when he was hired to illustrate *The Next Wave* series for Bantam Books, that his more abstract and conceptual style was given exposure; the style has dominated most of the work Jensen has done since. Sheeler's precision, Cornell's constructions, and the abstract/symbolist style of Powers, Lehr and the others all came together in Jensen's mature graphic/surrealist style.

Jensen's stylized, static compositions and bold colors are striking and perfectly suited to the psychological edginess that is an undercurrent of important science fictional novels of the late twentieth century, such as Philip K. Dick's *Do Android Dream of Electric Sheep*?, and Neal Stephenson's *Snow Crash*. As Haber notes "Jensen is known for confrontational compositions, often dealing with cyberpunk themes … paintings characterized by strong geometrics, *trompe l'oeil* realism, and a collage-like quality that is often heightened by digitalized manipulation of the imagery." (p. 67) Jensen worked in acrylic and airbrush, and then mixed paint and digital media, from 1984 to 2001, when he moved entirely to digital media. In 1999 Jensen returned to television, working first for "60 Minutes II" and then taking a full time job with CBS News, providing designs and animation. While he has not completely left the field, this has not left much time for taking on book cover assignments. Recent notable works are the cover for *Brass Man*, and *Slan Hunter*, both for Tor Books, 2007.

Jensen first showed his work at the Society of Illustrators (NY) Student Exhibition 1983, and then the Society's Science Fiction Show 1984, and has since continued to participate in their annual exhibitions, Illustrators 35, and Illustrators 40. In 1995 he won the Jack Gaughan Award, followed by the Anlab Award (*Analog* magazine readers award) in 1996. His work has appeared in *Spectrum: The Best of Contemporary Fantastic Art* for volumes 1–13 (1994–2006) and was selected for the Spectrum retrospective exhibition at the Museum of American Illustration (NY), September 2005. Jensen is married, and he and his wife Yoshie have one son, Trevor.

**Sources:** e-mail from the artist, May 2007; Irene Gallo, Art Department "Blog Spot: Bruce Jensen" July 31, 2006 online at http://igallo.blogspot.com/2006/07; [accessed May 2007]; Haber, Karen. "Bruce Jensen: Freedom Fighter" Gallery feature, *Science Fiction Age*, July 1999, pp. 67–70.

BOOKS ILLUSTRATED INCLUDE: *Alien Tongue* (Bantam Spectra, 1991), *Ammonite* (Ballantine/Del Rey, 1993). *Archangel Protocol* (Penguin/Roc, 2001), *Armed Memory* (Tor, 1995), *Babylon 5: Dark Genesis: The Birth of the Psi Corps. Deadly Relations: Bester Ascendant; Final Reckoning: The Fate of Bester* (Ballantine/Del Rey/Boxtree, 1998, 1999), *Battletech: Legend of the Jade Phoenix #1 Way of the Clans; #2 Bloodname; #3 Falcon Guard* (Penguin/Roc, 1991), *Battletech #4 Wolf Pack; #5: Natural Selection; #6 Decision at Thunder Rift* (Penguin/Roc, 1991, 1992), *Battletech: #28 Heir to the Dragon; #30 Impetus of War; #32 Binding Force; #33 Exodus Road; #35 The Hunters; #36 Freebirth; #39 Sword and Fire; #40 Shadows of War; #44 Threads of Ambition; #45 Killing Fields* (Penguin/Roc, 1996, 1997, 1998, 1999), *Behemoth: 1 B-Max, 2 Seppuku* (Tor, 2004, 2005), *Bellwether* (Bantam Spectra, 1996), *Bicentennial Man and Other Stories* (SFBC, 2000), *Black Hole Travel Agency Book 4: Hostile Takeover* (Ballantine/Del Rey, 1994), *Blueheart* (HarperPrism, 1998), *Boddekker's Demons* (Bantam Spectra, 1997), *Bodyguard* (Ace, 1994), *Bohr Maker* (Bantam Spectra/SFBC, 1995), *Brass Man* (Tor, 2007), *Bug Jack Barron* (Bantam Spectra, 1992), *By Blood Alone* (Ace, 1999), *By Force of Arms* (Ace, 2000), *Chaos Come Again* (Ace, 1996). *Cinderblock* (Penguin/Roc, 1997), *Circuit of Heaven* (SFBC, 1998), *Clipjoint* (Ace, 1994), *Commencement* (Ballantine/Del Rey, 1996), *Commitment* (Ballantine/Del Rey, 1997), *Company Men* (SFBC, 2005), *Counterfeit Unrealities* (SFBC, 2002), *CrashCourse* (Ace/SFBC, 1993), *Cowl* (Tor, 2005), *Deathbird Stories* (SFBC, 2006), *Deception Well* (Bantam Spectra/SFBC, 1997), *Dervish Is Digital* (Tor, 2001), *Deus X* (Bantam Spectra, 1993), *Diamond Age* (Bantam Spectra/SFBC, 1995), *Distance Haze* (Bantam Spectra, 2000), *Divergence* (Ballantine/Del Rey, 1992), *Do Androids Dream of Electric Sheep?* (Ballantine/Del Rey, 1996), *Dominion's Reach* (Tor, 1997), *Earth* (Bantam Spectra, 1994), *Earthling* (Tor, 1997, SFBC, 1998), *Echoes of Issel* (Tor, 1996), *Empire's End* (Ballantine/Del Rey, 1993), *The Eschaton Sequence* (SFBC, 1999), *Fallen Host* (Penguin/Roc, 2002), *Fairyland* (Avon, 1996), *Faraday's Orphans* (Ace, 1997), *Ferman's Devils* (Bantam Spectra, 1996), *Final Battle* (Ace, 1995), *Fireships* (Ace, 1996), *First Battle* (Tor, 1985), *Flesh and Silver* (Penguin/Roc, 1999),

*Forest of Time and Other Stories* (Tor, 1997), *For More Than Glory* (Ace, 2003, SFBC, 2004), *For Those Who Fell* (Ace, 2004), *Fortunate Fall* (Tor, 1996), *Foreign Bodies* (Tor, 1999), *Forever Free* (Ace, 1999), *Forever Peace* (Ace, 1997, SFBC, 1998), *The Forever War* (SFBC, 2005), *Four Frontiers* (SFBC, 2005), *Frameshift* (Tor/SFBC, 1997), *Ganwold's Child* (SFBC, 1995), *Globalhead* (Bantam Spectra, 1994), *Gloriana* (SFBC, 2005), *Genocidal Healer* (Ballantine/Del Rey/SFBC, 1992), *Gold Coast* (Tor, 1998), *Handling It: How I Got Rich and Famous, Made Media Stars Out of Common Street Scum and Almost Got the Girl* (SFBC, 1998), *Her Smoke Rose Up Forever* (SFBC, 2005), *Higher Space* (Bantam Spectra, 1996), *Hopscotch* (Bantam Spectra/SFBC, 2002), *Igniting the Reaches* (Ace, 1994), *The Incredible Hulk: What Savage Beast* (Putnam/Boulevard, 1995), *Infinite Possibilities* (SFBC, 2003), *Interface* (Bantam, 1995), *Isaac Asimov's Robots in Time: Predator; Marauder;Warrior; Dictator;Emperor; Invader* (Avo Nova, 1993, 1994), *Isaac Asimov's Aurora* (SFBC, 2002), *Isaac Asimov's Chimera, Asimov's Mirage* (Pocket/ibooks/SFBC, 2000, 2001), *Isaac Asimov's Utopia* (Ace, Orion, 1996, SFBC, 1997), *Kar Kalim* (Tor, 1997), *Last War* (Tor 1986), *Leap Point* (Bantam Spectra, 1998), *Legion of the Damned* (Ace, 1993), *Little Heroes* (Bantam Spectra, 1992), *Long Twilight* (Ace, 1986), *Looking for the Mahdi* (Ace, 1996), *Lord of Light* (SFBC, 2001), *Maelstrom* (Tor, 2001), *Mainline* (Tor, 1996), *Memento Mori* (Tor, 1995), *Messiah Node* (Penguin/Roc, 2003), *Modular Man* (Bantam Spectra/SFBC, 1992), *Moldies & Meatbops* (SFBC, 1997), *Off the Main Sequence* (SFBC, 2005), *On Company Time* (SFBC, 1999), *Operation Roswell* (Tor, 2004), *Other Dimensions* (SFBC, 2003), *Out of Time* (Bantam Spectra, 1993), *Parallelities* (Ballantine/Del Rey, 1998), *The Past Through Tomorrow* (SFBC, 2000), *Pegasus in Flight, Pegasus in Space* (Ballantine/Del Rey/SFBC, 2000), *Phylum Monsters* (Tor, 1989), *Pirate Prince* (Tor, 1987), *PsyKosis* (Ace, 1995), *Quasar* (Bantam Spectra, 1995), *Ray Bradbury Chronicles 2* (Bantam Spectra, 1992), *Red Genesis* (Bantam Spectra, 1991), *Rendezvous With Rama* (SFBC, 2005), *Rising of the Moon* (Ballantine/Del Rey, 1993), *Russian Spring* (Bantam Spectra, 1992), *Science Fiction Culture* (University of Pennsylvania Press, 2000), *Seeds of Time* (Bantam Spectra, 1997), *Seraphim Rising* (Penguin/Roc, 1997), *Ship of Fools* (Ace/SFBC, 2001), *Sideshow* (Bantam Spectra, 1993), *Silent Moon* (Tor, 1990), *Skirmish* (Tor 1985), *Snow Crash* (Bantam Spectra, 1993), *Snow Queen* (SFBC, 2005), *Solitaire* (HarperCollins/Eos, 2002), *Spider-Man: Venom Factor; Wanted Dead or Alive; Goblin Moon* (Putnam/SFBC, 1994, 1998, 1999), *Stan Lee's Riftworld: Crossover; Villains* (Penguin/Roc, Virgin, 1993, 1994), *Starborne* (Bantam Spectra, 1996), *Starfish* (Tor, 1999), *Steelheart* (Ace, 1998), *Stone Garden* (Ballantine/Del Rey, 1995), *Superheroes* (Ace, 1995), *Tea from an Empty Cup* (Tor, 1998), *Tech-Heaven* (Bantam Spectra, 1995), *Testing* (Bantam Spectra, 1993), *Through the Breach* (Ace, 1995), *Time of the Fox* (Roc, 1990), *Tomorrow and Tomorrow* (Bantam Spectra/SFBC, 1997), *To Ride Pegasus* (Ballantine/Del Rey, 2000), *To the Stars* (SFBC, 2004), *Tower of Dreams* (Bantam Spectra, 1999), *Transcendence* (Ballantine/Del Rey, 1992), *Ultimate Alien, Ultimate Dracula, Ultimate Dragon, Ultimate Frankenstein, Ultimate Werewolf, Ultimate Witch, Ultimate Zombie* (Dell, 1991, 1993, 1995), *Ultimate Cyberpunk* (Pocket/ibooks, 2002), *Vanishing Point* (Tor/SFBC, 1993), *Vast* (Bantam Spectra, 1998), *Vectors* (Bantam Spectra, 2002), *Vortex* (Ballantine/Del Rey, 1992), *Where the Ships Die* (Ace, 1996), *Whiteout* (Tor, 1996), *Wildlife* (Tor, 1994), *Wild Seed* (SFBC, 2005), *Wind Child* (Roc, 1990), *Wind Dancers* (Roc, 1990), *Zodiac* (Bantam Spectra, 1995).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1995 (9, 11)
ASF 1995 (12)

**Misc.:** *DC Masterseries* collector trading card art (SkyBox, 1994), *Neuromancer* graphic novel Vol. 1 (Berkley, 1989), *Ultra Spider-Man* collector trading card art (Fleer/Skybox, 1995).

## Johnson, Kevin Eugene

(b. November 17, 1954) American artist. Born in Vancouver, Washington, Johnson attended Centralia Community College and then Western Washington University, receiving a BA in art in 1977. He sent a slide portfolio of his work to publishers when he was a senior in college and received his first assignment as a result: painting the cover art for Andre Norton's novel, Perilous Dreams for DAW books, 1978. Since then, Johnson has produced fantastically detailed cover art for most major publishers in the genre, for books by many popular authors, including Harry Harrison, Robert Silverberg, Andre Norton, Robin Bailey, Philip Jose Farmer. And Edgar Rice Burroughs reprints. Johnson also has done quite a number of Harlequin romance covers. His major artistic influences are Frederick Leighton, William Holman Hunt, John Everett Millais, David, Girodet, John Marton and Frederick Church.

Johnson bases his paintings on a reading of the manuscript. He works in oil on masonite or linen canvas. Johnson's flair for the dramatic can be seen in the cover and interior color and black-and-white paintings he created for William Gilmore's *The Undying Land* (1985). His bright, bold colors and beautiful women were well suited to old-fashioned stories in the style of the old pulp magazines, and a swashbuckling fantastic adventure tale. The rise of

computer generated art, and literary trends, have decreased demand for Johnson's style of artistry, and in response he has recently been most active as a sculptor. He collaborated with Frank Frazetta* on a limited edition statuette of the "Death Dealer" reproduced and personally hand painted by Frazetta, 2004.

**Sources**: e-mail from Galen Johnson, brother, April 2006; Weinberg, 1988.

**Published Work**

*Adventures of Alyx* (Pocket, 1983), *Against Infinity* (Pocket, 1984), *The Alien Trace* (Signet, 1984), *An XT Called Stanley* (DAW, 1983), *Center of the Circle* (Bantam, 1988), *Cestus Dei* (Tor, 1983), *Chains of Gold* (Tor, 1988), *Ciara's Song* (Warner, 1998), *Chronicles of the King's Tramp: #1 Walker of Worlds; # 2 The-End-of-Everything Man; #3 The Last Human* (Bantam Spectra, 1991, 1993), *The Coelura* (Underwood-Miller, 1983), *Colors of Space* (Timescape, 1983), *Conflict* (Tor, 1983), *Crystal Witness* (Bantam, 1989), *Cugel's Saga* (Timescape, 1983), *Dark Valley Destiny: The Life of Robert E. Howard* (Bluejay, 1983), *A Darkness at Sethanon* (Bantam, 1987), *Day Of The Dissonance* (Phantasia Press, 1984), *Dhampire* (Pocket, 1982), *Dinosaur Trackers* (Harper. 1991), *Down the Long Wind #1 Hawk of May; #2 Kingdom of Summer* (Signet, 1992), *Down the Long Wind: #3 In Winter's Shadow* (Bantam, 1993), *Dragon's Blood, Dragon's Eye, Dragon's Claw* (Ace, 1991, 1992, 1993), *Emerald House Rising* (Warner, 1997), *Eros Ascending, Tales of the Velvet Comet 1, 2* (Phantasia Press, 1984), *Eros Descending, Tales of the Velvet Comet Book 3* (Signet 1985), *Eros at Zenith, Tales of the Velvet Comet 2* (Phantasia Press, 1984), *Fanglith* (Baen, 1985), *Firebird* (Bantam, 1987), *First Named* (Bantam, 1987), *Five Twelfths of Heaven* (Baen, 1985), *Fortress and the Fire* (Popular Library, 1985), *Fusion Fire* (Bantam, 1988), *Gods in Anger* (Avon, 1991), *Gods of Ireland: #1 Most Ancient Song; #2 The Enchanted Isles* (Bantam Spectra, 1991), *Golden Horn* (Bluejay, 1985), *Gypsies* (Doubleday, 1989), *The Hammer and the Cross* (Tor, 1994), *Hiero Desteen* (Doubleday, 1983), *Hounds of God* (Tor, 1987), *In the Face of the Enemy* (Baen, 1986), *Isle of Glass* (Tor, 1986), *Jupiter Project* (Tor, 1984), *Key of the Keplian* (Warner, 1995), *Lady of Han-Gilen* (Tor, 1987), *Last Human* (Bantam, 1993), *Legends Reborn* (Bantam, 1992), *Long Night* (Tor, 1983), *Lords of Crimson River: Blade #35* (Pinnacle, 1981), *Makeshift God* (Dell, 1979), *Master of the Sidhe* (Bantam, 1985), *Navigator of Rhada* (Ace, 1986), *Nightchild* (Pocket, 1983), *Once a Hero* (Bantam, 1994), *One King's Way* (Tor, 1996), *The Omaran Saga: #1 Throne of Fools; #2 A Place Among the Fallen; #3 The King of Light & Shadows; #4 The Gods in Anger* (Avon, 1990), *Passing of the First World, Passing of the Gods* (Pinnacle, 1983), *Past Times* (Tor, 1984), *Paths of the Perambulator* (Phantasia Press, 1985), *Perilous Dreams* (DAW, 1978), *Pipes of Orpheus* (Avon/Nova, 1995), *Pirate Paradox* (Harper, 1991), *Point of Hopes* (Tor, 1995), *A Place Among the Fallen* (Avon, 1990), *Prince of the Blood* (Grafton, 1989, Bantam/Spectra, 1990), *Queen of Air and Darkness and Other Stories* (Signet, 1981), *Queen of the Legion* (Timescape, 1983), *Rebel of Rhada* (Ace, 1986), *Rhialto the Marvelous* (Baen, 1984), *Riftwar Saga: #1 Magician Apprentice, #2 Magician Master* (Bantam, 1986), *Robin Hood Ambush* (Harper and Row, 1990), *Ruins of Kaldac: Blade #34* (Pinnacle, 1981), *Saga of Frost #1* (Timescape, 1983), *The Saga of Cuckoo* (Doubleday, 1983), *Science Fiction Classics, Five Complete Novels* (Castle, 1982), *Sea King Trilogy: Godbond; Madbond; Mindbond* (Tor, 1987), *Secrets of the Witch World* (Warner, 1996), *Seekers and the Sword* (Popular Library, 1985), *Silverthorn* (Bantam, 1986), *Singularity* (Bantam, 1985), *Skull Gate* (Tor, 1985), *Songs from the Seashell Archives, Christening Quest* (Bantam, 1985), *Sorcery Within* (Ace, 1985), *Spellsinger at the Gate* (Phantasia Press, 1983), *Starkahn of Rhada* (Ace, 1986), *Summer King, Winter Fool* (Tor, 1994), *Sword and the Eye, Sword and the Tower, Sword at Sunset* (Tor, 1986, 1987), *Tachyon Web* (Bantam, 1986), *Taming The Forest King* (Warner, 1986), *Thongor Against the Gods* (Warner, 1979), *Throne of Fools* (Avon, 1990), *Time of the Annihilator* (Ace, 1985), *Time of the Transference* (Phantasia Press, 1986), *Time Patrolman* (Tor, 1983), *Time Tours: #1 The Robin Hood Ambush, #2 Glory's End, #3 Timecrime Inc; #4: The Dinosaur Trackers; #5: The Pirate Paradox #6 Caesar's Time Legions* (Harper, 1990, 1991), *Toynbee Convector* (Bantam, 1989), *Typhoon!* (Bantam, 1995), *Under the Andes* (Penzler, 1984), *Undying Land* (Donald M. Grant, 1985). *Unicorn Highway* (Avon, 1992), *Vampire Tapestry* (Tor, 1986), *Walker of Worlds* (Bantam, 1991), *Warding of the Witch World* (Warner, 1996), *Warlock of Rhada* (Ace, 1985), *Winter's Daughter* (Avon, 1986), *Witchwood* (Simon and Schuster, 1983), *Wolf Dreams* (Avon, 1987), *Wonder's Child—My Life in Science Fiction* (Bluejay, 1984).

## Johnston, David McCall

(b. June, 1940)) American artist. A Midwesterner, born in South Bend, Indiana, Johnston attended the Art Center College of Design in California, where he studied with Joseph Henninger and John La Gatta. He returned to the Midwest, where his first job was as a studio artist at Art Staff in Detroit, Michigan in 1964. He later became a partner in his own art agency, Designers and Partners, in Detroit. After leaving the firm he became a freelance artist, working for a wide range of clients, among them: Signet, Ballantine Books, Bantam, the Franklin Mint and the Franklin Library.

Johnston created cover art for the Ballantine Adult Fantasy paperback series, and produced several fantasy and science fiction cover paintings in the 1970s to early 1980s. His style was intricate and decorative, with strong use colors, produced via inks and watercolors. Two of his paintings were featured in Ian Summers *Tomorrow and Beyond: Masterpieces of Fantasy Art* (Workman, 1978) He was commissioned to create a series of four paintings to commemorate the novel of Jules Verne by the Jules Verne Museum in Nantes, France, that were reproduced in lithographic limited signed editions by the Franklin Mint, 1978. Johnston also created designs for Steuben Glass, and some of his pieces are collected by museums. Johnston's work has been included in annual exhibitions of the Society of Illustrators (NY) and he has received Gold and Silver medals from the Art Directors Club of Detroit, Michigan. In recent years Johnston has produced several art prints for the commercial gallery market, in a simpler, more homely folk-art style.

**Sources:** Reed, Walt. *The Illustrator in America, 1860–2000* (Society of Illustrators/Watson-Guptill, 2001)

### Published Work

*13 French SF Stories* (Bantam, 1972), *Bull and the Spear* (Berkley, 1974), *Children of Llyr* (Ballantine, 1974), *Final Quest* (Putnam's, 1980), *Grail War* (Pocket, 1979), *Hero and the Crown* (Greenwillow/BCE, 1984), *King of the Swords* (Berkley, 1971), *Knight of the Swords* (Berkley Books, 1971), *New Worlds for Old* (Ballantine, 1971), *New Writings in SF #7, #8* (Bantam, 1971), *Oak and the Ram* (Berkley, 1974), *Orlando Furioso* (Ballantine 1973), *Parsival or a Knight's Tale* (Pocket Books, 1978), *Prince of Annwn* (Ballantine, 1974), *Reader's Digest Condensed Books Vol 1* (Readers Digest, 1972), *Song of Rhiannon* (Ballantine, 1972), *Sword and the Stallion* (Berkley, 1974), *Tsaddik of the Seven Wonders* (Ballantine, 1971),

**Misc.**: *Land of Prydain* color poster and pamphlet (Trumpet Club, 1991),

## Jones, Eddie

(January 18, 1925–October 15, 1999). British artist. One of the most popular and prolific space artists during the late 1960s, Jones was part of the influential wave of artists who helped define the look of 1970s book cover illustration. Born Edward John Jones, the artist was known professionally, and signed his art "Eddie Jones." He was educated at Bootle Grammar School, where he was an avid reader of *Fantastic Adventures* and *Planet Stories*. Jones' first employment was as a print buyer and production manager for an advertising manager; as an artist he was self-taught. Despite the lack of a formal art education, Jones distinguished himself as a fan artist, followed by his first professional sales to *New Worlds* and *Nebula* magazines in 1958. In 1969 he became the art director for the short-lived but influential British monthly *Visions of Tomorrow.*

Jones worked in a variety of techniques and was known for his wide imagination and richly colored representational depictions of robust spaceships, hardware, and interstellar scenes. He was a versatile and extremely prolific artist, and during his commercial career he created hundreds of cover paintings and illustrations in the SF field, although he may best remembered for the *Star Trek* covers he executed for the Bantam Books line of *Star Trek Episode* novelizations by James Blish in the early to mid–1970's (signing as "S Fantoni"). In 1978, a limited edition *A Star Trek Portfolio by S. Fantoni* was published by Peyton (Andromeda Book Co Ltd, Birmingham, U.K.), consisting of eight b/w plates in a color pictorial folder, 200 copies.

His first book covers were for Badger Books, starting with *Space-Borne* (1959) by R.I. Fanthorpe. Most of his British commissions were produced for Sphere Books, but he also produced a number of covers for German publishers, especially Fischer, Bastei-Verlag, and others. Estimates vary, but at his most prolific he was painting eight commissions a month — probably in excess of 1500 published works. He is said to have painted the covers for approximately 850 issues of the German magazine *Terra Astra*. In about 1985 he moved out of the SF field and spent his time painting military figures for a model shop in Liverpool.

In his early years Jones played a very active role in SF fandom, regularly contributing to convention art shows, and being the artist guest of honor at conventions in the United States and in his native England. He was a member of the Liverpool Science Fiction club, and 1969 he was the Trans-Atlantic Fan Fund delegate, and Fan Guest of Honor at St. Louiscon, the World Science Fiction Convention. He was a Hugo nominee for Best Professional artist in 1970 and 1971. His first convention appearance in many years, and his last one, was at the 1999 Eastercon (British National SF Convention), which was held in Liverpool. He died in Liverpool, England only a few months later, after weeks in a hospital following a stroke.

**Sources**: e-mail from Rog Peyton (RGP Art Agency), Jones' former agent; Science Fiction and Fantasy Writers of America, www.sfwa.org (Posted October-21–1999); news.ansible.co.uk/a148.htm (accessed July, 2005); (biography) SFM v.1 #6 June 1974; (interview)Vortex, May 1977.

### Published Work

BOOKS ILLUSTRATED INCLUDE:

*Ancient My Enemy* (DAW, 1974), *Assault on the Gods* (Arrow/Legend, 1987), *The Backlash Mission* (Arrow/Legend, 1988), *The Best of the Best of Trek*

(Penguin/ROC, 1990), *The Best of Trek #1, #4, #7, #11* (Signet, 1978, 1981, 1984, 1986), *Beyond the Galactic Lens* (DAW, 1975), *The Best of Clifford D. Simak* (Sphere, 1975), *The Blackcollar* (Hamlyn, 1986), *Chronicles of the Star Kings* (Hamlyn, 1986), *City* (Sphere, 1971), *Cobra, Cobra Strike, Cobra Bargain* (Arrow, Arrow/Legend, 1987, 1988, 1989), *Come, Hunt an Earthman* (Hamlyn, 1985), *Critical Mass* (Bantam, 1977), *Cross the Stars* (Hamlyn, 1985), *Damnation Alley* (Sphere, 1974), *The Demon Breed* (Orbit, 1974), *Demons by Daylight* (Arkham, 1973), *Dragonquest* (Sphere, 1976), *Future at War Vol I, II* (Baen, 1988), *A Gift From Earth* (Sphere, 1971), *Hammer's Slammers: #1 Hammer's Slammers, #2 At Any Price #3 Counting on the Cost* (Hamlyn, 1985, Arrow/Legend, 1988, 1989), *The Hugo Winners Vol. 1, 1963–1967* (Sphere, 1973), *Inconstant Moon* (Sphere, 1974), *Interstellar Empire* (Hamlyn, 1985), *Jerusalem* (Hamlyn, 1985), *The John W. Campbell Memorial Anthology* (Sphere, 1975), *Macroscope* (Sphere, 1972), *The Man from the Bomb* (Badger, 1959), *Mimics of Dephene* (DAW, 1975), *Neutron Star* (Sphere, 1972), *A New Settlement of Old Scores* (NESFA Press, 1983), *The Other Side of Night* (Badger, 1959), *The Pawns of Null-A* (Sphere, 1972), *R is For Rocket* (Bantam, 1965), *Rogue Powers* (Arrow/Legend, 1989), *Run, Come See The Sands of Mars* (Sphere, 1972), *ammer's SlammersScience Fiction Hall of Fame #1* (Sphere, 1975), *The Sky is Filled with Ships* (Arrow/Legend, 1988), *Sold- For a Spaceship* (Hamlyn, 1985), *Space-Borne* (M.B.I.S., 1959), *Space Skimmer* (Arrow, 1987), *Speaking of Dinosaurs* (Arrow, 1987), *Starhunt* (Hamlyn, 1985), *The Star Road* (DAW, 1974), *Star Trek 9, 10, 11, 12* (Bantam, 1973, 1974, 1975, 1977), *Star Trek New Voyages 1, New Voyages 2* (Bantam, 1976, 1978), *The Star Trek Reader 2, 4* (E.P. Dutton Book Club, 1977, 1978), *Starwolf* (Hamlyn, 1985), *Supernatural Stories #30* (Badger, 1960), *Time-Echo* (Badger, 1959), *The Timeliner Trilogy* (Arrow, 1987), *The Torch of Honor* (Arrow/Legend, 1989), *Total Eclipse* (Futura/Orbit, 1976), *A Treasury of Science Fiction* (Bonanza, 1980), *Trek to Madworld* (Bantam, 1979), *Victims of the Nova* (Arrow/Legend, 1989), *We All Died at Breakaway Station* (Hamlyn, 1985), *World Without End* (Bantam, 1979).

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1974 (5)
NEB: 1957 (3), 1958 (11), 1959 (1, 5)
SFM: 1975 (#1)
SUP: 1960 (#30)
VOR: 1977 (#4, #5)

## Jones, Jeffrey

(b. January 10, 1944) American artist. Jones was born in Atlanta, Georgia, and while he was interested in drawing as a child, he also developed an early interest in science. He enrolled at the Georgia Institute of Technology (Georgia Tech) in 1962 as a geology major, and after two years switched to fine art. Later Jones took half a of the Famous Artists Correspondence course. Weinberg observes "He was raised in a seemingly eccentric … Southern environment that must have contributed to his imagination and intense fantasy life," and Jones confirms that, saying "I was born into the great southern house of my grandfather … beneath the daily fragrance of impossible magnolias and a giant hollytangle that shook with screaming, evening bats." for he was primarily a self-taught artist, learning his anatomy from George Bridgemann's anatomy books. Artists whose work influenced him the most included Mort Drucker, Frank Frazetta*, Howard Pyle, Hal Foster, and Gustav Klimt,

Always loving comic art, in 1964 he drew comics for fanzines; in 1966 his first paid job was for Wally Wood's *Witzend*. In the same year he married his college sweetheart, Mary Louise Alexander, while living in Georgia. In February 1967 he moved to New York in search of work as an artist beyond comic books and fanzines — neither of which paid enough to adequately support him and his wife and daughter, Juliana who was born that July. They lived in a one-room basement apartment for more than a year. His first fantasy illustration appeared in Jim Warren's *Creepy* magazine in 1967. In addition to black-and-white work for *Creepy* and *Eerie*, he also drew for Gold Key comics, Last Gasp Comics, *SCREW* Magazine, and *The East Village Other* and science fiction digests, *Amazing* and *Fantastic*. The work he did for Warren publications, and story illustrations for the SF magazines led to work in the growing paperback cover market, doing the dust jacket and frontispiece for *I Am a Barbarian*, the first printing of an unpublished novel by Edgar Rice Burroughs. He also did covers for some gothic romances, romantic adventures and series like "Nick Carter." In 1972, Jones began his comic strip, "Idyl," which appeared in National Lampoon until August 1975. During this period Jones was in great demand, as publishers were keen to find artists who could paint in a heroic fantasy style like Frank Frazetta*, and Roy Krenkel* — which Jones could do. But while his early paintings emulated the Frazetta "look" in a relatively short time he it became clear that Jones had is own, unique style of expression. Little by little he did less science fiction and fantasy work and soon even dropped out of the comic art field. He then co-founded The Studio in 1975 with Berni Wrightson*, Barry Windsor-Smith and Michael Kaluta*, artists who hoped to pursue their individual work in an atmosphere of creativity. Through 1976, when he left the world of commercial art to form the Studio, he painted over 150 covers for many dif-

ferent types of books. He also experimented with making plaster statuettes, which were well received.

In 1979, Dragon's Dream published the book, *The Studio*, which was devoted to the group's work. Except for a few collections of his art and several books for Donald Grant publishers, Jones since the early 1980s has done very little illustration, concentrating instead on gallery work and finding audiences for his work through prints and portfolios. Jones' book covers were reproduced in *Yesterday's Lily* (Dragon's Dream, 1980); his drawings in *The Drawings of Jeffrey Jones* (Cygnus, 1982); and romantic works in *Age of Innocence* (Underwood Books, 1994). A compendium art book, *The Art of Jeffrey Jones*, by Arnie Fenner and Cathy Fenner, was published in 2002 and he was honored with the *Spectrum* Grand Master Award in 2006. Previously, one of the images from Jones' work on the 1998 *Tarzan Calendar*, "Tarzan Rescues the Moon," won the Gold Medal in Spectrum Five's juried competition. He was nominated four times for a Hugo Award and won the World Fantasy Award for Best Artist in 1986 and the British Fantasy Award in 1979 for Best Artwork for *Queens Walk in the Dust* by Thomas Burnett Swann (Heritage Press). He was nominated for a Chesley Award for Artistic Achievement in 1998.

In October 1998, after years of debilitating battles with depression and alcohol addiction, Jones started hormonal gender re-assignment therapy and uses the name Jeffrey Catherine Jones. He continues to confront personal problems and suffered a severe nervous breakdown in 2001 which caused him to lose his studio and personal possessions. Despite personal setbacks, Jones continues to live and create art, primarily landscapes, in upstate New York.

**Sources**: artist website at www.jeffreyjones.us or http://ulster.net/jonesart/biography4.html; Jeff Jones biography online at Vadeboncoeur, Jr, Jim. *The Vadeboncoeur Collection of Knowledge*, 1998 at www.bpib.com/illustrat/jonesjf.htm; Weinberg, 1988.

### Collections and Anthologies (various contributing artists

*The Drawings of Jeffrey Jones* (Cygnus, 1982); Fenner, Arnie and Burnett, Cathy. *Age of Innocence—The Romantic Art of Jeffrey Jones* (Underwood Books, 1994), Fenner, Arnie and Cathy. *The Art of Jeffrey Jones* (Underwood, 2002), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), *Jeffrey Jones Sketchbook* (Vanguard Productions, 2000), *The Studio* (Dragon's Dream, 1979), *Yesterday's Lily* (Dragon's Dream, 1980).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Across Time* (Ace, 1968), *All about Venus* (Dell, 1968), *Almuric* (Ace, 1968), *Bedlam Planet* (Ace, 1968), *Beyond the Gates of Dreams* (Belmont, 1969), *Big Ball of Wax* (Ace, 1970), *Big Jump* (Ace, 1968), *Black Is the Color* (Pyramid, 1969), B*ook of Kane* (Donald M. Grant, 1985), *Book of Ptath* (Paperback Library, 1969), *Book of Robert E. Howard* (Zebra, 1976), *Bring the Jubilee* (Avon, 1972), *Burning Court* (Harper & Row, 1969), *Catskill Witch and Other Stories* (Syracuse University Press, 1974). *The City* (Paperback Library, 1968), *City of the Chasch* (Ace, 1968), *The Cleft* (Pyramid, 1969), *Clocks of Iraz* (Pyramid, 1971), *Conjure Wife* (Ace, 1970), *Cormac Mac Art: Sword of the Gael* (Zebra, 1975), *Curse of Rathlaw* (Magnum, 1968), *Curse of the Undead* (Gold Medal, 1970), *Dark Planet* (Ace, 1971), *Dark of the Woods* (Ace, 1970), *Dark Ways to Death* (Berkley, 1969), *Darker Than you Think* (Berkley, 1969), *Day of the Beasts* (Macfadden, 1971), *Derai* (Ace, 1968), *Devil Soul* (Belmont, 1970), *Diabolus* (Fawcett, 1972), *The Dirdir* (Ace, 1969), *Doors of his Face Lamps of His Mouth and Other Stories* (Avon, 1974), *Dragon's Teeth* (Popular Library, 1973), *Earth Unaware* (Belmont, 1978), *Earthmen and Strangers* (Dell, 1968), Emphyrio (Dell, 1970), *Far Out Worlds of A.E. Van Vogt* (Ace, 1968), *Five to Twelve* (Berkley, 1969), *Flamewinds* 1969), *Gather Darkness* (Pyramid, 1969), *Gent From Bear Creek* (Zebra, 1975), *Giant of World's End* (Belmont, 1969), *Goblin Tower* (Pyramid, 1968), *Goddess of Ganymede* (Paperback Library, 1968), *Hand of Kane* (Centaur, 1970), *Haunting of Alan Mais* (Berkley, 1969), *Haunting of Drumroe* (Gold Medal 1971), *Hybrid* (Paperback Library, 1969), *I am a Barbarian* (Edgar Rice Burroughs Inc, 1967), *Incomplete Enchanter* (Pyramid, 1968), *Incredible Adventures of Dennis Dorgan* (Zebra, 1975), *Iron Man* (Zebra, 1976), *Jewels of Aptor* (Ace, 1968), *Kandar* (Popular Library, 1969), *Killing Bone* (Berkley, 1969), *Kothar Barbarian Swordsman* (Leisure, 1969, 1973), *Kothar and the Conjurer's Curse* (Belmont, 1970), *Kothar and the Demon Queen* (Belmont, 1970), *Kothar and the Magic Sword* (Belmont, 1969), *Kothar and the Wizard Slayer* (Belmont, 1970), *Kyrik Fights the Demon World* (Herbert Jenkins U.K., 1976), *Legion From the Shadows* (Zebra, 1976), *Lost Valley of Iskander* (Zebra, 1976), *Master of the Etrax* (Dell, 1970), *Messenger of Zhuvastou* (Berkley, 1973), *Mongol Mask* (Dell, 1969), *Moon of Gomrath* (Ace, 1963), *Moondust* (Ace, 1968), *Moon of Skulls* (Centaur, 1969), *Mother of the Magic Sword* (Belmont, 1969), *New Adam* (Avon, 1969), *Nine Princes in Amber* (Avon, 1972), *Pathless Trail* (Centaur, 1969), *Pigeons From Hell* (Zebra, 1976), *Planet Wizard* (Ace, 1969), *The Pnume* (Ace, 1970), *Postmarked the Stars* (Ace, 1969), *Purple Pirate* (Avon, 1970), *Pursuit on Ganymede* (Popular Library, 1968), *Queen Cleopatra* (Avon, 1969), *Queen Walks in the Dust* (Heritage Press, 1977), *Quest Beyond the Stars* (Popular Library, 1969),

*Quest of the Dark Lady* (Belmont, 1969), *Quest of Kadji* (Belmont, 1971), *Red Shadows* (Donald M. Grant, Publisher, 1978), *Sargasso of Space* (Ace, 1971), *Satan's Child* (Lancer, 1968), *Sea Siege* (Ace, 1957), *Book of Robert E. Howard* (Zebra, 1976), *Seetee Ship; Seetee Shock* (Lancer, 1968), *Servants of Wankh* (Ace, 1969), *Shadow People* (Dell, 1969), *Solarians* (Belmont, 1973), *Solomon Kane* (Centaur Press, 1971), *Sons of the Bear God* (Berkley, 1969), *Sorcerers* (Fawcett, 1971), *Sorcerer's Amulet* (Lancer, 1968), *Sorceress of the Witch World* (Ace, 1972), *Sowers of the Thunder* (Zebra, 1975), *Spawn of the Death Machine* (Paperback Library, 1968), *Star Barbarian* (Lancer, 1969), *Star Hunter and Voodoo Planet* (Ace, 1973), *Stealer of Souls* (Lancer, 1973), *Strangers in Paradise* (Tower, 1969), *Sword of Gael* (Zebra, 1975), *Sword of Morning Star* (Signet, 1969), *Swords Against Death* (Ace, 1970), *Swords and Deviltry* (Ace, 1970), *Swords of Lankhmar* (Ace, 1968), *Swords in the Mist* (Ace 1968), *Swords Against Wizardry* (Ace, 1968), *Thongor and The Dragon City* (Berkley, 1970), *Thongor and The Wizard of Lemuria* (Berkley, 1969), *Thongor At the End of Time* (Paperback Library, 1968), *Thongor Fights the Pirates of Tarakus* (Berkley, 1970), *Three Hearts and Three Lions* (Avon, 1970), *Tiger River* (Centaur, 1971), *Tigers of the Sea* (Zebra, 1976), *Tower of Medusa* (Ace, 1969), *Twilight of the Serpent* (Bantam, 1977), *Uncharted Stars* (Ace, 1969), Undying Wizard (Zebra, 1976), *Unending Night* (Monarch, 1964), *Vampire Women* (Popular Library, 1973), *Vampires of Finistere* (Berkley, 1970), *Vultures Of Whapeton* (Zebra, 1975), *The Wednesday Visitors* (Pyramid, 1969), *What's It Like Out There* (Ace, 1974), *Whom the Gods Would Slay* (Belmont, 1968), *Witches of Omen* (Pyramid, 1971), *Wolfling* (Dell, 1969), *Worms of the Earth* (Zebra, 1975), *The Yngling* (Pyramid, 1971), *Zanthar of the Many Worlds; Zanthar at Moon's Madness; Zanthar at Trip's End* (Lancer, 1967, 1968, 1969), *Zero Stone* (Ace, 1968)

**Misc.:** *Art of Jeffrey Jones* collector trading card set (FPG, Inc. 1993); 1998 Edgar Rice Burroughs Calendar (FPG., 1997).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1966 (4); 1967 (12); 1968 (2, 6, 9, 11); 1969 (1); 1970 (1, 5, 7, 9, 11); 1971 (1, 3, 5, 11); 1973 (8 10, 12); (1974 2, 4, 8, 10, 12); 1975 (3); 1976 (3)

ASF: 1976 (12); 1977 (5)]

FTC: 1967 (11); 1968 (1, 3, 5, 8, 10); 1969 (12); 1970 (2 4, 6, 8, 10, 12); 1971 (2, 4, 6, 8, 10); 1972 (2, 8); 19873 (4, 7, 9, 11); 1974 ( 1, 3, 5, 7, 9, 11); 1975 (2); 1976 (5)

IF: 1968 (5, 6)

GAL: 1978 (7)

## Jones, Peter Andrew

(December 14, 1951) British artist. Born in Islington, North London, Jones attended St. Martins School of Art, London, from 1971 to 1974, receiving a degree with Honors in Graphic Design. In his second year of studies he became interested in the novels of Isaac Asimov and Larry Niven, and subsequently turned to science fiction imagery for his designs. Jones took a highly analytical view of the commercial market, and spent hours in bookstores studying the composition of paperback covers by Frank Frazetta* and Chris Foss* trying to figure out "what makes an acceptable book cover (to the book buying public)." But, "I don't think I ever, really, painted "sf book covers," he claims, "virtually right from the start I painted "genre images" that got sold for use on book covers, and the inspiration for those images came from the books but were not, necessarily, IN the books." A store manager showed some of his work to art directors, and soon he received his first commission for a book cover, from Granada Publishers: *King Kobold* (1974). Jones' early works, like those of other British SF illustrators of the day, showed the Chris Foss influence. This lessened as he widened his scope to include genres such as romance and oriental gothic, sword and sorcery. The "pulp tradition" in science fiction was more in evidence as influences as time went on, especially the art and colors of Frank R. Paul*.

Jones has experimented with many materials and continues to explore their effect although he is always drawn back to traditional materials. In 1997, Jones began using digital techniques to enhance and embellish his oil paintings. However, he considers himself foremost a "painter in oils" with other media (acrylic, digital) occupying secondary importance. He uses the "mixed" technique, where acrylic is used *over* oil and visa-versa; what he calls "a modern version of what Jan van Eyck did with traditional tempera and oil." Jones's early paintings are signed with the initials "PAJ," and after a while people began calling him "PAJ" (pronounced "PADGE"). Even after he switched to using his full name — to distinguish himself from another contemporary U.K. artist with the name "Peter Jones" — people continued to refer to him that way, and frequently still do, to his amusement.

By the late 1970s Jones had begun expanding his markets to European paperback and magazine publishers. When a collection of Jones's early cover art, *Solar Wind*, was published in 1980 by Dragon's Dream, Jones at the same time formed Solar Wind Ltd. to market and license his illustrative work, with his wife Debbie acting as office manager. The company soon branched out into film, television, and video production. In 1982 TV Francaise 1, Paris, did a documentary on Jones's work. This was followed

In 1982–1983 with work on a BBC show "Captain Zep Space Detective" and creative involvement with several others. In 1983 Jones also worked on the *Fighting Fantasy* games books for Puffin. His work on this series led to other commissions in that fast-growing field, games like: *Fighting Fantasy, Lone Wolf, The Falcon*. Jones has created Software Games package designs for Virgin, Sony, Entertaining Arts and U.S. Gold and film posters for *The Sword & The Sorcerer* (1982), and *Alligator II* (1991).

Around 1996, Jones established a website and soon after began to publish *Solvista*, an online science fiction publication in both e-mail and web format that published short stories under the collective name of "Tales of Shattered Earth." The e-zine became a fully commercial on-line magazine — one of the first electronic magazines with on-line payment functions. By the late 1990s, Jones had added two more: *Painted Eagles*, and *My Eye and the Easel*, later re-named *Rural Dreams*.

In 1999, Jones reports, "a chance encounter with a beautiful Heron on a morning walk collided with a long-held desire to be "self published." He closed Solar Wind Ltd, and moved from London to Shropshire. There he established "Peter Andrew Jones Publishing," which publishes, sells and distributes a variety of artistic products, including art books, high-end prints and cards. "In reality," he writes, "if I had (and still have) any ONE real influence in terms of "inspiration" it would be James Bama*… I am extremely influenced by (the fact that) the leading exponents of Western Art (Bama, Crowley and McCarthy) were originally commercial artists who matured into "Fine Artists" … I have tremendous respect for their techniques, and also their "vision" of "what I am about." They were, in many ways, early pathfinders in terms of "self-publication" — long before giclee' technology enabled people to "do their own thing" they went out on their own (and) "painted the image in its own right," not as a support mechanism for another person's product."

**Sources**: e-mail from the artist June–August, 2005; www.peterandrewjones.net

**Published Work**

*All My Sins Remembered* (Orbit, 1978), *Alqua Dreams* (Legend, 1990), *Ambient* (Unwin, 1989), *Bane* (Arrow, 1993), *Berserker* (Futura/Orbit, 1975), *Best of Murray Leinster* (Corgi, 1976), *Best of Robert Silverberg* (Futura/Orbit, 1978), *Beyond the Barrier* (Hamlyn, 1978), *Black Beast* (Granada/Panther, 1976), *Blood Music* (Legend, 1988), *Book of Frank Herbert* (Panther, 1977), *Buy Jupiter* (Panther, 1977), *By the Pricking of My Thumb* (Fontana, 1977), *A Canticle for Leibowitz* (Corgi, 1979), *Castle of Iron* (Sphere, 1979), *Chalk Giants* (Panther, 1975), *Citadel Of The Autarch* (Arrow, 1986), *Clans of the Alphane Moon* (Panther, 1975), *Clockwork Traitor* (Panther, 1977), *The Compleat Enchanter* (Sphere, 1979), *Dark Twin* (Panther, 1975), *Earthbound* (Robinson, 1989), *Enchanter Compleated* (Sphere, 1980). *Escape to Venus* (Futura, 1976), *Eye in the Sky* (Legend, 1991), *Eyes of Amber* (Orbit, 1981), *Fabulous Riverboat* (Panther, 1975), *Female Man* (Star, 1977), *Ganymede Takeover* (Legend, 1991), *Ghosts* (Robinson, 1989), *A Gift From Earth* (Orbit, 1978), *Gold at Starbow's End* (Panther, 1975), *Heads* (Legend, 1991), *Heirs of Hammerfell* (Legend, 1991), *How to Write Tales of Horror, Fantasy & Science Fiction* (Robinson, 1991), *The Immortals* (Panther, 1976), *The Imperial Stars* (Panther, 1976), *Infinite Dreams* (Futura, 1979), *In the Ocean of Night* (Futura, 1978*), In Our Hands the Stars* (Legend, 1991), *Interface, Volteface, Multiface* (Futura/Orbit, 1977), *Iron Cage* (Puffin, 1987*), Islands in the Sky* (Puffin, 1989), *Janissaries* (Macdonald & Co, 1981), *Jumbee* (Mayflower, 1976), *Killer Mice* (Corgi, 1978), *King Kobold* (Granada/Panther, 1974), *Legends of Lone Wolf: Claws of Helgedad; Sacrifice of Ruanon* (Arrow, 1991), *Legends of Lone Wolf: Birthplace; Legends of Lone Wolf Omnibus; Book of the Magnakai; Tellings; Lorestone of Varetta* (Red Fox, 1992, 1993, 1994), *Legends of Lone Wolf 11: Secret of Kazan-Oud* (Red Fox, 1994), *Legends of Lone Wolf 12: The Rotting Land* (Red Fox, 1995), *Out of Manchura* (Panther, 1976), *Mammoth Book of Vintage Science Fiction* (Robinson/ Carroll & Graf, 1990), *Man Who Awoke* (Sphere, 1977), *The Mercenary* (Futura/Orbit, 1977), *Mutants* (Corgi, 1977), *Nebula Award Stories 7* (Panther, 1974), *Neutron Star* (Futura, 1978), *Nightwatch* (Futura/Orbit, 1977), *Omnivore* (Corgi, 1977), *One Step from Earth* (Legend, 1991), *Orn* (Corgi, 1977), *Orphans of the Sky* (Panther, 1977), *Ox* (Corgi, 1977), *Purity Plot* (Panther, 19078), *Queen of Angels* (Legend, 1991), *Quest of the DNA Cowboys* (Mayflower, 1976), *Rogue Ship* (Panther, 1975), *Second Contact* (Legend, 1991), *Second Experiment* (Panther, 19750, *The Shee* (Century, 1992, Arrow, 1993), *Stardance* (Futura/Orbit, 1979), *Starship Traveller* (Puffin, 1983), *Still Life* (Century, 1993), *Stone* (Legend, 1992), *Stranglers Moon* (Panther, 1976), *Sword of the Samurai* (Puffin, 1986), *The Survivors* (Legend, 1989), *Talisman Of Death* (Penguin, 1984), *Telempath* (Futura/Orbit, 1979), *Terraplane* (Unwin Hyman, 1989), *Time Snake and Superclown* (Futura/Orbit, 1976), *Traitor to the Living* (Panther, 1976), *Tyranopolis* (Sphere, 1977), *Undercover Aliens* (Panther, 1976), *Unholy City* (Panther, 1976), *Warpath* (Millennium, 1993), *Wizard of Anharitte* (Panther, 1975), *World of Ptavvs* (Futura/Orbit, 1978), *World Out of Time* (Futura/Macdonald/Orbit, 1982), *The Zap Gun* (Granada/Panther, 1984*), 2001: A Space Odyssey* (Legend, 1990).

## Jones, Richard Glyn

(b. 1946) British artist. After studying at Sheffield

University, Jones progressed to postgraduate work in experimental psychology. In spite of having no formal art training, he became one of the most important illustrators for *New Worlds* magazine in the late 1960s, and helped design the last few issues (Weinberg, 1988). During the late he also created illustrations for Moorcock's "Jerry Cornelius" books, along with Malcolm Dean*. In 1980 he contributed "inventive … modern" black-and-white art to the first two issues of *Something Else* and then apparently gave up commercial SF illustration to become a successful editor and author of sf-related sensational, and pop culture books, ranging from collections of short stories (as example, *The Penguin Book of Modern Fantasy by Women* (1995), and *Unexpected Visions: Science Fiction by Classic Writers Not Known for Science Fiction* (Citadel, 1994) to *Cybersex* (Constable and Robinson, 1996), and *The Mammoth Book of Women Who Kill* (Constable and Robinson, 2002).

**Sources**: Weinberg, 1988

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF (*Bounty Books, 1975).

**Published Work**

*The Adventures of Jerry Cornelius: The English Assassin* (with Malcolm Dean, International Times, 1969), *My Experiences in the Third World War* (Savoy Books Ltd., 1980), *New Worlds #10* (Corgi, 1976).

## Jones, Robert Gibson

(October 5, 1889–July, 1969) American artist. Born in Toledo, Ohio, Jones by his late 20s was working as a commercial artist for Vogue Studios in Chicago, Illinois. He registered for the draft in 1918, but likely did not serve as he was disabled from a partially severed heel that left him frequently lame. In the early 1940s Jones became a staff artist for the Ziff-Davis chain based in Chicago, and provided cover art and interiors for all of its pulp magazines.

A self-taught artist, Jones claimed that his art education consisted of "a grand total of forty-two hours. Not the student type, definitely." In the same interview, run in *Amazing Stories* in September 1951, he mentioned that he shared a residence studio in Chicago with J. Allen St. John" who also worked for Ziff- Davis during the same period. Discovering he had a flair for science fiction, he became the mainstay of *Amazing Stories* and *Fantastic Adventures*, but when the publisher moved its editorial offices to New York, Jones found himself without work. He then did a number pf cover paintings for Ray Palmer, who had been editor for *Amazing* for much of the 1940s and who was published *Other Worlds* in a Chicago suburb. Eventually, Jones dropped out of the science fiction field as the Palmer magazines declined.

Jones was one of the most talented artists to work in pulps in the 1940s and 1950s, and was adept in portraying believable, attractive people and aliens. He had a vivid imagination and a strong sense of color. Many of his paintings were done entirely on his own, and afterwards a story was written around the scene depicted. He worked mainly in gouache, and later, acrylics. Along with Earle Bergey*, Jones was the artist who most strongly defined the "pulp" style of science fiction art in the 1940s, although little is known about his art career beyond his contributions to the SF genre.

**Sources**: Ancestry.com. World War I Draft Registration Cards, 1917–1918 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005. Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007; "Men Behind Amazing Stories: Robert Gibson Jones" Interview in *Amazing Stories*, September 1951; Weinberg, 1988.

**Published Work**

AMZ: 1942 (10, 11); 1943 (5, 9, 11); 1945 (3, 6, 9, 12); 1946 (9, 10); 1947 (2, 3, 6, 10, 11, 12); 1948 (3, 4, 5, 6, 8, 9, 11); 1949 (2, 7, 12); 1950 (2, 3, 4, 6, 7, 8, 9, 10, 11); 1951 (1, 2, 3, 4, 5, 6, 8, 9, 10, 12)

FA: 1942 (8, 11, 12); 1943 (1, 2, 3, 4, 6, 7, 8, 10, 12); 1944 (1, 2, 6); 1945 (1, 12); 1947 (1, 3, 5, 9, 10, 11, 12); 1948 (1, 2, 3, 4, 5, 6, 9, 10); 1949 (1, 5, 9, 11); 1950 (2, 3, 4, 6, 7, 8, 9, 10, 12); 1951 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12); 1952 (11, 12)

OW: 1952 (8, 10, 11, 12); 1953 (3, 4, 5, 6, 7); 1955 (7, 9, 11)

ScS: 1954 (4)

UNI: 1953 (2, 9); 1954 (3, 4, 5, 6)

## Jordan, Sydney James

(b. May 28, 1928) British artist. Born in Dundee, Scotland, Jordan is best known as the creator of *Jeff Hawke*, the world's longest-running science fiction strip cartoon. Initially drawn towards a career in flying, Jordan studied at Miles Aircraft Technical College in Reading from 1945 to 1947. When he couldn't find a job, he joined a small artists' studio in Dundee. His first artwork was comic strips for a Scottish daily newspaper; he assisted Len Fullerton on his comic *Dora, Toni and Liz* and came up with a new science-fiction character, Orion. Jordan's early work was inspired by Alex Raymond's* *Rip Kirby* and Milton Caniff's *Steve Canyon*. Later, another major influence on his work was the space art of Chesley Bonestell*.

In 1952, Jordan moved to London and started working for the agency Man's World. It was at that point that he began seriously to work on a science fiction strip. His first effort however was *Dick Hercules*. He also submitted his Orion character to the *Daily Express*, and was advised to make his hero an RAF

pilot. The resulting comic strip was *Jeff Hawke, Spacerider*, which he sold to the Daily Express in 1954, and which became the most influential science fiction cartoon strip in the post war period. It was translated into a host of European languages and gained a cult following. Jordan recruited his friend Willy Patterson, another Dundonian, to help write the scenarios, and the daily series ran until 1974. The strip was unusual in that it remained scientifically factual; Jordan's early aeronautical training helped make the space pilot popular, and after the first few aircraft episodes, *Jeff Hawke's* adventures — through a series of stories — kept pace with the real world of space flight. One of the early strips, published in 1959, forecast man's first step on the Moon as taking place on August 9, 1969. A policy change removed *Jeff Hawke* from the Daily Express in 1974, but the strip continued to appear (modified from his feature *Lance Mclane*, done in color for the *Scottish Daily Record*) in syndication in Europe, Scandinavia, the Near and Far East, and Australia. Two collections of *Jeff Hawke* stories have been published by Titan books. In 1996 Jordan was the artist chosen to illustrate a new *Dan Dare* strip in a short lived [one issue] Sunday newspaper called *The Planet.* Jordan's work also has appeared in many newspapers and magazines including *New Scientist* and *Nuclear Free Scotland*.

Although the more-than-nine thousand *Jeff Hawke* strips can be regarded as Jordan's life work, he also found time to do occasional magazine covers in the SF field, including three for *New Worlds*. His most notable painting was the August 1961 issue of that magazine featuring a robot "with a tear for mankind." Through the 1980s and 1990s Jordan remained active in fandom, maintaining a schedule of guest appearances at comic conventions in the U.K. and abroad. In 1995 Jordan was one of a few artists who participated in "Urban Spacemen" an exhibition of space art by Scots sponsored by ASTRA (Association in Scotland to Research into Astronautics) at Edinburgh International Science Festival Club, Edinburgh University College Club. More recently Jordan has worked in Los Angeles, storyboarding science fiction films.

**Sources**: ASTRA online http://easyweb.easynet.co.uk/~portwin/ASTRA/People/arists.html; "Big City Survey: Dundee/Technology" *The Scotsman*, Mon September 30, 2002 online http://news.scotsman.com/topics [accessed July 2007]; Biography online http://lambick.net/artists/j/jordan_sydney.htm; Jeff Hawke Club online www.jeffhawke.com/en/fr_ihen.htm; Jeff Hawke wiki at http://en.wikipedia.org/wiki/Jeff_Hawke; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *DeBracy's Drug* (Gryphon Books, 2004), *Fantasy Adventures # 9, #10* (Wildside Press/Cosmos Books, 2004), *Footsteps of Angels* (Gryphon Books, 2004). *Starfield* (Orkney Press, 1989),

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1993 (1)
NW: 1961 (1, 4, 8)

## Kaluta, Michael William

(b. August 25, 1947) American artist. Kaluta was born in Guatemala, Central America, and spent his childhood on a series of Air Force bases, mainly in the eastern U.S. From 1966–1968 he studied fine art at the Art School at Richmond Professional Institute (now Virginia Commonwealth University) and then began his freelance art career. He admired the artists Aubrey Beardsley and Alfonse Mucha, then Roy Krenkel* and Frank Frazetta*, and these influences can be seen in his work. Like many young artists of the time Kaluta worked for a number of major comic fanzines before entering the SF field with interior illustrations for the magazines *Amazing* and *Fantastic*. He moved to New York City in 1969 and until 1973 focused on the comic book market, with his first professional comic work for Charlton Comics, followed by D.C. Comics, Marvel Comics, *Web of Horror* Magazine, and many others.

In 1973 Kaluta expanded to posters, limited prints, portfolios and book illustration, which showcased his developing style. Among the most notable was his 1975 *Dante's Inferno Portfolio* for Christopher Enterprises, which suggested the direction Kaluta would follow in his mature work, a style echoing the symmetry and sensuousness of Art Nouveau, with curvilinear swirls, but with the heroic intensity in imagery that "Sword and Sorcery" literature demanded. His first book cover assignments came 1975–1977 with books by Robert E. Howard, *The Lost Valley of Iskander* and *The Swords of Shahrazar*. All through this time, 1962–1982, Kaluta kept his drawings and sketch books, which later would see publication in collections of his work. He also continued working in comics with work for Marvel and book illustration; these dual interests are ones which Kaluta has successfully maintained throughout his art career.

In 1976, Kaluta rented a studio with three other talented artists: Jeffrey Jones*, Berni Wrightson*, and Barry Windsor-Smith. Together they formed an artists' collective, which was documented in the book titled simply *The Studio* (1979). The association lasted only four years, but it was to have lasting impact on these artists' works, and the illustrative field. His studio mates became well-known and highly successful graphic and comic artists, with Jones making the most complete transition to fantasy illustration. In 1978, Kaluta again was profiled in *Dream Makers*, a book devoted to the working space and styles of six fantasy artists. In 1980 he met playwright Elaine Lee, and designed the sets, costumes and poster for her sci-fi stage play *Starstruck*,

a exotic and humorous space opera first produced as a play in 1980 and again in 1983. The characters appeared in *Heavy Metal* Magazine (November, 1982), comic book and graphic novel (Marvel, 1983), and a 1988 illustrated edition of Thea von Harbou's *Metropolis* which demonstrated Kaluta's fusion of Art Nouveau line with an Art Deco design.

A prolific and facile artist, Kaluta works in ink line and watercolor, with the comic publishers Marvel and DC remaining his main clients 1969–2005. He continues to produce art for a wide variety of projects, however; portfolios, graphic novels, comic books, conceptual and design work for film, TV, animation and computer games, advertising design, illustrations for book covers, calendars, role-playing game cards, and more. Kaluta's work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980). He won the 1977 British Fantasy/August Derleth Award for Art, the *Spectrum* Silver Award for Comics (2000), and the *Spectrum* Grand Master Award (2003).

**Sources**: Correspondence from the artist March 2005; www.kaluta.com; www.bpib.com/illustra2/kaluta.htm (The Vadeboncoeur Collection of Knowledge, Jim Vadeboncoeur, Jr. 2001)

### Collections and Anthologies (various contributing artists)

*The Art of Star Wars Galaxy* (Underwood-Miller, 1984), Dean, Martyn. *The Dream Makers* (Paper Tiger, 1988), *Echoes, The Drawings of Michael William Kaluta* (Vanguard, 2000), *Michael Kaluta Sketch Book* (Kitchen Sink Press, 1990), *The Studio* (Dragon's Dream, 1979), *Wings of Twilight: the Art of MW Kaluta* (NBM/Norma Editorial, 2001), *The Michael William Kaluta Treasury* (Glimmer Graphics, 1988), Portfolios: *Bird of Death* (Kingslayer Publications, 1984), *Children of the Twilight* (SQP, Inc., 1977), *Conan Classics* (SQP, Inc., 1991), *Dante's Inferno* (Christopher Enterprises, 1975), *MAGE — Images of Ascension* (White Wolf, 1993).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *A Fall of Stardust* (Green Man Press, 1999), *As the Green Star Rises* (DAW, 1975), *Bill, the Galactic Hero: #1 Planet of the Robot Slaves, #2 On the Planet of the Bottled Brains, #3 On the Planet of Tasteless Pleasure, #4 On the Planet of the Zombie Vampires* (Avon, 1989, 1990, 1991), *The Grand Adventure* (Berkley. 1984), *Legacy of Lehr* (Avon, 1988), *Lost Valley of Iskander* (FAX, 1974, Zebra, 1976), *Metropolis* (Donning, 1988), *Minidoka: 937th Earl of One Mile Series M* (Dark Horse, 1998), *More Tales From the Forbidden Planet* (Titan, 1990), *Proteus — Voices for the 80s* (Ace, 1981), *The Shudder Pulps* (FAX, 1975), *Straight on Til' Morning* (Cemetery Dance, 2001), *The Swords of Shahrazar* (FAX, 1976), *Tarzan, The Lost Adventure* (Dark Horse, 1995), *The Wheel of Dreams* (Del Rey, 1996).

MAGAZINE ILLUSTRATIONS INCLUDE:

AMZ: 1970 (5, 7, 9, 11); 1971 (5, 9); July 1972 (5)

DRA: 2001 (3, 5)

FTC: 1970 (4, 6, 8, 12); 1971 (2, 4, 6, 8, 10, 12); 1972 (2, 4, 6, 8, 10, 12); 1973 (2, 4, 9, 11); 1974 (1, 3, 5); 1975 (2); 1977 (12)

POLY: 2000 (10, 12); 2001 (3); 2003 (9); 2005 (7)

UK: 1975 (1, 3)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Aria* role-playing game (Last Unicorn, 1994), *Continuum: Role Playing in the Yet* (Aetherco, 1999), *Dungeons & Dragons Monster Manual* (Wizards of the Coast, 2003), *Fading Suns* RPG (Holistic Designs, 1997), *Heresy: Kingdom Come* card art (Last Unicorn, 1995), *Legend of the Five Rings Game Book 3rd ed.* ( Alderac, 2005), *Mage, Mage: The Awakening, The Ascension* (White Wolf, 1993, 1997, 2005), *Old World Bestiary* (Warhammer, 2006), *Ragged Earth* computer game cover (SegaSoft, 1997), *World of Darkness: Ghost Stories game module* (White Wolf, 2004).

**Misc.:** *Black Aria*: Glenn Danzig's symphonic CD (1992), *Star Wars Galaxy* card art (Marvel/Malibu Comics, DC comics, 1992), *J.R.R. Tolkien Calendar* (Ballantine, 1993), *Michael Kaluta Collector Card* set 1, 2 (FPG, 1993, 1995), *Nativity in Black I, II: A Tribute to Black Sabbath* CD and album covers (Sony, 1994, 2000).

## Kelly, Ken

(b. May 19, 1946) American artist. Kenneth William Kelly was born in New London, Connecticut, and grew up on Long Island, New York. He started drawing at the age of two and says, "he has not stopped since." Advised by an art teacher that his natural talent would be ruined by a formal education in art, he joined the U.S. Marines after graduating from high school, and while stationed in Cuba did all the illustrations for the U.S. magazine *The Gitmo Gazette*. After completing military service in 1968 Kelly returned to New York and showed some of his drawings to Frank Frazetta* to whom Kelly is indirectly related [Frazetta's wife, Ellie, is Kelly's father's brother's daughter]. With Frazetta's encouragement, Kelly decided to pursue a commercial art career, and under Frazetta's tutelage he refined his skills. In 1969 Kelly received his first commercial job, a sale to Jim Warren's magazine *Vampirella*, a painting he titled "Lurking Terror" which appeared on the cover for the July issue 1970. Recalling this assignment, Kelly likes to tell the story of how — before he turned the painting in — he took it to Frazetta to get his approval.

"Well, Frazetta did not think that the woman in the painting had a terrified enough expression on her face, so he painted over her old face, with a new one of his own, which he felt worked better. Now it was ready to be turned in." Kelly continued to work for Warren Publications through the early 1970s, turning out covers and interiors for *Creepy*, *Eerie*, and *Vampirella*, while at the same time began doing book covers for DAW, Fawcett, Pinnacle and Signet. In the 1980s-1990s he expanded his client list to include Tor, Baen, Dell, Berkley.

Kelly's style of expression and preferred subject matter continues to be highly influenced by Frazetta, whom he says "stressed how important it was to put feeling into creating a painting and to let the action on the canvas come from the imagination … (and I) took those words to heart and lived by them ever since." Yet Kelly, like Jeff Jones* and others whose work was initially heavily Frazetta-like, have put their own unique stamp on the style. Among his more memorable projects were the complete series of Robert Adam's famous *Horseclan* novels, comprising more than twenty book covers, for Signet/New American Library in the early 1980s. Beginning in the early 1980s Kelly began producing the kind of heroic "sword and sorcery" fantasy paintings, with dragons, sexy women, and muscular "barbarians," for which he is now best known. These images were more dynamic, violent, and graphic than Frazetta's and were well suited to depicting "primal battlefields" and the larger than life adventurous characters like those populating John Norman's world of *Gor*, for DAW Books, and Robert E. Howard's *Conan*, *Kull*, and *Cormac Mac Art*, in a series of books for Tor. He continued in this vein with an outstanding series for Robert E. Howard, seven volumes for Baen's *Robert E. Howard Library*, 1995–1996.

Outside the bookcover field, Kelly has developed a market for prints and private commissions. He enjoys meeting fans and maintains an active schedule of appearances at genre conventions. He has worked for nearly all of the large toy manufacturers, including Mattel, and has done many album covers, including two paintings for KISS, for which he was rewarded with gold albums. In a style that is energetic and colorful, Kelly works almost exclusively in oil, typically on masonite, although he now occasionally paints on illustration board. His paintings are relatively large in size, averaging 30" × 40", and many are much larger—which adds to their visual power. He signs as "KW Kelly" printed with a left-handed "K" so stylized in form that at times his work has being credited to "CW Kelly," in error.

**Sources**: personal correspondence with the artist, March 2006; www.kenkellyart.com.

### Collections and Anthologies (various contributing artists)

*Escape* (Kelly Prints Inc., 2004), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Friedlander, Michael J. *The Art of Ken Kelly* (FPG, 1990).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *A Bait of Dreams* (DAW, 1985), *A Battle of Dreams* (DAW, 1985), *Aldair: The Legion of the Beasts* (DAW, 1982), *The Alien* (Fawcett (1979), *Almuric* (Berkley, 1977), *Alternatives* (Baen, 1989), *Banners of the Sa'yen* (DAW, 1981), *Barbarians, Barbarians II* (Signet/NAL, 1986, 1988), *Beyond the Borders* (Baen, 1996), *Birthgrave* (DAW, 1975), *Black Canaan* (Berkley, 1978), *Black Shields* (Tor, 1991), *Black Vulmea's Vengeance* (Berkley, 1979), *Blood Brothers* of Gor (DAW, 1982), *Bolo Brigade* (Baen, 1997), *Book of Dreams* (DAW, 1981), *Book of Ptath* (DAW, 1984), *The Books of Robert E. Howard* (Berkley, 1980), *Bran Mak Morn* (Baen, 1996), *By the Sword* (Tor, 1993), *Castaways in Time* (Signet/NAL, 1982), *Champion of the Gods* (Pinnacle, 1977), *Color out of Time* (DAW, 1984), *Conan and the Amazon* (Tor, 1995), *Conan and the Emerald Lotus* (Tor, 1993), *Conan and the Gods of the Mountain* (Tor, 1993), *Conan and the Manhunters* (Tor, 1994), *Conan and the Shaman's Curse* (Tor, 1996), *Conan and the Treasure of Python* (Tor 1994), *Conan at the Demon's Gate* (Tor, 1994), *Conan the Bold* (Tor, 1989), *Conan the Champion* (Tor, 1987), *Conan the Defiant* (Tor 1987), *Conan the Formidable* (Tor, 1991), *Conan the Gladiator* (Tor, 1995), *Conan the Great* (Tor, 1990), *Conan the Guardian* (Tor, 1991), *Conan the Hero* (Tor, 1989), *Conan the Indomitable* (Tor 1990), Conan the Marauder (Tor, 1988), *Conan the Outcast* (Tor, 1991), *Conan the Relentless* (Tor, 1992), *Conan the Rogue* (Tor, 1991), *Conan the Savage* (Tor, 1992), *Conan the Valiant* (Tor, 1988*), Conan the Warlord* (Tor, 1988), *Conan: People of the Black Circle* (Berkley/BCE, 1977), *Conan of the Red Brotherhood* (Tor, 1993), *Conan: Scourge of the Bloody Coast* (Tor, 1994), *Cormac Mac Art: The Robert E. Howard Library No. 1* (Baen, 1995), *Cormac Mac Art: When Death Birds Fly* (Ace, 1980), *Crystal Crown* (DAW, 1984), *Cyrion* (DAW, 1982), *Dancer of Gor* (DAW, 1985), *Dark Castle, White Horse* (DAW, 1986), *Dark Messiah* (Baen, 1990), *Daystar and Shadow* (DAW, 1981), *Death of a Legend* (Signet/NAL, 1981), *Delia of Vallia* (DAW, 1982), *Delusion's Master* (DAW, 1981), *The Diamond Contessa* (DAW, 1983), *Down to a Sunless Sea* (DAW, 1984), *Dragonrouge* (DAW, 1984), Dragons of Englor (Pinnacle, 1977), *Drinker of Souls* (DAW, 1985), *Eons of the Night, Volume 5 in the Robert E. Howard Library* (Baen, 1996), *The Essential Conan* (SFBC, 1998), *Fade Out* (Dell, 1976),

*Fantastic Civil War* (Baen, 1991), *The Far Side of Forever* (DAW, 1987), *The Forests of Gleor* (Pinnacle, 1977), *Friends of the Horseclans II* (Signet, 1989), Ghosthunt (DAW, 1983), *Gods in Darkness* (Night Shade, 2002), *Guardsman of Gor* (DAW, 1981), *Home-to Avalon* (DAW, 1982), *A Horseclans* (Signet/NAL, 1981), *Hour Of The Dragon* (G.P. Putnam's Sons, 1977), *Imaro* (DAW, 1981), *Irsud* (DAW, 1978), *The Islander* (Tor, 1990), *Jalav, Amazon Warrior: #1 Crystals of Mida; #2 An Oath to Mida; #4 Will of the Gods; #5 To Battle the Gods* (DAW, 1982, 1983, 1985, 1986), *Jandar of Callisto* (Dell, 1977), *Kajira of Gor* (DAW, 1983*), Kull* (Baen, 1995), *Lady Blade, Lord Fighter* (DAW, 1987), *Last Celt* (Berkley, 1977), *Legions of Antares* (DAW, 1981), *Lost Valley of Iskander* (Berkley, 1979), *Memories of Milo Morai* (Signet, 1986), *Madman's Army* (Signet, 1987), *Magicians of Gor* (DAW, 1988), *Marchers of Valhalla* (Berkley, 1978), *Masters of the Fist* (Baen, 1989), *Matilda's Stepchildren* (DAW, 1983), *Maureen Birnbaum — Barbarian Swordsperson* (Guild America/BCE, 1993), *Mercenaries of Gor* (DAW, 1985), *Midnight Sun* (Night Shade, 2003), *Mists of the Ages* (DAW, 1988), *Moongather* (DAW, 1982*), Moonscatter* (DAW, 1983), *The Nowhere Hunt* (DAW, 1981), *Perilous Dreams* (DAW, 1976), *Players of Gor* (DAW, 1984*), Poisoned Lands* (Tor, 1992), *Port Eternity* (DAW, 1991), *Queens of Land and Sea* (Tor, 1994), *Reap the East Wind* (Tor, 1987), *Rebel of Antares* (DAW), *Rebel Prince* (DAW, 1987), *Red Nails* (Berkley, 1977*), Renegade of Callisto* ((Dell, 1978), *Renegades of Gor* (DAW, 1986*), Revenge of the Horseclans* (Pinnacle, 1977), *Ring of Truth* (DAW, 1982), *Rings of Tantalus* (Fawcett, 1975), *Robert Adams' Book of Alternate Worlds* (Signet, 1987), *Satan's Death Blast* (Dimedia, 1984), *Savage Mountains* (Signet/NAL, 1980), *Savages of Gor* (DAW, 1982), *Seg the Bowman* (DAW, 1984), *The Seven Magical Jewels of Ireland* (Signet, 1985), *Snowbrother* (Signet/NAL, 1985), *Solomon* Kane (Baen, 1995), *Space Trap* (Laser, 1976), *Stairway to Forever* (Baen, 1988), *Star Bright* (Baen, 1990), *The Stars My Destination* (Berkley, 1981), *Steel Kings* (Tor Books, 1993), *Summerfair* (DAW, 1982), *Swords of the Horseclans* (Signet/NAL, 1981), *Sword Woman* (Berkley, 1979), *Tales of the Horseclans* (Plume, 1985), *Talons of Scorpio* (DAW, 1983), *Terrilian Saga: #I The Warrior Within; #2 The Warrior Enchained;#3 The Warrior Rearmed; #4 The Warrior Challenged; #5 The Warrior Victorious* (DAW, 1982, 1983, 1984, 1986, 1988), *Trails in Darkness* (Baen, 1996), *Vagabonds of Gor* (DAW, 1987), *Vazkor, Son of Vazkor* (DAW, 1978), *Venom of Argus* (Fawcett, 1976), *The Wild Ones* (DAW, 1985), The War Games of Zelos (Fawcett, 1975), *Waves* (DAW, 1980), *Witch Goddess* (Signet/NAL, 1982), *Woman of the Horseclans* (Signet/NAL, 1983), *World of Promise* (DAW, 1980), *Ylana of Callisto* (Dell, 1977).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1975 (11),
ROF: 1998 (6)

**Misc.**: *Art of Ken Kelly* Collector Card set I, II (FPG, 1992, 1994), *Gurps Fantasy Folk*: Roleplaying game (Steve Jackson Games, 2000), *Gurps Bestiary: Monsters, Beasts and Companions* (Steve Jackson Games, 2000), *Snake Pit* cold-cast statue, Lt. Ed. (Hard Hero Enterprises, 1999).

## Kidd, Tom (Thomas)

(b. August 10, 1955) American artist. Born in Tampa, Florida, Kidd humorously admits to being a scatterbrain as a child, but could draw accurately, and so with role models like Chesley Bonestell* and Norman Rockwell to guide him he worked towards his goal of being a fantasy illustrator. His talent and entry in the Florida State Fair art competition in 1974 won him top honors and a scholarship to Syracuse University, where he was determined to study illustration and then make a living being an illustrator. He attended for two years, but left after realizing that he learned mostly from observation. He organized his portfolio and moved to New York City where, in 1979, he officially launched his art career by landing his first bookcover job from Berkley Books. Kidd has since illustrated more than 300 bookcovers for a number of publishers: William Morrow, Random House, Baen, DAW Books, Ballantine, Warner Books, Doubleday, Marvel Comics, St. Martins Press, and Tor Books. He also has illustrated (cover and full color interiors) the H.G. Wells' *The War of the Worlds* published by Harper Collins (2001) and Alexandre Dumas' *The Three Musketeers*, from William Morrow (1998).

Kidd's "painterly" style of expression, featuring soft colors, textured surfaces and romanticized depictions of fantasy themes, has made his work popular among science fiction fans. He works in oil, on board or canvas, with a signature style that echoes the Brandywine School artists of the 19th century. Kidd reads each manuscript before deciding what to paint, and says "I like to run the images through my mind while asking myself a few questions: what is the mood of the book? what's the most important aspect of the book? what appealed to me most? I then take the answers to these questions and incorporate them in to one still picture, that with one glance, is the book."

Kidd's publishing work has won him several awards: an Anlab (Analog magazine, 1987), a Golden Pagoda (1990), and he was a Hugo nominee in 1985, 1987, 1988, 1990. He won a World Fantasy Award (Best Artist 2004), and has won six Chesley Awards — one for artistic achievement in 2003. He is an active participant in fantasy conventions and has been Artist Guest of Honor at several, primarily those in

the northeast. His work has been displayed in a wide array of venues, including The Delaware Art Museum, The Society of Illustrators, The Canton Museum of Art, and The NASA Future Art Expedition. Kidd has also done design work for film, theme parks, entertainment products, and figurines for such clients as Walt Disney Feature Animation, Rhythm and Hues, Franklin Mint, Danbury Mint, Buddy-L Toys, Mayfair Games, and Second Nature Software. Kidd briefly left the illustration field in the early 1990s in order to execute dozens of finished paintings, sketches and spot illustrations for *Gnemo*, a fully illustrated, original full-length book and long time personal work-in-progress. This yet to be published *magnus opus* is about a little boy stranded on a strange planet, and features engaging images of urban centers named after famous artists whom Kidd admires, such as *Port Rockwell*, and *Windsor McCay City*, and inhabitants who use dirigibles for air travel. *Gnemo* has also served as Kidd's *nom de brush* for paintings created for that project and some commercial book cover assignments in the 1990s. In 1986 he married Andrea Montague, and moved from New York City to New Milford, Connecticut, where he currently resides.

**Sources:** artist website at www.spellcaster.com/tomkidd; Rose, Deborah Rose. "Illustrator Tom Kidd" *The Greater New Milford Spectrum*. February 17, 2006 online at www.newmilfordspectrum.com/story.php?id=654363 [accessed March 28, 2006]

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art* (The Wonderland Press/ Penguin Studio, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003), "The Tom Kidd Sketchbook I, II, " (Tundra Press, 1990, 1992); *Kiddography: The Art & Life of Tom Kidd* (Paper Tiger, 2005).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Adept* (Ace, 1991), *Advance & Retreat* (Baen, 2002), *Age of Miracles* (DAW, 1985), *Annals of the Black Company* (SFBC, 1986), *Anvil of the World* (Tor, 2003), *As on a Darkling Plain* (Tor, 1985), *A Bad Spell in Yurt* (Baen, 1991), *The Bard's Tale: Curse of the Black Heron* (Baen, 1998), *Best of Robert Silverberg* (Baen, 1986), *The Blackgod* (Ballantine/Del Rey, SFBC, 1997), *Brain Ships* (Baen, 2003), *Bridge of the Separator* (2005), *Cambio Bay* (St. Martin's, 1990), *Cards of Grief* (Ace/BCE, 1984), *Carmen Miranda's Ghost Is Haunting Space Station Three* (Baen, 1990), *Children of the Star* (Meisha Merlin, 2000), *Complete Compleat Enchanter* (Baen, 1989), *Conquerors From the Darkness* (Tor, 1986), *Dark Hand of Magic* (SFBC, 1990), *Dialogue With Darkness* (Tor, 1985), *Dinosaur Beach* (Baen, 1986), *Dragon Sequence: Dar, Sharlin and Turiana series: #1 Where Dragons Lie; #2 Where Dragons Rule; #3 Night of Dragons* (ROC, 1985), *Dying of the Light* (Baen, 1990), *Earth Descended* (Tor, 1981), *Eclipse* (Methuen, 1986), *Edges* (Pocket Books, 1980), *Equal Rites* (Signet/NAL/ BCE, 1987), *Enemy Mine/Another Orphan* (Tor, 1989), *Erthring Cycle* (SFBC, 1986), *Far Kingdoms* (Legend, 1994), *Far-Seer* (Ace, SFBC, 1992), *Freedom Beach* (Bluejay, 1985), *Galactic Odyssey* (Tor, 1983), *A Gift of Dragons* (Ballantine/Del Rey, 2002), *Grantville Gazette Vol. 1* (Baen, 2005), *Glory Game* (Tor, 1983), *Guardsman* (Pageant, 1988), *Guardians of Time* (Tor, 1981), *The Hand of Zei* (Baen, 1990), *The House In November* (Tor, 1981), *The Hunters* (Tor, 1982), *Imperator Plot* (Tor, 1985*), Infinity Link* (Bluejay, 1984), *Interior Life* (Baen, 1990), *Invaders from Earth* (Tor 1987), *Jade Demons* (Avon, 1985), *Jewels of the Dragon* (Questar, 1986), *Judgment of Dragons* (Berkley, 1980), *Jupiter Plague* (Tor, 1982), *Keys to Paradise* (Tor, 1987), *Kindly Ones* (Baen/ BCE, 1987*), Knight of Delusions* (Tor, 1982), *Knight of Ghosts and Shadows* (Baen, 1990), *Lady of the Snowmist* (Charter Communications, 1983), *Magic & Malice* (SFBC, 1998), *Majestrum* (Night Shade, 2006), *Mallworld* (Tor, 1984), *Marooned in Realtime* (Bluejay, 1986, Baen, 1987), *Maurai and Kith* (Tor, 1982), *Mighty Good Road* (Baen/SFBC, 1990), *My Best* (Baen, 1987), *Next Stop the Stars* (Tor, 1986), *Oath of the Renunciates* (SFBC, 1983), *Octagon* (Baen, 1987), *The Peace War* (Baen, 1985), *Petrogypsies* (Baen, 1989), *Piper at the Gate* (Baen, 1989), *Planet Run* (Tor, 1982), *PRO* (Tor, 1986), *Prospero's Children* (Del Rey/Ballantine, 2000), *A Rebel in Time* (Tor, 1998), *Retief and the Warlords* (Baen, 1986), *Retread Shop* (Questar/Popular Library, 1988), *Riding the Torch* (Bluejay, 1984), *Rincewind the Wizard* (SFBC, 1999), *River into Darkness* (SFBC, 1998), *Saga of the Reindeer People* (Guild America, 1988), *Shadow Gate* (Baen, 1991), *Shadows out of Hell* (Ace, 1984), *Sherlock Holmes Through Time and Space* (Bluejay, 1984), *Silverhair the Wanderer* (Tor, 1986), *Smart House* (St. Martin's Press, 1989), *Sourcery* (SFBC, 1990), *Spell of Fate* (DAW, 1992), *Spacial Delivery* (Tor, 1987), *Spell of Intrigue* (DAW, 1990), *Spellsinger's Scherzo.*(SFBC, 1986), *The Stones of Nomuru* (Baen, 1991), *Swords of Zinjaban* (Baen, 1991), *Telempath* (Tor, 1983), *The Unicorn Trade* (Tor 1984), *Vietnam and Other Alien Worlds* (NESFA Press, 1993), *Vor Game* (Baen, 1990), *Waterborn* (Ballantine/Del Rey, SFBC, 1996), *Wiz Biz* (Baen, 1997), *Wolfling* (Baen, 1985), *World Turned Upside Down* (Baen, 2004), *Wyrd Sisters* (SFBC, 1990), *The Year's Best Science Fiction: 2nd Annual* Bluejay, 1985), *The Year's Best Science Fiction: 7th Annual* (St. Martin's,

1990), *Zanthodon* (DAW, 1980), *Zone Yellow* (Baen, 1990), *1634: The Galileo Affair; The Ram Rebellion* (Baen, 2004, 2006).

BOOKS ILLUSTRATED INCLUDE: (AS BY GNEMO): *The Far Kingdoms* (Ballantine Del Rey, 1993), *Fitzpatrick's War* (DAW, 2004), *In for a Penny* (Subterranean Press, 2003), *The Jack Vance Treasury* (Subterranean, 2007), *Kingdoms of the Night* (Ballantine Del Rey, 1995), *The Warrior Returns* (Ballantine Del Rey, 1996), *The Warrior's Tale* (Legend, 1994), *The Wild Blue and the Gray* (Warner Questar, 1991).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1983 (7)
ASF: 1983 (11); 1984 (3, 11); 1986 (5)
CSF: 1977 (9)
F&SF: 1983 (10); 1984 (1, 9, 12)
WT: 1990 (winter); 2004 (12)

**Misc.:** *Wizards & Wonders* screen saver (Second Nature Software, 1992), *Tom Kidd* Collector card set (FPG, Inc., 1995).

## Kiemle, H. W.

(?) American artist. Henry W. Kiemle was a pulp artist who did interiors and covers for number of western and detective titles produced by Clayton Magazines and other chains, beginning 1930 and continuing through the 1950s. He began working for the Fiction House chain in the 1940s and branched out to other SF magazines in the early 1950s. Little is known of his background but that he apparently had humble roots. "After all," he writes in a *Planet Stories* "Feature Flash" article titled Dreamer Man, which highlighted his contributions to that magazine "I'm only a farm boy, steeped in the moo-o-o-ings and neighings of the barnyard. I know about muskrats, have made personal contacts with skunks and even succeeded in getting butted in the rear by a pet ram. But when I was suddenly thrown up into the lands of celestial imagination … grotesque creatures groped their way in and out of my subconscious, slithering, hairy things slid silently from one brain cell to another…" (Winter issue 1945, p. 115).

**Sources**: "PS's Feature Flash: Dream Maker" (featuring H.W. Kiemle) *Planet Stories* Winter, 1945. p. 115; Weinberg, 1988.

**Published Work**

AMZ: 1951 (11)
DYN: 1952 (12); 1953 (3)
FA: 1952 (2)
FUT: 1951 (7, 9, 11); 1952 (1, 3)
PS: (1944 (fall, winter); 1945 (spring, summer, winter); 1946 (spring, summer, fall, winter); 1947 (spring, summer, fall); 1948 (winter)
SF: 1957 (3)
SFQ: 1951 (8, 11); 1952 (8. 11); 1955 (8); 1956 (5)
SS: 1947 (7, 9, 11)
TSF: 1951 (spring)

## Kirby, Josh

(November 27, 1928–October 23, 2001) British artist. Best known for covers of Terry Pratchett's *Discworld* novels, Ronald William "Josh" Kirby was born in Waterloo, Sefton, Lancashire, and attended the Liverpool City School of Art. There, he acquired the nickname that he kept, life-long: it came from having his work compared to that of Sir Joshua Reynolds, and he was rarely called by his original name thereafter. Upon graduation he went to painting portraits, his special skill, for an art studio that produced posters advertising films on the London Underground. In 1950 he was the youngest painter ever to be commissioned by the city of Liverpool for the presentation portrait of the lord mayor.

Shortly after, Kirby moved to London and became a freelance illustrator, initially creating cover art for Panther Books and *Authentic Science Fiction* magazine. His first cover for Authentic was in 1955, issue #61. This was preceded, according to Kirby's own records, by his first published cover painting in 1954 for *Cee-Tee Man*, a now largely forgotten science fiction novel by Dan Morgan (Langford, 1999). Kirby also worked in other genres, ranging from romances and mysteries to westerns and war stories. He did several covers for Alfred Hitchcock anthologies and horror novels. He married in 1965, at the age of 37. In 1970, editor Donald Wollheim saw his work in an exhibition of science fiction art at Portal Gallery, London, and soon Kirby was receiving commissions from Ace and the start-up publisher, DAW. Kirby did little work in the fantasy role-playing game field, but he did provide the cover art for the second oldest of these games, the British alternative to Dungeons & Dragons(™)—*Tunnels and Trolls* (1986). He also provided art for film posters for Monty Python's *Life of Brian* and *Return of the Jedi*. Kirby was voted best professional artist at the World Science Fiction Convention in Brighton, England in 1979.

In 1984 Corgi Books published Pratchett's *Color of Magic* and they were so pleased with the results that Kirby was asked to illustrate the entire series. Kirby's personal preference was for science fiction (see Robert Silverberg's *Majipoor* novels and Kirby's personal project, *Voyage of the Ayeguy*, as examples) but it was the *Discworld* covers that made his name. Kirby's style of painting, for Pratchett works — much like the artist's own personality — was creative and wryly humorous, and therefore perfectly suited to the irreverent and purely fantastic satire of Pratchett's universe. Kirby worked almost exclusively in oil paints over a pencil outline on watercolor board.

The artist painted over 400 cover paintings, but few of them are in private hands, because it was Kirby's wish to eventually find a way have them seen "free of charge" via public exhibition. He did enjoy several public exhibitions of his work during his lifetime, among them at the Hammer Gallery, Berlin (1986), at Albert Dock, Liverpool (1988), and the Williamson Art Gallery, Birkenhead (1996). In 1996 Kirby received the British Fantasy Award for Professional Artist. His last *Discworld* painting was for the cover of David Langford's second *Discworld Quizbook* (*The Wyrdest Link*, published 2002).

Kirby's death, in his sleep at age 72, in Shelfanger near Diss in Norfolk, England was unexpected but of natural causes. The first retrospective exhibition of his work, "Out of this World: The art of Josh Kirby" was held at the Walker Art Gallery, National Museums of Liverpool, June 15–Sept 20, 2007.

**Sources:** Artist website www.joshkirbyart.com; Kirby feature at the L Space Web www.lspace.org/art/joshkirby.html; Langford, David "Josh Kirby Biographical Introduction" from *Cosmic Cornicopia*, 1999 online www.ansible.co.uk/writing/joshbio.html; Walker Art Gallery exhibition biographical details online www.liverpoolmuseums.org.uk/walker.

### Collections and Anthologies (various contributing artists)

*Josh Kirby Poster Book* (Corgi, 1989); *The Josh Kirby Discworld Portfolio* (Paper Tiger, 1993, 2001), *Josh Kirby: Voyage of the Ayeguy* limited edition portfolio (Pacific Comics/Schanes & Schanes, 1981), Langford, David and Holt, Josh. *A Cosmic Cornucopia* (Paper Tiger, 1999), Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976), Suckling, Nigel and Aldiss, Brian. *Garden of Unearthly Delights: The Paintings of Josh Kirby* (Paper Tiger, 1991).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *8th Armada Ghost Book; 11th Armada Ghost Book* (William Collins, 1983), *13th Pan Book of Horror Stories* (Pan, 1973), *2018 A. D. Or the King Kong Blues* (DAW, 1975), *Ahead of Time* (Four Square, 1961), *Aldair in Albion; Aldair Master of Ships; Aldair Across the Misty Sea* (DAW, 1976, 1977, 1980), *Alice's World* (Ace, 1971), *Alien Planet* (Ace, 1973), *Aliens Among Us* (Corgi, 1970), *Angels and Spaceships* (Four Square, 1962), *Best of Kuttner* (Mayflower, 1970), *Beyond Infinity* (Corgi, 1964), *Biological Time Bomb* (Panther, 1969), *Book of Philip Jose Farmer* (Elmfield, 1975), *Bride of the Slimemonster* (Headline, 1990), *Captive Scorpio* (DAW, 1978), *The Carpet People* (Corgi, 1993), *Carson of Venus* (Four Square, 1966), *Caves of Steel* (Panther, 1958), *Cee Tee Man* (Panther, 1955), *City and the Stars* (Corgi, 1969), *Close to Critical* (Corgi, 1968), *Color of Magic* (Corgi, 1984), *Coming of the Strangers* (Corgi, 1962), *Communipaths* (Ace, 1970), *Currents of Space* (Panther, 1958), *The Dark Mind* (Corgi, 1964), *A Darkness in My Soul* ( DAW, 1976), *Demon Blues* (Orbit, 1991), *Darya of the Bronze Age* (DAW, 1981), *Day before Tomorrow* (DAW, 1972), *Diggers: Second Book of the Nomes* (Corgi, 1992), *Dimension of Miracles* (Mayflower, 1970), *The Dreamers* (Corgi, 1964), *Elixir of Life* (Four Square, 1965), *Eloise* (Arrow, 1978), *Equal Rites* (Gollancz, 1987, Signet, 1988), *Eric* (Piper Verlag, 2006), *Escape on Venus* (Four Square, 1966), *Escape to Venus* (Panther, 1958), *Eye of the Zodiac* (Arrow, 1978), *Fahrenheit 451* (Corgi, 1963), *Far Out* (Corgi, 1963), *Feet of Clay* (Gollancz, 1996), *Fighting Man of Mars* (Foursquare, 1966), *Flying Sorcerers* (Souvenir Press, 1997), *For Fear of Little Men Flying Dutch* (Orbit, 1991, St. Martin's Press, 1992), *Fury Out of Time* (Berkley, 1967), *Galactic Odyssey* (Mayflower, 1970), *Gates of Time* (Ace, 1970), *Golden Apples of the Sun* (Corgi, 1964), *Golden Scorpio* (DAW, 1978), *Grey Ones* (Corgi, 1962), *Guards! Guards!* (Gollancz, 1989), *Hail Hibbler* (DAW, 1980), *Half in Shadow* (Consul, 1964), *Hello Lemuria Hello* (DAW, 1979), *Here Be Demons* (Orbit, 1990), *Hero of Downways* (DAW, 1973), *History of the SF Magazines 2* (NEL, 1975), *Hogfather* (Corgi, 1997), *Hooray for Hellywood* (Orbit, 1992), *Hurok of the Stone Age* (DAW, 1981), *I can't Sleep at Night* (Corgi, 1966), *Interesting Times* (Gollancz, 1994), *The Illustrated Man* (Corgi, 1963), *The Interpreter* (Four Square, 1967), *I Sing the Body Electric* (Sidgewick & Jackson, 1975), *The Island Snatchers* (DAW, 1978), *Jagged Orbit* (Ace, 1972), *Jason Cosmo* (Pan, 1990), *John Carter of Mars* (Four Square, 1966), *Journey Beyond Tomorrow* (Corgi, 1965), *Journey to the Underground World* (DAW, 1979), *The Kraken Wakes* (Longmans, 1977), *Krozair of Kregen* (DAW, 1977), *The Last Leap* (Corgi, 1964), *The Left Hand of Darkness* (Ace, 1972), *Legends* (HarperCollins, 1998), *Light Fantastic* (Smythe, Gerrards Cross, 1986), *Light that Never Was* (Morley, 1974), *Llana of Gathol* (Four Square, 1966), *Lord Valentine's Castle* (Pan, 1981), *Lords and Ladies* (Gollancz, 1992), *Lord's Pink Ocean* (DAW, 1973), *Lost Perception* (Corgi, 1967), *Majipoor Chronicles* (Pan, 1983), *Malady of Magicks* (Headline, 1986), *Man Called Poe* (Sphere, 1972), *Marooned* (Corgi, 1965), *Maskerade* (Gollancz, 1995), *Melmoth the Wanderer* (Four Square, 1966), *Menace From Earth* (Corgi, 1967), *Men At Arms* (Gollancz, 1993), *Men, Martians and Machines* (Panther, 1965), *Midsummer Century* (DAW, 1974), *Mind Behind the Eye* (DAW, 1971), *Mindbridge* (Orbit, 1977), *The Monitors* (Mayflower, 1970), *Moon Children* (Elmfield Press, 1975), *Morlock Night* (DAW, 1979), *Mort* (Gollancz, 1987), *Moving Pictures* (Gollancz, 1990), *Mote in Time's Eye* (DAW, 1975), *Multitude of Monsters* (Headline, 1988), *My Bones and My Flute* (Corgi, 1965), *Nelson Algin's Book of Lonely Monsters* (Panther, 1965), *The New Minds* (Corgi, 1966), *New Writings in SF #11, #12, #13, #14* (Corgi, 1967, 1968, 1969), *Night Side* (Four Square, 1966),

*Night Spiders* (Corgi, 1964), *Ole Doc Methuselah* (DAW, 1970), *One Against Time* (Mayflower, 1970), *Ossians Ride* (Four Square, 1960), *Panchronicon Plot* (DAW, 1977), *Planet of Exile* (Ace, 1970), *Planet of the Dreamers* (Corgi, 1961), *Polymath* (DAW, 1974), *Prince of Scorpio* (DAW, 1976), *Practical Demonkeeping* (Mandarin, 1993), *Quozl* (NEL, 1991), *Rax* (DAW, 1975), *Revenge of the Fluffy Bunnies* (Headline, 1990), *Rinceworld Trilogy* (Gollancz, 2001), *Robot in the Closet* (DAW, 1981), *Royal Chaos* (Pan, 1990), *Satan's Child* (Mayflower, 1970), *Saturn over the Water* (Corgi, 1963), *Savage Scorpio* (DAW, 1978), *Scheherezade's Night Out* (Headline, 1991), *Secret Scorpio* (DAW, 1977), *Sentinel Stars* (Corgi, 1963), *Seven Days in New Crete* (Quartet, 1974), *SF The Best of the Best Part I, II* (Mayflower, 1969), *Shape of Things to Come* (Corgi, 1967), *Shards of Space* (Corgi, 1966), *Shock; Shock II, Shock III* (Corgi, 1962, 1965, 1978), *Shores of Space* (Corgi, 1965), *Silver Locusts* (Corgi, 1963), *Six Days* (Kingsway, 1991, Minstrel, 1992), *Slaves of the Volcano God* (Headline, 1989), *Sleep Eaters* (Corgi, 1964), *Small Gods* (Gollancz, 1991), *Something Wicked This Way Comes* (Corgi, 1964), *Son of the Tree* (Ace, 1971), *Spectrum of a Forgotten Sun* (Arrow, 1979), *Split Image* (Panther, 1957), *Stir of Echoes* (Corgi, 1964), *Stone God Awakens* (Ace, 1970), *Strata* (Doubleday, 1993), *Stress Pattern* (DAW, 1974), *Suns of Scorpio* (DAW, 1975), *Sword Above the Night* (Corgi, 1962), *Swords of Lakhmar* (Mayflower, 1970), *Swords of Mars* (Four Square, 1966), *Swordships of Scorpio* (DAW, 1975), *Syzygy* (DAW, 1973), *Tales of Horror and the Supernatural* (Panther, 1964), *Tarzan and the Ant Men; Tarzan and the Castaway; Tarzan and the City of Gold; Tarzan at the Earth's Core; Tarzan and the Forbidden City; Tarzan the Invincible; Tarzan and the Jewels of Opar; Tarzan's Jungle Tales; Tarzan and the Leopard Men; Tarzan and the Madman; Tarzan the Magnificent; Tarzan's Quest* (NEL, 1967), *Tarzan of the Apes* (Four Square, 1967), *Thief of Time* (Doubleday, 2001), *Through a Glass, Clearly* (Four Square, 1967), *Time Story* (DAW, 1973), *Transit to Scorpio* (DAW, 1972), *Twenty Second Century* (Panther, 1960), *Undersea City; Undersea Fleet; Undersea Quest* (Mayflower, 1970), *Unquiet Grave* (Four Square, 1966), *Untouched by Human Hands* (Four Square, 1966), *Upside Downside* (DAW, 1982), *Valentine Pontiflex* (Pan, 1985), *Vathek* (Four Square, 1966), *Victory on Janus* (Ace, 1973), *Warrior of Scorpio* (DAW, 1975), *Weird Shadows from Beyond* (Avon, 1969), *What's Become of Screwloose* (DAW, 1973), *A Whiff of Madness* (DAW, 1976), *The Wicked Cyborg* (DAW, 1978), *Worlds of the Imperium* (Mayflower, 1970), *Years Best Adult Fantasy Stories #3, #6* (DAW, 1977, 1980), *Wyrd Sisters* (Gollancz, 1988). *Ye Gods!* (Orbit, 1992), *Zenya* (Arrow, 1978).

MAGAZINES ILLUSTRATED INCLUDE:

AUTH: 1955 (#61); 1956 (#78); 1957 (#80, #81, #82, #83, #84)

**Misc.:** *Discworld* Computer Game I; *Missing Presumed …!?* Computer Game II (Perfect Entertainment/Psygnosis, 1994, 1996), *Discworld Noir* Computer Game III (TWG/GT Interactive, 1999), Film posters for *Beastmaster* (1983), *Krull* (1983), *Monty Python's Life of Brian* (1979), *Morons From Outer Space* (1984), *Return of the Jedi* (1983), *Seven Cities to Atlantis/Warlords of the Deep* (1978), *Starflight One* (1983).

## Kirk, Tim

(b. October 30, 1947) American artist. Born in Long Beach, California, Kirk wanted to be an artist by the time he was five or six years old, and his family encouraged that interest. He was an avid reader and was heavily influenced, he says, by a variety of popular culture media, especially Disney animated movies (presaging his later work for that company!). As influences on his approach to illustration, he credits Carl Barks, the comic book artist who created Donald Duck's cranky uncle, Uncle Scrooge McDuck and pre–World War II illustrators such as Howard Pyle, N.C. Wyeth, Arthur Rackham*, Harry Clark*, and Sidney Sime*, while in science fiction, his "heroes" were Ed Emshwiller*, Edd Cartier*, Hannes Bok* and Virgil Finlay*. After high school Kirk became an art major at California State University, Long Beach and received a Master's Degree in illustration in 1973. During his college years Kirk also became an enthusiastic member of fandom, and started contributing artwork to various fanzines, and displaying work at science fiction conventions. He won Hugo Awards in 1970, 1972, 1973, 1974, and 1976 as Best Fan Artist, a Balrog Award 1979.

Kirk began his professional career in the early 1970's, spurred by his success in exhibiting a series of 26 paintings based on J. R. R. Tolkien's *Lord of the Rings*, which he had created for his Master's project. The paintings were displayed at the 1972 World Science Fiction convention in Los Angeles and seen by Ian and Betty Ballantine, who purchased the entire collection and published 13 of them as a J. R. R. Tolkien calendar for 1975. Kirk went to work for Hallmark Cards in 1973, recruited by that company in his last year of college, and spent 1973–1978 in Kansas City, Missouri illustrating "funny animal" cards, stationery, gift wrap and books. During this same period he took on a variety of book and magazine assignments, including work for Henson Associates (the Muppets), DAW Books, Arkham House, *Issac Asimov's Science Fiction Magazine* and others. After working for another greeting card company, he returned to Southern California in 1980

and joined the Walt Disney Company as an Imagineer, on the recommendation of his brother — who had been working for the company since 1976, helping to design EPCOT Center at Walt Disney World in Florida. Kirk worked for Disney for 22 years, and was instrumental in the conception and realization of several major theme park projects in Florida, and later Tokyo DisneySea (2001), a companion park to Tokyo Disneyland. In 2002, with his brother and sister-in-law as partners, he founded Kirk Design, Inc., specializing in museum, restaurant, retail and theme park work. One project is the Science Fiction Museum and Hall of Fame, which opened in Seattle in June 2004.

**Sources**: Correspondence from the artist, March 23, 2005; Beahm, George. *Kirk's Works*. Newport News, VA: Heresy Press, 1980; Kirk, Tim. *Portrait of the Artist as a Young Fan, or Art is Whatever You Can Get Away With, or Tiny Tim and the Green Octopoids of Uranus*. Challenger 21, Science Fiction online Fanzine at www.challzine.net (Winter 2004/5 accessed 4/2/05) www.kirkdesigninc.com; Rotsler, William, "The Art of Tim Kirk." *Vertex: The Magazine of Science Fiction*, June 1973.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *All About Strange Monsters of the Recent Past Neat Stories* (Ursus Imprints, 1987), *Approaching Oblivion* (Walker & Co., 1974), *Astronauts & Androids* (DAW, 1977), *The Art of the Fantastic* (Gerry de la Ree, 1978), *An Atlas of Fantasy* (Mirage, 1973), *Bernhard the Conqueror* (DAW, 1973), *The Burrowers Beneath* (DAW, 1974), *Changeling Earth* (DAW, 1973), *The Collected Feghoot* (Pulphouse, 1992), *The Complete Feghoot* (Mirage, 1975), *The Complete Tales from Gavagan's Bar* (Owlswick Press, 1978), *Conan the Liberator* (Bantam, 1979), *Conan the Rebel* (Bantam, 1981), *Conan The Road of Kings* (Bantam, 1979; Sphere, 1980), *Conan the Swordsman* (Bantam, 1978), *Conan The Sword of Skelos* (Bantam, 1979), *Conan and the Spider God* (Bantam, 1980), *Cormac Mac Art Tigers of the Sea* (Ace, 1984), *A Directory of Dealers in SF and Fantasy* (Haddonfield House, 1975), *Dragons of Darkness* (Ace, 1981), *Dreams Must Explain Themselves* (Algol Press, 1975), *A Dreamer's Tales* (Owlswick Press, 1979), *Eyes Trilogy* (DAW, 1973), *Faster Than Light* (Harper and Row, 1976), *A Gent from Bear Creek* (Zebra, 1975; Donald M. Grant 1975), *The Ghosts of Heaviside Layer and Other Fantasms (Owlswick Press,* 1980), *The Gothic Horror and Other Weird Tales* (W. Paul Ganley, 1978), *Green Star Saga 1, Under the Green Star* (DAW, 1972), *A Guide to Middle Earth* (Mirage, 1971), *Half in Shadow* (Arkham House, 1978), *Heroes and Hobgoblins* (Donald M. Grant, 1981), *The Hills of the Dead* (Bantam, 1979), *How to Make Love to an Extraterrestrial* (Quill, 1983), *King Chondo's Ride* (Playboy, 1982), *Land of Unreason* (Bluejay, 1985), *Literary Swordsmen and Sorcerers* (Arkham House, 1976), *Mayhem on Bear Creek* (Donald M. Grant, 1979), *Nameless Places* (Arkham House, 1975), *One-Eye* (DAW, 1973), *Pathways to Elfland: The Writings of Lord Dunsany* (Owlswick Press, 1989), *Phantoms & Fancies* (Mirage, 1972), *The Pride of Bear Creek* (Donald M. Grant, 1977), *The Purple Dragon and Other Fantasies* (Fictioneer Books, 1978), *Rat Tales* (Pulphouse Publishing, 2004), *Rime Isle* (Whispers Press, 1977), *Science Fiction Handbook* (Owlswick Press, 1975), *Skulls in the Stars* (Bantam, 1978), *Slow Dancing Through Time* (Ursus, 1990), *Star Trek Concordance* (Ballantine, 1976), *Swordships of Scorpio* (DAW, 1973), *Stormtrack* (Pyramid, 1974), *The Suns of Scorpio* (DAW, 1973), *Tales of Three Hemispheres* (Owlswick Press, 1976), *The Tolkien Quiz Book* (Signet, 1979), *The Tolkien Scrapbook* (Grosset & Dunlap, 1978), *The Trouble with Tribbles* (Ballantine, 1973), *Transit to Scorpio* (DAW, 1972), *Warrior of Scorpio* (DAW, 1973), *Whispers* (Doubleday, 1977), *Whispers 2* (Doubleday, 1979), *Whispers 3* (Doubleday, 1981), *Who Fears the Devil* (Dell, 1980), *Wizenbeak* (St. Martin's Press, 1986), *Worms of the Earth* (Zebra, 1975)

MAGAZINES ILLUSTRATED INCLUDE:

FgF: 1971 (4)

IASFM: 1977 (summer, fall); 1978 (3); 1979 (spring, 6); 1980 (4, 7, 9, 10, 12); 1981 (2, 3, 5, 6, 7, 8, 9, 12); 1982 (2/15, 4, 5, 12/15)

IF: 1970 (7)

VERTX: 1973 (4, 6, 8, 10, 12); 1974 (4, 6, 8, 10); 1975 (2)

WC&S: 1971 (1, 5)

WT: 2002 (issue #328, #330)

## Kofoed, Karl

(b. December 1, 1942). American artist. Born in Westfield, New York, Kofoed's family settled in Mt. Kisco, in 1951. He attended the Philadelphia College of Art and received a BFA in illustration, 1966. Despite some success in the SF field, Kofoed resists the label of Science Fiction artist because he regards it only as a lucrative sideline to his commercial career as a freelance commercial art director and graphic designer. He has worked for companies such as NW Ayer Direct in New York, and in the 1980s worked for North American Publishing as a promotional art director. During that period he earned four Gold and three Silver Awards from the Delaware Valley Graphic Arts Assn. for promotional literature. His studio, Kofoed Design, specializes in graphic design and digital photo restoration.

As science fiction illustrator, Kofoed is best known for *The Galactic Geographic* feature which premiered in *Heavy Metal* in 1978. The concept posits an alternate future, reported in documentary style. After a hiatus publication was resumed there

in 1997 and continues. Kofoed designed, wrote, illustrated, and produced *The Galactic Geographic Annual 3003* (Paper Tiger, 2003), an art book based on the series, which he describes as "a coffee table book from the future … the spiritual descendant of today's nature magazines." Kofoed first published traditional novel was *Deep Ice* (BeWrite/UK, 2003), and other books are pending. Kofoed's art was included in several group shows, among them: a *Science Fiction Retrospective*, Bronx Museum of Art (1981), Lever House. New York (1986), a traveling NASA exhibit (1987), *The Art of Fantasy & SF*, Delaware Art Museum (1990). He had a one-man show at Widener University (PA) in 1984. Kofoed is a frequent attender of East Coast conventions, well known for his participation in the SF community. He has one daughter, Lisa (Thompson), born 1965, from a previous marriage to Christine Howze. Kofoed and his wife Janet, a popular jewelry designer, live in Drexel Hill, Pennsylvania.

**Sources**: e-mail from the artist February 2006; www.GalacticGeographic.com [http://users.rcn.com/kkofoed]

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Geodesic Dreams: The Best Short Fiction of Gardner Dozois* (St. Martin's, 1992), *Mall World* (Donning/Starblaze. 1981), *Mr. Bill in Space* (Macmillan, 1982), *The Ultimate Mallworld* (Meisha Merlin, 2000).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1982 (11)
IASFM: 1979 (6, 7); 1980 (6, 7, 12)

## Kolliker, William A.

(October 12, 1905–January 24, 1995) American artist. Born in Bern, Switzerland, Kolliker was introduced to art early in life. At age 14, he spent a year studying art in Paris. After his father's death a year later, Kolliker persuaded his mother to sell their home and emigrate to New York City. At 16, Kolliker took a job as office boy in the art department of the Hearst newspaper *The New York American* while finishing school at the National Academy of Design and learning English. At 17, he was a staff artist at the *Baltimore News & American*, and for the next few years worked for newspapers and agencies, among them the *New York Evening Graphic*, Hearst Publishing, The Associated Press, Cunningham and Walsh, and the Paris & Pearl Advertising Agency. Kolliker contributed numerous interiors to *SF* magazines from 1939 to the early 1940s, although his work was generally considered undistinguished. He also did cover work and interiors for several children's books, which showed a more graceful and realistic style. Kolliker first signed his work "W. A. Koll," but in 1940 he began using his full name, "Kolliker."

In 1953, recently divorced, Kolliker remarried and moved to El Paso, Texas, where he opened an art studio. In 1955 Kolliker was hired as art director for the White & Shuford Advertising agency, where he stayed for 13 years. He left to become an independent fine art watercolorist specializing in landscapes, florals and city scenes, and enjoyed regional renown. Kolliker taught at the El Paso Museum of Art and for four decades taught students at his studio. He received the Conquistador Award in 1963, the city of El Paso's highest honor, and received 15 Awards of Merit from the El Paso Chamber of Commerce. Kolliker was commissioned by the federal government to create artwork for the National Monument in Del Rio, Texas, 1969. Kolliker had two daughters, Joanne and Betsy, both artists, from his first marriage to Doris S. In 1953, Kolliker married Helen, a widow with one daughter, Katy. Kolliker was survived by Marie (Mahovich), also an artist, whom he married in 1981, after Helen's death. His grandson Billy, one of three children of Joanne (Kolliker) Brown, is a graphic designer in Austin — carrying on the family tradition of involvement in art.

**Sources:** e-mail May 2006 from William Brown, grandson; www.kolliker.com/biography.html [accessed May 2006]; www.ancestry.com [accessed May 2006]

**Published Work**

ASF: 1939 (8, 9, 12); 1940 (1, 2, 3, 4, 6, 8); 1941 (7, 8, 9, 10, 11); 1942 (1, 2, 4, 6, 7, 8, 9, 10, 11, 12); 1943 (1, 2, 6, 8, 9)
SS: 1941 (1, 7, 9)
StrS: 1940 (2, 4, 6, 8, 10) 1941 (2)
TWS: 1941 (3)
UK: 1040 (6); 1942 (4, 6, 8, 10, 12); 1943 (2, 6, 8, 10)

## Koszowski, Allen

(b. June 27, 1949) American artist. Born in Upper Darby, a suburb of Philadelphia, Pennsylvania, Koszowski is a completely self-taught artist; his family, he says, could not have afforded formal art training — even if they had been aware of the need. He "doodled and sketched" until he discovered the world of fanzines, and submitted work to them, circa 1973. He did the drawing with a ball point pen, not knowing any better — but the acceptance, and check (for $.50!) from the now long dead fanzine *Space Warp* thrilled him and encouraged him to continue. He entered professional markets in 1982, with his first sale to *Asimov's SF*. Koszowski was a U.S. Marine infantryman and a decorated Vietnam War veteran, and has held a variety of jobs since then — as he puts it "the usual roll call of jobs that artistic types usually hold down to pay for their existence while they do what they really want." But despite those distractions, Koszowski has become one of the most prolific artists in the fantasy horror field, with more

than 3,500 published illustrations for hundreds of semi-professional and professional small press and specialty genre magazines. A complete listing is impossible, but among the publications and publishers that have used his work are: *Weirdbook*, *Space & Time*, *Cemetery Dance*, *The Horror Show*, *Midnight Marquee*, Subterranean Press, *Fantasy Tales* (UK), *Kadath* (Italy), *Eldritch Tales*, *Etchings and Odysseys*, *Midnight Graffiti*, Midnight House, All Hallows (Canada), Dark Animus (Australia), Hellbound Books, Graphic Classics, Dark Regions Press, *Science Fiction Review*, City Slab, Pioneer Books, Pulphouse, Necronomicon Press, *Deathrealm*, *Crypt of Cthulhu*, *Fangoria*, *Thrust*, Relapse Records, and many, many more.

Koszowski's preferred medium is pen and ink (in part due to his partial color-blindness) and he cites the "great" Virgil Finlay* as the inspiration for his detailed and uniquely horrific drawings. However, Koszowski's style is wholly original, and while it is less subtle than others, over time the artist has developed an idiosyncratic "ghoulish" style that is as memorably disturbing to the eye as any found in the dark fantasy/weird fiction genre … earning him the title "Master of Menace." Recently, he has found ways to overcome visual problems, and has begun working with color pencils. Koszowski has garnered a number of awards, including 2002 World Fantasy Award for Best Artist, multiple awards for Best Artist and other categories for the Small Press Writers and Artists Organization, a Fanex Award, and others. Long active as an exhibitor in genre conventions, he has been Artist Guest of Honor at many of them. He was a winner of the L. Ron Hubbard Illustrator of the Year award, and a finalist for The British Fantasy Award and The Balrog. In the early 1990s, Koszowski began writing articles on weird fiction for small press magazines. For *Weird Tales*, he wrote and illustrated a series called *The Classic Horrors*, some written in collaboration with Jason Hollander*. Some of his artwork was collected in *Travelers By Twilight* (Magic Pen Press, 2000). In 2003 Koszowski launched his own fiction title, *Allen K's Inhuman Magazine*, for which he provides most of the art. Koszowski also is an avid collector of magazines and books in the fantasy/SF/Horror genres. He is married, has two children, and is a lifelong resident of Upper Darby, PA.

**Sources**: http://www.allenk.com; http://scifipedia.scifi.com/index.php/Allen_Koszowski; www.arkhamhouse.com; "Art and Artist's Profile of Allen Koszowski" *Midnight Zoo* v1 #2 1991; "A Conversation with Allen Koszowski" *Cemetery Dance*, Winter 1990; Brian S. Lingard. "Interview with Allen Koszowski" *Mythos Collector* #4 2002.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *An Index to the Fiction and Poetry of H.P. Lovecraft* (Necronomicon Press, 1992), *Anthology of Fantasy & the Supernatural* (Tiger, 1994), *Audrey's Private Haunts* (The Strange Company, 1987), *Best Horror from Fantasy Tales* (Carroll and Graf, 1990), *Dark Sanctuary* (Midnight House, 2001), *Day Dark, Night Bright* (Darkside Press, 2002), *Dead in the West* (Space & Time, 1990), *Digital Wristwatch of Philip K. Dick/Hyperprism* (Gryphon Books, 1993), *Echo of a Curse* (Midnight House, 2002), *Faces of the Beast* (Starmont House, 1990), *Feesters in the Lake & Other Stories* (Midnight House, 2002), *Final Diary Entry of Kees Huijgens* (Necronomicon Press, 1995), *Garden at 19* (Midnight House, 2002), *Harlem Horror* (Midnight House, 2002), *House of the Nightmare* (Midnight House, 1998), *House of the Temple* (Endeavor Press, 2005), *Medusa* (Footsteps Press, 1984), *New Mythos Legends* (Marietta, 1999), *Prelude to Armageddon: The Collected Fantastic Fiction of Cleve Cartmill* (Darkside Press, 2004), *Last Continent: New Tales of Zothique* (ShadowLands, 1999), *Return of the Soul and Other Stories* (Midnight House, 2001), *Robert Bloch Companion: Collected Interviews 1969–1989* (Starmont House, 1989), *Ship of Dreams—Dreamlands 2* (W. Paul Ganley, 1986), *Sixty Years of Arkham House* (Arkham House, 1999), *Tales of the Uneasy* (Ash-Tree Press, 2004), *Thing of Darkness* (Midnight House, 2005), *Through Channels* (Footsteps Press, 1989), *Transients—And Other Disquieting Stories* (W. Paul Ganley, 1993), *Vampire Junkies* (Gryphon Books, 1994).

MAGAZINES ILLUSTRATED INCLUDE:

IASFM: 1983 (10)

WFH: 1994 (summer); 1995 (spring); 1996 (summer, winter)

WT: 1991/92 (summer, fall, winter); 1992 (spring); 1993 (summer); 1994 (spring); 1998 (summer); 1999–2000 (winter)

## Kramer, Frank

(November 21, 1909–January 20, 1992) Born in New York City, Kramer turned to art as a profession after a career in business because drawing and painting gave him more pleasure. Kramer became a freelance artist, and first became known for his sports illustrations. By the early 1940s he was an interior artist who worked primarly for *Astounding SF*. Kramer was a prolific contributor, and a very good artist who was capable of strong line work. Although Charles Schneeman* usually was given the best stories to illustrate during the same period, Kramer was his equal in both presentation and style. He turned to illustrating children's books and in 1946 became the first new illustrator of the *Oz* books in over forty years, following the death of lifelong *Oz* illustrator John R. Neill, in 1943. Kramer had the daunting task of following in his footsteps, but fared ad-

mirably in his two covers for Jack Snow's *The Magical Mimics in Oz* (Reilly & Lee, 1946), and *The Shaggy Man of Oz* (Reilly & Lee, 1949). His cover art was featured also in *Who's Who in Oz* (Reilly & Lee, 1954), and used again in the re-issues by Books of Wonder (1991). Through the 1960s, Kramer continued to illustrate sports-related and young adult books, with one title in the genre, *Rocket to Limbo* (David McKay, 1964). Kramer died in Belleview, Washington, age 82.

**Sources**: www.eskimo.com/~tiktok/; www.welcometooz.net; Weinberg, 1988.

**Published Work**

ASF: 1939 (6, 7, 10); 1940 (2, 3, 4, 5, 8, 9, 10, 11); 1941 (1, 4, 5, 7, 8, 9, 10, 11, 12); 1942 (1, 2, 3, 5, 6, 7, 9, 11, 12); 1943 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 12); 1944 (1, 4, 8, 9, 10, 11, 12); 1945 (3, 4, 5, 7, 8, 9, 11); 1946 (1, 2, 3)

FA: 1941 (11)

FFM: 1944 (9)

SSS: 1949 (1, 7)

UK: 1939 (8, 9, 11, 12); 1940 (3, 4, 6, 7, 9, 10, 11); 1941 (2, 6, 8, 10); 1942 (2, 4, 6, 8, 10, 12); 1943 (2, 4, 6, 8, 10)

## Kramer, Vernon

(?) American artist Kramer did a couple of paintings in the early 1950s for science fiction magazines and then left the field. He later returned to the genre in the early 1960s when Cele Goldsmith modernized *Amazing Stories* and *Fantastic* and Kramer was one of the artists she used to upgrade the cover art. After producing a few paintings he again left the field and apparently never returned. Unfortunately, Kramer is another one of several artists who worked briefly in the genre about whom almost nothing is known beyond his publication credits.

**Published Work**

AMZ: 1963 (2)

FTC: 1953 (11); 1954 (1); 1961 (5, 7); 1962 (8); 1963 (1, 5, 8)

## Krenkel, Roy Gerald, Jr.

(Roy Williams) (July 11, 1918–February 24, 1983) American artist. Krenkel was born in the Bronx, and was a lifelong resident of New York. He studied art at The New York Artist's League with George Bridgman for a year, circa 1938, and at Cooper Union, prior to serving in the U.S. Army in the Philippines during War World II. Krenkel's early fascination with the stories of Edgar Rice Burroughs and the art of J. Allen St. John* led him to work as a commercial illustrator, although he always preferred to draw pictures inspired by his own imagination. He loved collecting as well as drawing, and collected all of the science fiction and weird-fiction pulps, as well as many adventure and detective magazines, which he kept in mint condition. After the war, Krenkel attended Burne Hogarth's classes at the Cartoonists' and Illustrators' School (which became the School of Visual Arts, in New York). It was there that he met several young cartoonists, among them Frank Frazetta* and Al Williamson, and became close friends with both artists. Krenkel lived with his parents in their home in Queens and worked on the fringes of the comic book field in the late 1940's and early 1950's, He worked for the Chesler Shop, creating comic art for ACG, Atlas, Eastern, EC, Harvey and Warren. But being a slow worker, and believing in perfection in every detail, he was not able to keep up with the demanding pace required for the production of comic art. His best-known art during this period consisted of several pieces he did in collaboration with Williamson for EC Comics (working under the name Roy Williams). It was during the early 1950s that he also made his first sales in illustration, to *Marvel Science Fiction* and *Science Fiction Adventures*, and other magazines. He did "adult" illustrations for magazines and for *American Aphrodite*, a hardback book published quarterly.

Krenkel was well known to dislike the confines of commercial illustration and did the minimal amount of work required for him to eke out a living. He was constantly doodling and drawing, and contributed many of his sketches to George Scithers' *Amra*, a Robert E. Howard-oriented "sword and sorcery" fanzine. Krenkel was not ambitious, and preferred non-paying venues to paying publications such as *Analog*, which would require him to illustrate a specific story. Through the 1960s and 1970s, his "doodles" appeared in dozens of fanzines, such as the Burroughs fanzine *ERB-dom*, *ERBania,* and *Tarzine* and these appearances earned him a small but enthusiastic following. He would draw in pencil, pen-and-ink, colored ink, and watercolor. and even ball point pen. He signed all his works "RGK," whether they were sketches or final paintings.

Krenkel made his reputation through the paperback book covers he produced for Ace and DAW in the 1960's, illustrating the works of Edgar Rice Burroughs and other fantasy novels written in the Burroughs tradition. These books are credited for having started the revival of fantasy fiction in that decade. Donald Wollheim, the editor of Ace Books, saw Krenkel's Amra illustrations at a point when he was preparing to reprint works of Edgar Rice Burroughs in paperback, and thinking they were in the J. Allen St. John* tradition, hired him to do some covers. Although Krenkel had never worked with paint before, he took the assignment. His first painting was for *Planet of Peril* by Otis Adelbert Kline (1961). This was followed by the first Burroughs book in the series, *At The Earth's Core* (1962). In ad-

dition to the full color cover, each book in the series contained a small RGK frontispiece in pen-and-ink. Unused to producing full color paintings, Krenkel struggled to finish the commissions and after a few paintings, Krenkel asked Frazetta for help in completing some compositions, and suggested him to Wollheim as an artist for the series. Eventually, Wollheim did hire Frazetta, and his cover work was so popular with readers that Krenkel was replaced on the Burroughs covers. However, Krenkel's work for Ace did bring him a Hugo Award in 1963 as Best Artist of the Year, a Heroic Fantasy Award and a Bronze Hammer award, established by Robert E. Howard fandom in the 1960s. And later, his work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980).

When Wollheim left Ace and founded his own company, Krenkel did several heroic adventure covers for DAW, in the same manner as he had before. Krenkel also did covers for Canaveral Press, which started an illustrated hardcover series in 1962, about the same time that Ace was starting its Burroughs series. Krenkel created the cover art for four titles: *The Cave Girl, Land of Terror, Tarzan and the Tarzan Twins*, and *Tales of Three Planets*. In addition, Krenkel indirectly contributed to early issues of Jim Warren's magazines, *Creepy* and *Eerie*, in the mid 1960s, by sharing his sketches with Frazetta and providing layouts for several Frazetta covers.

In the 1970s, fan and publisher Donald Grant, who saw Krenkel as an artist very much in the tradition of J. Clement Coll*, published several collections of Robert E. Howard stories richly illustrated by Krenkel. The first of these was *The Sowers of the Thunder* (1968), with book jacket and frontispiece printed in full color, and almost one hundred interior pen-and-ink interior drawings. The book received high praise for its art. Later Grant published a companion book, *The Road of Azrael*, also by Robert E. Howard, also with color cover and frontis (1979). Owlswick Press published *Cities and Scenes from the Ancient World* in 1974 and a portfolio of paintings titled *The Seven Wonders of the Ancient World* in 1975.

Somewhat eccentric, Krenkel never married, and lived in a small home on Long Island, New York. He was a familiar sight at New York Comic conventions, where he walked around with a portfolio of sketches for sale. He died of cancer, soon after being given a special award for his art from the 1982 World Fantasy Convention. Six years after his death the first art book collecting his drawings was published by Eclipse books, *Swordsmen and Saurians* (1989). Krenkel was one of the best pen-and-ink artists to work in the fantasy field, but because most of his work was published in fanzines or limited edition books, he never achieved the recognition that work deserved. Many of his best drawings remain unpublished, and in private collections, only to be seen on those occasions when they surface to change hands among devoted followers of his talent.

**Sources**: Burton, David, Garrison Richard and Cochran, Russ. "The Fantastic Worlds of Roy G. Krenkel" In: *Illustration*, January 2003; Vadeboncoeur Jr., Jim. "Roy Krenkel" *The Vadeboncoeur Collection of Knowledge*, 2000 online www.bpib.com/illustra2/krenkel.htm ; Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Krenkel, Roy. *Cities & Scenes From the Ancient World* (Owlswick Press, 1974), Krenkel, Roy. *Swordsmen and Saurians* (Eclipse, 1989), Manzella, Joe. *Roy G. Krenkel Portfolio #1* (Fantastic Visions, 1983), Spurlock, J. David and Klugerman, Barry. *RGK: The Art of Roy G. Krenkel* (Watson-Guptill, 2004).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *As the Green Star Rises* (DAW, 1975), *At the Earth's Core* (Ace, 1962), *Back to the Stone Age* (Ace, 1963), *By the Light of the Green Star* (DAW, 1974), *The Cave Girl* (Canaveral, 1962, Ace, 1964), *Chessmen of Mars* (Ace, 1962), *Conan Grimoire* (Mirage, 1972), *Conan Reader* (Mirage, 1968), *Conan Swordbook* (Mirage, 1969), *Dragon of the Ishtar Gate* (Lancer, 1968), *Escape on Venus* (Ace, 1964), *Eternal Savage* (Ace, 1963), *Fighting Man of Mars* (Ace, 1963), *Flight of Opar* (Ace, 1976), *Hadon of Ancient Opar* (DAW, 1974), *Highways in Hiding* (Ace, 1967), *Ironcastle* (Ace, 1976), *King Kull* (Lancer, 1967), *Land of Hidden Men* (Ace, 1963), *Land of Terror* (Ace, 1963), *Land That Time Forgot* (Ace, 1963), *The Mastermind of Mars* (Ace, 1963), *The Miscast Barbarian* (De la Ree, 1975), *The Moon Maid* (Ace, 1962), *Outlaw of Torn* (Ace, 1968), *Out of Time's Abyss* (Ace, 1963), *Pellucidar* (Ace, 1962), *People That Time Forgot* (Ace, 1963), *Pirates of Venus* (Ace, 1963), *Planet of Peril* (Ace, 1961), *Port of Peril* (Ace, 1962), *Prince of Peril* (Ace, 1962), *Road of Azrael* (Donald M. Grant, 1979), *The Sowers of the Thunder* (Donald M. Grant, 1973, Zebra, 1975), *Tales of Three Planets* (Canaveral, 1964), *Tanar of Pellucidar* (Ace, 1962), *Tarzan at the Earth's Core* (Ace, 1962), *Tarzan and the Tarzan Twins* (Canaveral, 1963), *Tarzan Triumphant* (Ace, 1963), *Thuvia Maid of Mars* (Ace, 1962), *Towers of Thunder* (Ace, 1975), *Wizard of Venus* (Ace, 1970), *The Wonderful Wizard of Oz* (Airmont, 1963), *WT50* (Weinberg, 1974).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1961 (5, 11, 12); 1962 (3, 5)
FF: 1951 (11)
MSS: 1952 (5)
SFA: 1954 (2, 5)
SpSF: 1953 (9)

## Kresek, Larry

(May, 29, 1948) American artist. Born Laurence Vand Kresek, the artist received a BA in illustration from Eckerd College (Florida) and an MA from Syracuse University, as well as studying painting at the Art Center College of Design in Los Angeles, the University of Delaware and Europe. He has been a professional freelance illustrator since 1970, with a focus more on advertising than the science fiction genre, with clients in New York, throughout the Southeast and China. Major projects include a series of pharmaceutical illustrations, medically related art, and movie illustrations. Much of his genre related work has been done for the Science Fiction Book Club. Kresek was included in "Who's Who Among America's Teachers," 1996 and 2003, and has earned national recognition as an award winner, exhibitor, and judge for the New York Society of Illustrators. Kresek is the Chair of the Illustration Department at the Rocky Mountain College of Art and Design in Denver, Colorado, and previously was the first Chair for the Illustration Department at the Ringling School of Art and Design in Sarasota, Florida, in 1981, where he taught for 16 years. Kresek's wife, Joan Kresek, is an award-winning, *trompe l'oeil* representational painter who also teaches at the Rocky Mountain College. They have two daughters, Kai and Zoe.

**Sources**: www.kresekartstudio.com; The *New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982.

BOOKS ILLUSTRATED INCLUDE: *Alpha 2: The Men Return* (Ballantine, 1971), *Antinomy* (Dell, 1980), *As On a Darkling Plain* (Dell, 1978*), Best Of Fritz Leiber* (Doubleday BCE, 1974), *Best of Henry Kuttner* (Doubleday BCE, 1975), *Best of Walter M. Miller, Jr.* (Pocket Books BCE, 1980), *Case Of The Dreamer* (Doubleday BCE, 1974), *Edge of Never* (Fawcett, 1973), *Final Circle of Paradise* (DAW, 1976), *Flow My Tears, The Policeman Said* (DAW, 1975), *Fury* (Lancer, 1972), *In the Ocean of Night* (Dial Press BCE, 1977), *Interworld* (Dell, 1977), *Languages of Pao* (Ace, 1974), *Life & Death of Planet Earth* (Pinnacle, 1977), *Millennial Women* (Dell, 1979), *The Seven Deadly Sins of Science Fiction* (Fawcett BCE, 1980, *Space Relations: a Slightly Gothic Interplanetary Tale* (Fawcett, 1975), *Stardance* (Dial Press, 1979), *Subtropical Speculations: Anthology of Florida Science Fiction* (Prineapple Press, 1991), *Three to Dorsai* (Doubleday BCE, 1975), *Time Masters* (Doubleday BCE, 1971), *Winter of the World* (Doubleday BCE, 1975).

## Krupa, Julian S.

(January 7, 1913–December 18, 1989) American artist. Born in Poland, Krupa immigrated with his family to the United States while still a baby, settling in Chicago, IL. He started out as a musician and was an accomplished violinist playing with several orchestras and conducting his own band; he played with the *A&P Gypsies* during the Chicago World's Fair in 1933–1934. Always interested in art, he tried a correspondence course in illustration, in 1933. When that didn't work out, he attended art school and then became a freelance artist. His daughter did not remember the name of the artist, but recalled her father always saying he had "studied with the guy who did the Edgar Rice Burroughs comic"—a possibility since Hal Foster did his art training at the Chicago Art Institute, and later the National Academy of Design & the Chicago Academy of Fine Arts, and while in Chicago became an assistant to J. Allen St. John*, well-known illustrator of Burroughs, through whose connections Foster was offered the job to draw the first *Tarzan* comic strip. In the middle 1930s Krupa secured a job with a Polish newspaper, the *Daily Zgoda*, the largest Polish newspaper in the U. S., doing rotogravure layouts, lettering, and graphic design. In 1936, he wrote and illustrated a science fiction comic strip in Polish for that paper, *The Adventures of Richard Arnold*. In the 1930s Krupa also was accepted into the Bauhaus School of Design, at that time one of the most prominent art schools in the world, but did not attend; Hitler was already in power and the school told him not to come because of the political uncertainty at the time. Krupa instead took a job with Ziff-Davis Publishing Co. before the war, and then served in the Marine Corp. during the World War II (1942–1944). After the war, he went back to Ziff-Davis, and in 1950 married Lillian Weganowski of Chicago. He was offered, at that time, the opportunity to go with Ziff-Davis to New York, but declined for family reasons. Like many artists working for the Ziff-Davis publications, he illustrated for all of the magazines published by the chain including *Radio News*, *Pets*, *Flying*, and *Popular Aviation*. He did all of his interior black-and-white illustrations with a brush, working primarily in stipple. His color cover paintings were done mainly in watercolor/gouache.

In the 1950's Krupa began working for Wilding Picture Productions, an independent film production house having contracts with the U.S. Government, Alcoa, and similar large companies. Krupa became head of their art department and head animator for almost twenty years, doing training films for the

Navy and the NASA space program, among others. Sometime in the late 1960s, Bell & Howell bought Wilding thinking they could make science fiction films. *The Monitors* (1969), based on a novel by Keith Laumer, came out at the same time as *2001, A Space Odyssey* and could not compete with it; filmed in Chicago with the members of the legendary *Second City* troupe, the movie failed to bring status to Chicago's filmmaking possibilities. Krupa lost his job as a result, sometime in 1969, about the same time Bell & Howell began dismantling Wilding. He turned to producing newspaper advertising layouts for Radio Shack (Tandy Corp.) and Playback (a company selling Hi-Fi equipment in the Chicago area) until his heart attack in 1979. Krupa retired but continued to play violin with the Southwest Symphony Orchestra, and designed all their program covers, until he died (he began playing with them in 1968). In the early 1990s, examples of Krupa's science fiction illustrations were displayed at the Museum of Science and Industry (Chicago). To the family's surprise, the Museum later offered in their gift store, c. 1999, a tin lunchbox featuring Krupa's colorful and well-known cover art for the July 1947 issue of *Amazing*— showing astronauts in a red-orange spaceship pointing to a hidden city on an unknown planet. His art was featured in a portfolio article "Master of the Fantastic" appearing in the February 1972 issue of *Fantastic* magazine. Krupa had one daughter, Mary Ann Krupa, who works as a musician and teaches at VanderCook College of Music in Chicago. His wife died in 1993.

**Sources:** email from Mary Ann Krupa, August 2006; Josh Stickler (grandson) "Julian Krupa, the man, the legend!" March 13, 2006 online at http:// sticklersworld.blogspot.com/ 2006/03/julian-krupa-man-legend.html]

**Published Work**

AMZ: 1938 (10, 11 12); 1939 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1940 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1942 (5, 6); 1943 (5, 6, 7, 8, 9); 1944 (1, 5, 9, 12); 1945 (3, 9, 12); 1946 (2, 5, 6, 7, 9, 10, 12); 1947 (1, 4, 6, 7, 8, 10, 12); 1948 (1, 2, 4, 6, 7, 8, 12); 1949 (1, 2, 3, 4, 5, 6, 7, 10, 11, 12); 1950 (1, 2, 3, 4, 6, 7, 8, 9, 10, 11); 1951 (1, 2, 3, 5, 8, 11); 1952 (1); 1966 ((4); 1968 (2); 1969 (9); 1970 (11); 1971 (3)

FA: 1939 (5, 7, 9, 11); 1940 (1, 2, 3, 4, 5, 6, 10); 1941 (1, 3, 5, 6, 7, 8, 9, 11); 1942 (4, 10); 1943 (5, 6, 7, 12); 1944 (2, 6, 10); 1946 (9); 1947 (1, 7); 1948 (6, 9, 10, 12); 1949 (1, 2, 3, 4, 5, 7, 8, 11); 1950 (3, 4, 5, 6, 10, 11); 1951 (3)

FTC: 1965 (11); 1966 (7); 1968 (3); 1972 (2)

OW: 1957 (9)

## Krupowicz, R.J.

(August 13, 1945–August 1, 1991) American artist. Born Rita Jeanne Krupowicz in Providence, Rhode Island, the artist used only her first initials professionally. She was one of six children, and attended East Providence High School, although the family had moved to Seekonk, Massachusetts before she completed grammar school. Krupowicz displayed her talent for drawing early, but was entirely self taught, and claimed no outside influences for her distinctive, highly original style. About 1980, she came to the attention of Donald M. Grant, well-known Rhode Island-based publisher of specialty books in the fantasy genre, who hired her to create cover art and interiors for a number of books, 1982–1985. During the same time period, she did five covers for *Fantasy and Science Fiction* magazine. Krupowicz was a World Fantasy Award nominee for Best Artist, 1983.

Krupowicz worked in traditional media, but used non-traditional methods to produce works that have no easy parallels in contemporary fantasy illustration. Her "inner visions" inspired her to create obsessively detailed and eccentrically styled paintings in a colorful, untutored "folk art-like" style that was uncannily suited to the themes of the weird fiction she was asked to illustrate. She used watercolors, working them in layers to produce brilliant colors, as well as oils, frequently combined these media with ink or pencil to produce unusual effects. For her black-and white work she used ink, sometimes with a "spot" second color for effect — blood red. Krupowicz created personal works of high quality, the more favored of which she would give romantic, fanciful titles. These she gave to friends or sold for very little, and typically featured highly erotic and/or bizarre imagery. Krupowicz lived a Bohemian lifestyle which ultimately limited her ability to gain the status her creativity deserved. A long time resident of Massachusetts, Krupowicz died there and was survived by three sons, each from one of two marriages which ended in divorce, and a third long-term relationship which ended before her death.

**Sources**: Telephone interview with the artist's mother, Rita Krupowicz, Feb–March 2006.

BOOKS ILLUSTRATED INCLUDE (all Donald M. Grant, Publishers): *As It Is Written* (1982), *The Dark Cry of the Moon* (1985), *The Hundred-Year Christmas* (1983), *The Long Night of the Grave* (1986), *The Soft Whisper of the Dead* (1982), *The Talisman* (1984), *Whispers V* (1985)

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1983 (9); 1984 (6); 1985 (2, 8); 1986 (1)

## Kukalis, Romas B.

(September 23, 1956) American artist. The artist known professionally as "Romas" was born in Toronto, Canada, and moved to the United States in 1960. He became a U.S. citizen in 1989. Kukalis grew

up in Connecticut, and attended Paier College of Art in New Haven, Connecticut from which he graduated with honors in 1978. After graduation, Kukalis immediately began working for book and magazine publishers and advertising agencies in New York City. Although fantasy and science fiction are his main interests, he has illustrated a variety of subjects for such diverse clients as *TV Guide*, *Readers Digest*, *Omni*, Marvel Comics, the D.C. Comics *Batman Masters* Series, Union Carbide, Seagrams, Hasbro, The Bradford Exchange, and The Danbury Mint. Some of Romas's best-known SF/F covers include Marion Zimmer Bradley's *Darkover* series, Anne McCaffrey's *The Rowan* series, and the popular *Chronicles* specialty books related to Scholastic Books' young adult *Animorphs* series.

Known for his sharply rendered, monumental and heroic figures, Kukalis' paintings exhibit a moody realism showing the influences of artists who have inspired him, ranging from Renaissance masters to the Pre–Raphaelites, Sir Thomas Lawrence and John Singer Sargent. He started working in oils on masonite in the late 1970s, then switched to acrylics on illustration board in the mid 1980s. He currently works in acrylics, and finishes the paintings with oils. His portraits and fine art are painted in oils on masonite or canvas. Instead of formally signing his work, he integrates his name "Romas" into the design of every illustration, and in newer works he hides his wife's nickname "Al" as well. Kukalis' images have appeared on more than three hundred book covers and on a variety of published media. He is represented by several agents in charge of second rights printing of his paintings throughout Europe and Russia. His work is currently licensed for T-shirts and greeting cards, mugs, and various posters, apparel and more. One of his Dragon Images has also been licensed by the California rock band *Timeline*. He has exhibited work at the Society of Illustrators (NY), The Museum of American Art (CT), and in numerous one-man shows throughout New England. He also participates in many genre conventions where he has consistently won numerous awards, including the 1991 World Fantasy Award. In 2004 he won a bronze medal at the Illustration West 36 competition in Los Angeles. In 2002 he completed sixteen paintings for the Harry Potter card series with Wizards of the Coast in conjunction with Warner Brothers Studios.

After twenty-five years of commercial assignment, Kukalis recently added portraiture to his portfolio. For his portrait and fine-art ventures he uses his middle name "Brandt" to distinguish between these and his commercial works. He painted U.S. Representative Charles F. Bass in 2004 and Governor Craig R. Benson in 2005. He has also introduced his "Figure in Nature" series. The spiritual or supernatural beings in these paintings are based on characters that are found only in Lithuanian and Celtic folklore. He plans to follow these studies on larger canvasses with mythological and allegorical themes. He is also working on a series of paintings for fine art giclee reproductions for his print company, ROMAS Fine Art Prints, LLC. The artist now makes his home in Keene, New Hampshire, with his wife, Allison Barrows, and their daughter, Alexandra and son, Guyon. Barrows is the creator of the nationally syndicated cartoon strip "Preteena," author and artist of two children's books *The Artist's Model* (1996) and *The Artist's Friends* (1997) and author of the *Goofy Foot Gurl* graphic novel series.

**Sources**: e-mail from the artist March 2007; www.romas.biz; Haber, Karen. "It's Beginning to Look a Lot like Romas." Artist feature, *Science Fiction Age* January 1999.

**Published Work**

*Age of Chaos* (DAW, 2001), *Arcady* (ROC, 1996), *Allamanda* (ROC, 1997), *Bard of Sorcery* (Del Rey/Ballantine, 1986), *Battletech: Tactics of Duty* (ROC, 1995), *Between Darkness and Light* (DAW, 2001), *Blind Archer* (Avon, 1988), *The Broken Goddess* (ROC, 1995), *Captives of the Savage Empire* (Berkley, 1984), *Caterpillar Question* (Ace, 1992), *Catswold Portal* (ROC, 1993), *Chaos Mode* (Ace, 1995), *Checkmate* (ROC, 1998), (Berkley, 1982), *Clan of the Warlord* (Del Rey/Ballantine, 1992), *Cold Iron* (ROC, 1997), *The Continuing Xanth Saga* (Wings, 1996), *Countermeasures* (DAW, 1993), (DAW, 1999), *Destiny of the Sword* (Del Rey/Ballantine, 1988), *Doom: Thy Flesh Consumed* (Pocket Books, 1996), *Dragon's Dagger* (Ace, 1994), *Dragonslayer's Return* (Ace, 1995), (ROC, 2001), *Eve's Rib* (Pageant, 1989), *Exile's Song* (DAW, 1996), *Fade to Black* (ROC, 1994), *Faithful Traitor, Faithful Traitor Rising* (Del Rey/Ballantine, 1992), *Fall of Neskaya* (DAW, 2001), *Fellowship of the Hand* (Tower, 1973), *Finest Choice* (Tor, 2006), *Folk of the Air* (Del Rey/Ballantine, 1988), *Forging of the Dragon* (Del Rey/Ballantine, 1989), *Fossil: Isaac's Universe* (DAW, 1993), *Freedom: Freedom's Landing, Freedom's Choice* (Ace, 1996, 1998), *Fugitive Stars* (DAW, 1995), *God's Dice* (DAW, 1997), *Golden Years of Science Fiction* (Bonanza, 1984), *Groa's Other Eye* (Ace, 1986), *Hard Sell* (Ace, 1993), *Harpist in the Wind* (Del Rey/Ballantine, 1989), *Heart of Bronze* (SFBC, 1998), *History of Atlantis* (Random House, 1996), *The Hollow Earth* (Morrow, 1990), *In Legend Born* (Tor, 1998), *Krispos Rising, Krispos The Emperor* (Del Rey/Ballantine, 1991, 1994), *Legion of Videssos* (Del Rey/Ballantine, 1987), *Lone Wolf* (Penguin, 1994), *Lord of the Troll Bats* (Ballantine, 1992), *Lyon's Pride* (Ace, 1995), Lyrec (Ace, 1984), *Mayday!* (Bantam, 1988), *The Merlin of Oak Wood* (Tor, 2001), *The Misplaced Legion* (Del Rey/Ballantine, 1987), *Nosferatu* (Penguin, 1994), *Operation Kaos + Luna* (Doubleday,

1998), *Orbital Decay* (Ace, 1989), *The Outlanders* (Tor, 1999), *Outworld Cats* (DAW, 1994), *Point of Honor* (DAW, 1998), *Price of the Stars* (Tor, 1992), *Putting Up Roots* (Tor, 2003), *Return of the Breakneck Boys* (Del Rey/Ballantine, 1991), *Return of the Ninja* (Bantam, 1989), *Reaver Road* (Del Rey/Ballantine, 1992), *Riddlemaster of Hed* (Del Rey/Ballantine, 1992), *Savage Stars* (Tower, 1981), *Schemes of Dragons* (Ace, 1988), *Shadow Matrix* (DAW/BCE, 1999), Sister *Blood* (DAW, 1996), Sniper *Assassin* (ROC, 1993), *Sometime After the Equinox* (Tower, 1981), *Sorceress and the Cygnet* (Ace, 19910, *Sorcerer's Blood* (Pinnacle, 1982), A *Sorcerer's Stone* (Tor, 2002), *Starflight to Faroul* (Tower, 1980), *Starpilot's Grave* (Tor, 1993, *Steel Rain* (Penguin, 1997), *Supernatural Sleuths* (ROC, 1996), *Sword of the Deceiver* (ROC, 19930, *Traitor's Sun* (DAW, 1999), *Tremor in the Bitter Earth* (Tor, 1997), *Turning Point* (DAW, 1993), *UFO Project* (Bantam, 1993), *The Undying Wizard* (Ace, 1992), *The Unknown Soldier* (DAW, 1994), *The War Minstrels* (Del Rey/Ballantine, 1987), *Watchers at the Well* (SFBC, 1992), *A Working of Stars* (Tor, 2001), (DAW, 1995), *Zone Soldiers* (DAW, 1996).

## Ladd, Eric

(b. July 23, 1949) American artist. Ladd was born in Putney, Vermont, the third of ten children. His family moved to North Kingston, Rhode Island when he was about six, and he resides in that state today. Other members of his family are artists, including two sisters, Maria and Beth, and his brother Thomas is a potter. Ladd attended parochial schools and Seminary High School, and after graduation entered Boston College intending to be a priest — but changed his mind and enrolled in Boston's School of the Museum of Fine Arts in 1969. There he met Steven Lisberger, with whom he formed Lisberger-Ladd, Inc. in 1971, a studio specializing in full-cell airbrush animation. During this time period Ladd married, but was divorced a few years later. Ladd left the partnership and freelanced in industrial projects and magazine illustration until entering the Rhode Island School of Design in 1975. That same year he attended the Boston Science Fiction convention, Boskone, where his art attracted the attention of David Hartwell (then editor of Timescape Books) and Donald A. Wollheim (of DAW Books). These contacts drew Ladd into the SF art field. At the same convention he also met Carl Lundgren* with whom he later collaborated on paintings. In the late 1970s Ladd met fellow Rhode Islander Bob Eggleton* who in interviews has credited Ladd for encouraging him to show his art at SF conventions when he began his career. For a brief time in the late 1970s Ladd lived in Vermont, to concentrate on art, but the isolation was too great and he moved back to Rhode Island by 1981–1982.

Ladd has worked for several of the major SF publishers, but always preferred to paint on speculation rather than on commission. He also has done a number of paintings which have appeared as covers of European and Japanese books. He began working in acrylics but then moved into oils in 1978 with the painting of *Space Lords*. In 1982 Ladd enrolled in the University of Rhode Island at Kingston, in the engineering school, specializing in computer graphics. After one year he took a job with Omnibus Computer Graphics in New York, creating computer-generated graphics for commercial and sports promotions for various TV networks. Tiring of the city grind, Ladd returned once again to Rhode Island in 1986 to focus more on his own fine art, "experimental" paintings and print making, supporting himself with jobs outside the field. Through his own company Rumble Flying Designs he makes available his product "Fractal Flyer" — a cutting-edge visualization tool which designs pictures using iterative and complex mathematics.

**Sources**: e-mail from Bob Eggleton October 2005; Edwina Harvey "Connecting with Bob Eggleton" *Infinity Plus* online at www.infinityplus.co.uk/nonfiction/intbe.htm [accessed March 2007]; Weinberg, 1988; www.fractalflying.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Best of E. E. "Doc" Smith* (Jove, 1979), *Beyond the Imperium* (Pinnacle/Tor, 1981), *The Cache* (Pinnacle/Tor, 1981), *Convergent Series* (Ballantine Del Rey, 1979), *Dancers of Arun* (Berkley, 1980), *A Different Light* (Gollancz, 1979), *The Falling Torch* (Jove/HBJ, 1978), Irsud (DAW, 1978), *The Northern Girl* (Berkley, 1980), *The Pleasure Tube* (Berkley, 1979), *A Private Cosmos* (Phantasia, 1981), *Space Lords* (Jove/HBJ, 1979), *Star Fall* (w/ Carl Lundgren: Berkley, 1980), *Tongues of the Moon* (w/ Carl Lundgren: Jove, 1978), *Watchtower* (Berkley, 1980), *The Woman Who Loved the Moon* (Berkley, 1981), *WYST: Alastor 1716* (DAW, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
GAL: 1977 (10)

## Lake, Lissanne

(b. August 30, 1956) American artist. Born in Jersey City, New Jersey, and raised in Weehawken, New Jersey, Lake graduated in 1978 from Jersey City State College (now University) with a BA degree in Illustration, with a psychology minor, *Summa cum laude*. She then went to work in advertising in New York City for several years. Since turning to freelance illustration, Lake has produced has done numerous paintings for magazines, product packaging boxes, posters, and book covers, ranging from science fiction, to "new age," gaming and small press publishers including covers for best-selling authors such as Terry Pratchett and Thomas Disch. Her clients have included TSR, Inc., Doubleday, Wizards of the

Coast and Harper Prism. Lake benefited from the rise in popularity of games based on trading cards (collectible card games) in the 1990s, creating well over three hundred pieces of card art for various games. A "lifetime gamer" herself, Lake plays a variety of card games and has won a few tournaments. Lake's biggest recent project involved the completing of seventy-eight paintings for a new tarot deck she co-designed with Raymond Buckley, for Llewellyn Press, 2001.

Lake's art influences are a mix of surrealism, especially Yves Tanguey, and the fantasy artists Kelly Freas* and Carl Lundgren*. As a result her work often simultaneously projects emotional intensity and playfulness, with some visual surprise. She works in acrylics, and signs with a stylized monogram, with two capital "L's" positioned so that they form a bow and arrow. Lake has displayed her work in galleries in New York and New Jersey, and at several genre conventions in the Northeast. To relax, she has been studying Italian rapier fencing for more than a decade, using full weight weapons. Recently she has turned to producing fine art and mainstream illustration, while still gaming and occasionally doing gaming art.

**Sources**: e-mail from the artist April 2007; www.tastes-likephoenix.com/gallery/lissanne/

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Dancing with Dragons* (Llewellyn, 2002), *Eating Memories* (Woburn & Baltimore/Old Earth, 1997), *Lafferty in Orbit* (Broken Mirrors Press, 1991), *Lilith* (Llewellyn, 1996), *Men at Arms a Novel of Discworld* (Harper-Prism, 1993), *The Rabbi's Tarot: Spiritual Secrets of the Tarot* (Llewellyn, 1989), *Redwood Scar* (Blackmoor, 2004), *Rites of Passage* (Obelesk Books, 1994), *Sindbad, The 13th Voyage* (Broken Mirrors Press, 1989), *This is My Blood* (Black River Terminal Fright Press, 1999).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Doomtown* card art (Five Rings/Wizards of the Coast/AEG, 1998), *Doomtown or Bust! Deadlands, the Weird West* (Microtactix, 1999), *Fires of Marl: Bloodshadows* (Pinnacle, 1995), *Galactic Empires* (Companion Games, 1994), *Legend of the Five Rings* (Five Rings/Wizards of the Coast/AEG, 1995), *Legend of the Burning Sands* card art (Five Rings, 1997), *Middle-Earth* card art (Iron Crown Enterprises, 1995), *Mythos* card art (Chaosium, 1996), *Nightmare's Disciple: Call of Cthulhu* (Chaosium, 1999), *Rage* card art (Wizards of the Coast/White Wolf, 1995), *Simply Roleplaying!* Core Rules (Goodman Games, 2000), *Shadowfist* collector card game (Z-Men Games, 1999), *Sorcerer's Crib Sheet: Bloodshadows* (West End Games, 1995),

MAGAZINE ILLUSTRATIONS INCLUDE:
DRA: 1992 (11, 12); 1993 (3); 1994 (10); 1995 (3)
PWr: 1994 (fall); 1995 (spring

**Misc**: *The Buckland Romani* Tarot Kit: tarot cards (LLewellyn 2001).

## Larkin, Robert

(b. 1950) American artist. A prolific and accomplished painter, "Bob" Larkin began his career with Warren Publications, and then was retained by Bantam Books to do the covers of the popular *Doc Savage* series. James Bama* had effectively sold the series for Bantam, and when he departed the field of commercial illustration for more lucrative endeavors, Fred Pfeiffer* and then Boris Vallejo were tried on the covers. Neither artist seemed to capture the *Doc Savage* "look," and Larkin was given the assignment. His work proved to be popular, perhaps because he chose to use the same model as Bama — Steve Holland — who had posed for almost all of his *Doc Savage* covers. Larkin produced more than thirty covers for the series, beginning in 1977. During the 1970s Larkin also produced cover art for several science fiction titles, and for a number of Marvel Comics' black-and-white magazines. Through the 1980s and 1990s Larkin's work has appeared on book and magazine covers, posters, and trading cards for such varied comic and popular culture properties as *The Savage Sword of Conan the Barbarian, the X-Men, Spider-Man, the Hulk, Doc Savage, Star Trek* (and parodies of same, "Star Wreck"), *Star Wars, Babylon 5, Battlestar Galactica*, and *Vampirella.* Continuing the *Doc Savage* franchise, Larkin also provided the covers for several "omnibuses" published by Bantam, which reprinted earlier novels. In comic art his credits include titles as *The Savage Sword of Conan, Conan Saga, The Deadly Hands of Kung-Fu, Planet of the Apes, Tomb of Dracula* and *Rampaging Hulk* (*The Hulk Magazine*). A full-color collection of paintings, *The Art of Bob Larkin*, was published in 2006 by SQ Productions, Inc.

**Sources**:www.vampirella.com; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE (all Doc Savage are Bantam publications): *Babylon 5: #1 Voices; #2 Accusations; #3 Blood Oath; #4 Clark's Law; #5 The Touch of Your Shadow, the Whisper of Your Name; 6: Betrayals; #7 Shadow Within; #9 To Dream in the City of Sorrows* (Dell, 1995, 1996, 1997), *Bad Chili* (Warner/Mysterious Press, 1997), *The Carnelian Throne* (Bantam, 1979), *Children of the Vampire* (Delacorte/SFBC, 1995, 1996), *Conan: The Liberator; Road of Kings; Sword of Skelos* (Bantam, 1979), *Effendi* (Bantam Spectra, 2005), *Doc Savage:* #89 *Magic Island/OST* (1977); #90 *The Flying Goblin* (1977); #91 *The Purple Dragon* (1978); #92 *Awful Egg* (1978), #93 *Tunnel Terror* (1979); #94 *Hate Genius* (1979); #95

*The Red Spider* (1979); #96 *Mystery on Happy Bones* (1979), *Doc Savage* 2 Volume issues: #97/98 *Satan Black & Cargo Unknown* (1980); #99/100 *Hell Below & Lost Giant* (1980); #101/102 *Pharoahs Ghost & Time Terror* (1981); #103/104 *Whisker of Hercules & Man Who Was Scared* (1981); #111/112 *One Eyed Mystic & Man Who Fell Up* (1982); #113/114 *Talking Devil & Ten Ton Snakes* (1982); #115/116 *Pirate Isle & Speaking Stone* (1983); #119/120 *Laugh of Death and King of Terror* (1984); #121/122 *Three Wild Men & Fiery Menace* (1984); #123/124 *Devils of the Deep & The Headless Man* (1984); #125/126 *The Goblins & Secret of the Su* (1985), Doc Savage: Omnibus: #5, #6, #7, #8, #9, #10, #11, #12, #13 (Bantam, 1988, 1989, 1990), *The Dragon Lensman* (Bantam, 1980), T*he Eternity Brigade* (Fawcett, 1980), *The Fate of the Phoenix* (Bantam, 1979), *Forward the Foundation* (Doubleday Foundation/SFBC, 1993), *The Golden Sword* (Bantam, 1977), *Hills of the Dead* (Bantam, 1979), *Kampus* (Bantam, 1977), *The Nitpicker's Guide for Classic Trekkers* (Titan/SFBC, 1994), *The Nitpicker's Guide for Next Generation Trekkers, Vol. I, Vol. II* (Dell/Titan /SFBC, 1994, 1995), *Pashazade* (Bantam Spectra, 2005), *The Proteus Operation* (w/ Jim Warren, Bantam. 1985), *Spock Must Die* (Bantam, 1984), *Stan Lee Presents Doctor Strange in Nightmare* (Pocket Books, 1979), *Stan Lee Presents the Marvel Comics Illustrated Version of Star Trek* (Marvel Illustrated Books, 1982), *Star Wreck: II: The Attack of the Jargonites; III: Time Warped; IV: Live Long and Profit; V: The Undiscovered Nursing Home; 6: Geek Space Nine; 7: Space: The Fido Frontier* (St. Martin's, 1992, 1993, 1994), *Vulcan — Star Trek* (Bantam, 1984), *Wingman: Target: Point Zero* (Zebra/Pinnacle, 1996), *X-Men: The Law of the Jungle* (Berkley, 1998), *Z-Lensman* (Bantam, 1983).

## Layzell, Bob

(b. 1940) British artist. Robert Layzell was a self-taught artist born in Brighton, England. He was painting fantasy subjects in watercolors, in a flowery, mystical art nouveau style, when in the 1960s he became attracted to the "strangeness in sf" and turned to painting spaceships. His first published artwork appeared in *Science Fiction Monthly* magazine, 1975. Layzell studied the work of artists like Chris Foss* and Bruce Pennington* and added elements of his own, inspired by Bosch, Dalí, Escher and William Morris. With suggestions from the art director at Pan Books, he made his work tighter, and mastered airbrushing and the detailing needed to make his highly individualistic paintings suitable for reproduction. This led to paperback cover assignments from Pan, and other publishers both in the U.S. and U.K. Layzell's diverse art interests led him to paint landscapes in oils, decorate instruments for musicians, and design rock festival posters.

Layzell's unusual approach to painting also led him to use unorthodox painting materials; like Richard Powers*, who cut up cardboard boxes and wood door panels for his "canvas," Layzell also apparently exploited publishers' patience in using whatever materials might be at hand. Reports his former agent at Arena Agency "Back in the days when it was ok to do a painting on the back of a cereal packet, that's what he did." Layzell was among several "rising" British artists whose work was included in popular art anthologies in the late 1970s, only a handful of which remained dominant in the field by the end of the century.

**Sources:** Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976), Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Caldwell, Steven. *Aliens In Space: An Illustrated Guide to the Inhabited Galaxy* (Crescent, 1988), Caldwell, Steven. *Space Patrol: The Official Guide to the Galactic Security Force* (Intercontinental, 1980), Caldwell, Steven. *Star Quest: An Incredible Voyage Into the Unknown* (Crescent, 1979), Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Harrison, Harry. *Mechanismo* (Pierrot, 1978), Suckling, Nigel. *Heroic Dreams* (Paper Tiger, 1987).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Approaching Oblivion* (Pan, 1977), *The Best Science Fiction of J.G. Ballard* (Futura/Orbit, 1977), *Drunkard's Walk* (Granada/Panther Books 1978), *Farthest Star* (Pan, 1976), *The Grey Prince* (Gollancz, 1990), *The History of the Science Fiction Magazine Vol.3 1946–1955* (CBI/Contemporary Books, 1977), *Isaac Asimov Presents the Great SF Stories #25* (1963) (DAW, 1992, SFBC, 1993), *The Legion of Time* (Sphere, 1977), *Mammoth Book of Golden Age of Science Fiction* (Robinson, 1998), *Millennium: A Novel About People and Politics in the Year 1999* (Macdonald and Jane's, 1976), *The Planet Masters* (Sidgwick & Jackson, 1980), *Soul of a Robot* (Orbit/Quartet, 1977), *Tales of the Flying Mountains* (Tor, 1984), *There Will Be War, Volume IV: Day of the Tyrant* (Tor, 1985), *A Trace of Memory* (Tor, 1984), *The Uncertain Midnight* (Coronet, 1982).

## Lee, Alan

(b. 1947 ) British artist. Lee was born in Harrow, Middlesex, and studied graphic art and design at the Ealing School of Art, 1966–1969 where he became interested in Celtic and Norse mythology. From an early age, he gravitated toward the field of book illustration — following in the footsteps of Arthur Rackham and Edmund Dulac, master illustrators of the nineteenth century — and after graduation in 1969 he became a freelance illustrator. He began

work as a freelance illustrator in 1970, working in London, and taking commissions mainly for book covers until 1975, when he moved to Dartmoor with fellow artists Marja Lee Kruÿt (to whom he was married for many years) and Brian Froud*. His first very successful collaboration with Froud, *Faeries,* a large volume of fairy lore inspired by the Dartmoor countryside, was published in 1978. By 1984 the had sold 600,000 copies in nine languages, and its success established Lee's reputation, and allowed him to concentrate on illustrating *The Mabinogion* (1982). In 1982 Lee also illustrated the covers of a new Penguin edition of Mervyn Peake's *Gormanghast* Trilogy.

In the 1980s Lee continued to apply his artistic skills to depicting Ancient and Medieval worlds, to which they were excellently-suited. "The main source for Lee's poetic vision are Norse and Celtic mythology and Arthurian Legend. His color usage and the composition of his landscapes create a wistful longing in viewers — they are achingly beautiful, haunting in a way one cannot forget." (*Dreamweavers* exhibition brochure, p. 20). During those years, Lee created illustrations in watercolor for several books, among them Peter Dickenson's *Merlin's Dreams* (1988), Michael Palin's *Mirrorstone* (1985), and Joan Aiken's *The Moon's Revenge* (1986). Lee produced fifty illustrations for the 1991 centenary edition of Tolkien's *The Lord of the Rings*, and the book *Black Ships Before Troy* by Rosemary Sutcliffe (1993), which Lee illustrated, won the Kate Greenaway Medal for children's book illustration. Lee also illustrated books collecting Welsh folklore, and *Castles* (with David Day, 1984). In 1989 Lee was asked to create the conceptual design for Terry Jones' film version of *Eric the Viking*. Other films he has worked on as set designer include *Legend* (1985), and *Merlin* (1998).

In 1998, and for the following six years, Lee put aside all book projects in order to work with colleague John Howe* on the New Zealand set of Peter Jackson's film trilogy, *The Lord of the Rings*. As conceptual designer for the films, it was Lee's job to create the distinctive "look" of Middle Earth, and those viewing the films could readily see that his style had been carried over into many characters and scenes in the films. Of his art, Lee has said "As an illustrator, my aim is not to dictate how things should look, but to serve the author's vision, and to create an atmosphere, a space between the words where the eye and mind can wander, and imagine for themselves … what will happen next." In 2004, he received a well-deserved Academy Award for his work. After his return to England in 2004, Lee worked on personal projects, and published his *The Lord of the Rings Sketchbook*, that gave some insight into his working processes, both in book illustration and designing for film. He continues work in book illustration and other projects from his studio in Devon, England. Lee has a son, Owen, and daughter, Virginia, and both also are artists.

**Sources**: Artist biography at www.endicott-studio.com/bios/biolee.html; "Dreamweavers" exhibition brochure, Charles Vess and Cindi DiMarzo co-curators, November 5–Jan 1, 1995, William King regional Arts Center, Abingdon, VA; Horne, Alan. *Dictionary of Twentieth Century British Book Illustrators* (Antique Collector's Club, 1994).

### Collections and Anthologies (various contributing artists)

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Jude, Dick. *Fantasy Art Masters* (HarperCollins, 1999), Larkin, David, ed. *Castles* (Bantam, 1984), Larkin, David, ed. *Once Upon a Time: Some Contemporary Illustrators of Fantasy* (Peacock Press/Bantam Book, 1976), Lee, Alan. *The Lord of the Rings Sketchbook* (Houghton Mifflin, 2005), *The Mabinogion* (Dragon's Dream, 1982), Portfolio: *Drawings of Alan Lee* (ltd ed., 1983), Russell, Gary. *Art of the Lord of the Rings Trilogy* (HarperCollins, 2004), Russell, Gary. *The Lord of the Rings: The Art of the Fellowship of the Ring* (HarperCollins, 2002),

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Faeries* (w/ Brian Froud, Souvenir Press, 1978),

BOOKS ILLUSTRATED INCLUDE: *The Book Of Merlyn* (Fontana, 1978), *Brokedown Palace* (Berkley, 1986), *Children of the Hurin* (HarperCollins, 2007), *Darkest Day*: *Iron Tower 3* (Signet, 1984), *Dark Tide: Iron Tower 1* (Signet, 1984), *Eye of the Heron* (Bantam, 1984), *Gormanghast* Trilogy (Penguin, 1982), *The Hobbit* (HarperCollins, 1997), *Lavondyss* (Gollancz, 1988), *The Lord of the Rings* (Grafton, 1991), *Merlin's Dreams* (Gollancz, 1988), *Mirrorstone* (Cape, 1985), *The Moon's Revenge* (1986), *Mythago Wood* (Gollancz, 1984), *Orsinian Tales* (Bantam, 1984), *Poems from "The Lord of the Rings"* (Harper Collins, 2009), *Prospero's Children* (Voyager, 2000), *Shadows of Doom: Iron Tower 2* (Signet, 1984), *Tolkien's Ring* (Barnes & Noble, 1994),

**Misc.**: *The Children of Húrin*: Tolkien Calendar 2008 (Harper Collins, 2007), *The Tolkien Calendar* 1987, 1993 (Harper Collins, 1986, 1992).

## Lee, Jody A.

(b. June 18, 1958) American artist. Lee was born in San Francisco and received a BA in illustration from the Academy of Art College, San Francisco (CA) in 1980. Her first commercial assignment was in the fall of 1980, when she produced four full color "spot" illustrations for a science fiction textbook design firm, and she began illustrating professionally in the field of fantasy and science fiction in 1981. Lee works primarily on illustrating book covers and interiors, for adult and young adult novels. Her liter-

ary clients have included Tor, Bantam Doubleday Dell, Warner, but since the late 1980s she has worked almost exclusively for DAW Books. She has illustrated the book covers of numerous fantasy authors, including Mickey Zucker Reichert, Kate Elliot, Fiona Patton, Michelle West, Tanya Huff and perhaps most notably, Mercedes Lackey. She has also done the illustrations for many well-known children's authors, and produced a fully illustrated edition of *Anne of Green Gables*.

Lee's art is unique in its combination of graphic design, attractive well-drawn figures, and glowing color. She works in a studio in her home, and reads every manuscript before beginning the job. She prepares each painting with a photo shoot (using herself and/or friends and family members as models), numerous sketches, and much research. Lee works in oils or acrylics on gessoed illustration board or rough watercolor boards. She occasionally uses black ink to get a true black, and gouache, enamel, and Liquid Leaf for her metallic colors "as symbols of magic" in her work. Her work has been shown at the Society of Illustrators' Museum of Illustration in New York (1990) and the Delaware Art Museum (1990). Lee received the Chesley Award for Best Paperback Cover in 1988, and her art has been nominated almost every year since then. In 1992, Lee won the Jack Gaughan Award for Best Emerging Artist. Some of her works have been selected to appear in the volumes of Spectrum: The Best in Contemporary Fantastic Art. She has been active in genre conventions since the early 1990's, and has been Guest Artist at several. While living in New York City, Lee was active in the Graphic Artists Guild, and she is a member of the Association of Science Fiction and Fantasy Artists. Lee also sells limited edition prints of her work through Firebird Arts & Music. She lives in Westchester County, New York with her husband Tom Ingram, a financial consultant and their children Ty and Jessamyn.

**Sources**: Correspondence from the artist March 2005; www.jodylee.org; Grant, John, Humphrey, Elizabeth with Pamela D. Scoville. *Chesley Awards for Science Fiction and Fantasy Art: A Retrospective*. U.K.: Artists and Photographers Press, Ltd, 2003.

### Collections and Anthologies (various contributing artists)

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: (All DAW Books, except where noted): *Alta* (2003), *The Ambivalent Magician* (Warner, 1995), *An Acceptable Time* (Dell, 1990), *Arrows of the Queen* (1987), *Arrow's Flight, Arrow's Fall* (1987, 1988), *The Black Griffin* (1993), *The Black Swan* (1999), *The Book of Air* (2003), *Brightly Burning* (2000), *By the Sword* (1991), *Crown of Stars: #1 King's Dragon, #2 Prince of Dogs, #3 The Burning Stone, #4 Child of Flame, #5 The Gathering Storm, #6 In the Ruins* (1998, 1999, 2000, 2003, 2005), *Dancer Trilogy: #1 Dancer's Rise, Drinker of Souls: #2 Blue Magic, #3 Gathering of Stones* (1989), *The Dragon Quartet: #1 The Book of Earth, #2 The Book of Water* (1995, 1997), *Duel of Sorcery: #1 Moongather, #2 Moonscatter, #3 Changer's Moon* (1982, 1985), *Exile's Honor, Exile's Valor* (2003), *Elemental Masters: #1 Serpent's Shadow, #2 The Gates of Sleep, #3 Phoenix & Ashes* (2001, 2003, 2004), *The Golden Sword* (2001), *The Granite Shield* (1998), *Hunter's Oath, Hunter's Death* (1995), *The Jaguar Princess* (Tor, 1993), *Joust* (SFBC, 2003), *King's Dragon* (1998), *The Last Herald-Mage: Magic's Pawn, Magic's Promise, Magic's Price* ( 1989, 1990), *The Renshai Trilogy: #1 Last of the Renshai, #2 The Western Wizard, #3 Child of Thunder* (1990, 1992, 1993), *The Legend of Nightfall* (1993), *The Mage Storms: #1 Storm Warning, #2 Storm Rising, #3 Storm Breaking* (1993, 1995, 1996), *Mage Wars: #1 Black Gryphon, #2 White Gryphon, #3 Silver Gryphon* (1994, 1995), *The Mage Winds: #1 Winds of Fate, #2 Winds of Change* (1991, 1992), *The Monster's Legacy* (Atheneum, 1995), *Owl Trilogy/Darian's Tale: #1 Owlflight, #2 Owlsight, #3 Owlknight* (1998, 1999, 2000), *The Painter Knight* (1997), *Phoenix Fire* (1992), *The Prydain Chronicles* (DSFBC, 1990), *The Queen's Quarter: #1 New Moon* (Ace, 1989), *The Renshai Chronicles: #1 Beyond Ragnarok, #2 Prince of Demons, #3 Children of Wrath* (1995, 1996, 1997), *The Return of Nightfall* (2004), *The Riven Shield* (2003), Sanctuary (2004), *Shadith's Quest: #1 Shadowplay, #2 Shadowspeer, #3 Shadowkill* (1990, 1991), *The Shadow of the Warmaster* (1988), *Skeen's Leap, Skeen's Return, Skeen's Search* (1985, 1987), *#1 Sing the Four Quarters, #2 Fifth Quarter #3 No Quarter, #4 The Quartered Sea* (1994, 1995, 1996, 1999), *Song of the Gargoyle* (Delacorte, 1991), *Speaking with Angels* (Gale Group/Five Star, 2003), *Spellsingers* (1988), *Storyteller* (NESFA Press, 1992), *Stone Prince* 1996, *Sun in Glory* (2003), *The Sun Sword: #1 The Broken Crown, #2 Uncrowned King, #3 The Shining Court, #4 Sea of Sorrows* (1997, 1998, 1999, 2001), *Sword of Ice* (1997), *Take a Thief* (2001), *A Tapestry of Lions* (1992), *The Valdemar Companion* (2001), *Vows and Honor: #1 Oathbound, #2 Oathbreakers, #3 Oathblood* (1988, 1989, 1997), *Wild Magic: #1 Wild Magic, #2 Wildfire, #3 The Magic Wars* (1991, 1992), *Winds of Fury* (1993), *Witch and Wombat* (Tor, 1993), *World's End* (Tor, 1992).

**Misc.**: *Runequest* gamebox cover (Chaosium, 1982),

## Lehr, Paul

(Aug 16, 1930–July 27, 1998) American artist. Among the very few artists who are able to evoke

the science fiction genre without depicting specific scenes from the books they illustrate, Lehr stands out for dominating science fiction covers in the mid–1960s into the 1970s. Born in White Plains, NY, Lehr received a BFA in the History of Fine Arts from Wittenberg University (Springfield, Ohio), in 1951. He attended The Pratt Institute, NY from 1953–1956, earning a certificate in illustration. There, he studied with Philip Guston, Richard Lindner, Calvin Albert and most importantly, Stanley Meltzoff* in Red Bank, New Jersey.

While Lehr's earliest published works show Meltzoff's influence, with whom he briefly shared a studio, Lehr soon developed his own unique voice and palette. His imagery, although representational, shared abstract and surrealist affinities with the art of Richard Powers*, whose earlier success paved the way for experimentation in illustrative art. "Every artist should follow their own star!" Lehr would say, and he followed his own dictum with original and brilliantly colored "futurescapes." These often featured enormous egg-like or spherical objects, set against grand but barren future landscapes, with the human figures, if any, scaled so as to appear dwarfed by their surroundings. His paintings were "atmospheric … built around the use of saturated colors in a multiplicity of harmonies … highly evocative of the central themes of science fiction," according to Di Fate, who chose Lehr's work for the jacket cover of his important visual survey of science fiction art, *Infinite Worlds* (1997).

Lehr's first published science fiction painting was for Bantam Books, *Satellite E-One* (1958)—the first of hundreds of paperback and hardcover SF illustrations for major publishers and famous authors, such as Robert A. Heinlein and Arthur C. Clarke. Lehr produced cover art in other genres, mainly mysteries, but it was his science fiction, fantasy and horror covers for which he is best remembered. He did a whole collection of Heinlein Juveniles for Ace, Dell, Avon and Ballantine/Del Rey, and memorable adult fiction for Bantam, Ballantine, Berkley, Dell, NAL and Avon Books. His illustrations appeared in major magazines, including *The Reader's Digest, the Saturday Evening Post, Time, Life, Fortune, Business Week, Playboy, Family Circle, Quest, Popular Science* and *Omni*. When the trend in SF illustration turned to slick, airbrushed realism in the 1970s, Lehr's popularity waned although he continued to work for MacMillan, St. Martin's Press, and Tor, and produced 11 covers for *Analog* Magazine from 1978 to 1984. Later, in the 1990s, he enjoyed another opportunity to see his work appear on Algis Budry's *Tomorrow* Magazine, with authors asked to write feature stories based on his art, just as in early years, Bantam's then-editor, Frederik Pohl, had managed to find a "book" for his paintings.

Lehr worked in a variety of media, including oils, acrylics (sometime in combination with oil), and gouache, often on masonite or wood panel, and signed every work with a scripted "Lehr." In June 1998, he wrote, "I try to take advantage of intuition and accidents that occur on the way to completion of a work of art. I like to be mentally free and let the subconscious enter into the creative process. Like many artists, my consciousness has been dominated by the urge to create. It has been this way since the beginning…" Starting in the 1980s, and as his commercial assignments dwindled, he had the luxury of time to begin creating fine art paintings and sculpture. The paintings, developed along the lines of science fictional themes, showed the evolution of his highly original style, and he was an accomplished sculptor working in wood, stone, and metal.

Lehr preferred exhibition of his personal works in galleries to that of participating in genre conventions, but he was Artist Guest of Honor at a handful of regional conventions: among them Lunacon 1992 (NY), Rivercon 1994 (KY). He was *an Illustrator of the Future* Judge from the inception of the contest, and was its coordinating judge from 1995 to 1998. His article on illustration "Science Fiction and Fantasy Art: Three Keys" was published in *L. Ron Hubbard Presents Writers of the Future Vol XII* (Bridge, 1996). Lehr was a winner of the Frank R. Paul Award for Excellence in Science Fiction Illustration, was twice nominated for the Hugo Award (1980, 1981) for Best Professional Artist, and won the Analog Award for Best Cover art in 1979, and 1980. In 1980 he also received a Merit Award from the Society of Illustrators (New York) for artwork done for Paramount Pictures. Lehr's fine art has been exhibited in several Museums and galleries, among them the Philadelphia Museum of Art, Penn State University, Bloomsburg University, and Penn State University. His work is held in many private collections, and by the Smithsonian Institution National Air and Space Museum, The Society of Illustrators, Monmouth College, and several major corporations.

In June 1998 Lehr was diagnosed with pancreatic cancer, and died a month later, at his rural farm in Pennsylvania, after declining treatment for the disease. He is survived by his wife, Paula, a potter, and four children, one of whom, Diana, is a fine artist.

**Sources**: Correspondence from the artist, 1998, and Paula Lehr, March, 2005; www.sfwa.com [obituary archive accessed 5/11/05)]; Klein, Jay Kay. "Biolog: Paul Lehr" *Analog*, May, 1979; www.locusmag.com/1998/News/ [Locus Magazine online news archive, from July, 1998, accessed 10/2/05]; Di Fate, Vincent. "Gallery: The Soul of Science Fiction" *Science Fiction Age* Magazine, September 1997; "A Conversation with Paul Lehr, by Vincent Di Fate," SF Chronicle Magazine #199, October–November, 1998. (interview); "Interview with artist Paul Lehr," by Vincent Di Fate. In *Starship* fanzine (Summer 1980).

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art (*Penguin, 1997), Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Adventures in Time and Space* (Bantam, 1966), *A for Anything* (Berkley, 1965), *After Doomsday* (Ballantine, 1970), *Aliens Among Us* (1969), *The Altered World* (Berkley, 1967), *Ancient of Days* (Avon, 1973), *Andromeda Gun* (Berkley, 1974), *Anome* (Dell, 1973), *Apeman, Spaceman* (Berkley, 1969), *Asteroid* (Ballantine, 1969), *Astounding Tales of Space and Time 1, 2* (Berkley, 1966, 1968), *The Asutra* (Dell, 1974), *Ballroom of the Sky* (Fawcett, 1968), *Beneath the Gated Sky* (Tor, 1997), *The Best of Orbit* (Berkley, 1975), *The Best of Science Fiction* (Berkley, 1968), *Best Science Fiction of 1969, 1970, 1971, 1972, 1973* (Berkley, 1970, 1971, 1972, 1973, 1974), *The Best SF Stories from New Worlds 6* (1973), *Beyond the Veil of Stars* (Tor, 1994), *Big Book of Science Fiction* (Berkley, 1964), *The Big Time* (Macmillan Collier, 1991, SFBC, 1992), *Brainwave* (Ballantine, 1969), *Brave Free Men* (Dell, 1973), *A Candle in the Sun* (Berkley, 1970), *Captive Universe* (Berkley, 1968), *Centauri Device* (Bantam, 1980), *Cemetery World* (Berkley, 1974), *A Choice of Gods* (Berkley, 1966), *City* (Macmillan 1992), *City at the World's End* (Fawcett, 1970), *Close to Critical* (Ballantine, 1964), *Colossus II* (Berkley, 1977) *Conquerors from the Darkness* (Dell, 1968), *Cosmic Rape* (Dell, 1968), *Counter Clockworld* (Berkley, 1974), *Croyd* (Berkley, 1968), *Davy* (Macmillan, 1990), *Dagger of the Mind* (Ballantine, 1962), *Damnation Alley* (Berkley, 1969), *Dark December* (Fawcett, 1970), *A Day in the Life* (Bantam, 1981), *Deep Range* (NAL, 1958), *A Demon in My View* (Bantam, 1978), *Destination: Void* (Berkley, 1966), *Dimensions of Miracles* (Dell 1968), *The Dolphins of Altair* (Dell, 1967), *Dome World* (Pyramid, 1971), *Domed City* (Ballantine, 1969), *Door Into Summer* (NAL, 1958), *Dorsai* (DAW, 1976), *Dr. Orpheus* (Berkley, 1968), *Dysoids* (Avon, 1962), *Earth Abides* (Fawcett, 1970), *Earth is Room Enough* (Fawcett, 1969), *Enchanted Pilgrimage* (Berkley, 1975), *The End of Eternity* (Fawcett, 1971), *Eyes of Heisenberg* (Berkley, 1969), *Farmer in the Sky* (Dell, 1968), *Fear* (Berkley, 1969), *Farnham's Freehold* (Berkley, 1970), *First Men in the Moon* (Berkley, 1966), *Floating Zombie* (Berkley, 1975), *Four from Planet Five* (Gold Medal, 1959), *Fury from Earth* (Pyramid, 1971), *Future Earth* (Avon, 1970), *Future Imperfect* (Bantam, 1964), *Galactic Cluster* (NAL, 1959), *Galaxies Like Grains of Sand* (NAL, 1960), *Garbage World* (Berkley, 1967), *Glory Road* (Berkley, 1969), *The Godwhale* (Ballantine, 1974), *The Gorgon Festival* (Weybright & Talley, 1972), *Grimm's World* (Berkley, 1969), *Grok* (Berkley, 1969), *Guardians of Time* (Ballantine, 1970), *Gunner Cade* (Dell, 1969), *Half the Day Is Night* (Tor, 1994), *Here and Hereafter* (Fawcett, 1969), *A Heritage of Stars* (Berkley, 1977), *The Horror Book* (Berkley, 1967), *I Hope I Shall Arrive Soon* (St. Martin's Press, 1987), *Interstellar Empire* (DAW, 1976), *In the Days of the Comet* (Berkley, 1966), *I.Q. Merchants* (Bantam, 1972), *Island in the Sky* (NAL, 1959), *I Will Fear No Evil* (Berkley, 1969), *Journey to Membliar* (Avon, 1987), *Killer Things* (Dell, 1969), *Kronk* (Berkley, 1970), *Last Starship from Earth* (Dell, 1968), *The Laughter Outside of Night* (Berkley, 1970), *Life for the Stars* (Avon, 1963), *The Light Fantastic* (Fawcett, 19700, *Logan's Run* (Dell, 1968), *The Long Twilight* (Berkley, 1969), *The Man Who Loved Mars* (Fawcett, 1972), *The Martian Way* (Fawcett, 1969), *Matrix* (Ballantine, 1970), *Memoirs of a Spacewoman* (Berkley, 1973), *Menace from Earth* (NAL, 1962), *Methuselah's Children* (NAL, 1959), *Miners in the Sky* (Avon, 1967), *The Mission* (Pocket Books, 1958), *Moon Children* (Berkley, 1971), *The Moon is a Harsh Mistress* (Berkley, 1968), *The Mutations* (Berkley, 1965), *Naked to the Stars* (DAW, 1976), *Nebula Award Stories 4, 12* (Pocket Books, 1971, Bantam, 1979), *New Tales of Space and Time* (Pocket Books, 1958), *New Worlds of Science Fiction* (Berkley, 1969), *Nightmare Journey* (Berkley, 1974), *Nine Tomorrows* (Fawcett, 1969), *No Place on Earth* (Gold Medal, 1959), *Null* (Berkley, 1973), *One Hundred and One H Bombs, One Hundred and Two H Bombs* (Berkley, 1969, 1971), *Orbit #2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13* (1967, 1968, 1969, 1970, 1971, 1972, 1973), *Orphans in the Sky* (Berkley, 1970), *The Other Side of the Sky* (NAL, 1959), *Other Worlds, Other Seas* (Berkley, 1972), *The Outward Urge* (Ballantine, 1959), *The Overman Culture* (1972), *The Paradise Plot* (Bantam, 1980), *The Pawns of Null-A* (Berkley, 1974), *Pebbles in the Sky* (Fawcett, 1971), *The Phaeton Condition* (Berkley, 1972), *Phoenix* (Ballantine, 1967), *A Planet Called Earth, The Star Called Sun* (Bantam, 1964, 1965), *Planets for Sale* (Tempo 1970), *Planet Run* (Berkley, 1968), *Planet of Tears* (Bantam, 1979), *Players of Null-A* (Berkley, 1974), *Podkayne of Mars* (Avon, 1963), *Pollinators of Eden* (Weybright & Talley, 1969), *Possible Worlds of Science Fiction* (Berkley, 1968), *Power of Blackness* (Berkley, 1976), *The Power of X* (Berkley, 1969), *Prostho Plus* (Berkley, 1977), *Quicksand* (Ace, 1958), *Quincom of Time* (Dell, 1973), *R Is for Rocket* (Bantam, 1964), *Rainbow Abyss* (Ballantine 1991), *Rainbow Man* (Tor, 1993), *Red Science Fiction* (NAL, 1962), *Renegade Ship* (Berkley, 1966), *Reptile Monster of Naars* (Pocket Books, 1982), *The Rest of the Robots* (Pyramid, 1969), *The Resurrection of Roger Diment* (Ballantine, 1972), *The Revelationists* (Dell, 1962), *Rissa* (Berkley, 1976), *Rogue*

*Star* (Ballantine, 1969), *Satellite E-One* (Bantam, 1958), *Writers of the Future Volume XII* (Bridge, 1996), *Scourge of Screamers* (Bantam, 1968), *Sea Horse in the Sky* (Ace, 1969), *The Seedling Stars* (NAL, 1958), *The Shadow Stealers* (Pocket Books, 1984), *Shakespeare's Planet* (Berkley, 1976), *Shards of Space* (Bantam, 1970), *Ship of Gold* (St. Martin's Press, 1988), *The Shuttle People* (Bantam, 1982), *Slan* (Berkley, 1975), *Slaves of Heaven* (Berkley, 1974), *Solaris* (Berkley, 1971), *Soldier Ask Not* (Dell, 1967), *The Space Doctor* (Ballantine, 1969), *Space Gypsies* (Avon, 1967), *Space Legion* (Pyramid, 1969), Spectrum 2, 4, 5 (Berkley, 1964, 1966, 1968), *The Stars Like Dust* (Fawcett, 1972), *The Stars My Destination* (Berkley, 1969), *Star Dwellers* (Berkley, 1970), *Starseekers* (Berkley, 1971), *Starship* (NAL, 1959), *Starship Troopers* (Berkley, 1968), *Starswarm* (Grosset & Dunlop, 1971), *Stranger in a Strange Land* (Berkley, 1967), *Sturgeon Is Alive and Well* (Putnam, 1971), *Sun Diver* (Bantam, 1979), *Tales of Space and Time* (Pocket Books, 1958), *Time Lapse* (St. Martin's Press, 1987), *Time Machine/War of the Worlds* (Fawcett, 1968), *Time Probe* (Dell, 1967), *To Live Forever* (Tor, 1993), *Tomorrow the Stars* (Berkley, 1969), *Touch of Strange* (Berkley, 1969), *Trader to the Stars* (Berkley, 1966), *Trips in Time and Space* (Dell, 1973), *Universe Day* (Avon, 1970), *Upfold Witch* (Ballantine, 1966), *A Very Private Life* (Dell, 1969), *Waldo & Magic, Inc.* (Pyramid, 1969), *The Weapon Makers* (Grosset & Dunlop, 1969), *What Mad Universe* (Bantam, 1976), *Wheels of If* (Berkley, 1969), *Whisper from the Stars* (Dell, 1969), *The Wine of the Dreamers* (Fawcett, 1968), *Winter of the World* (Tor, 1995), *Worlds to Come* (Fawcett, 1968), *World War III* (Bantam, 1983), *The Year's Greatest Science Fiction and Fantasy* #12 (Dell, 1969), *Yesterday's Children* (Dell, 1972), *You'll Never Be the Same* (Berkley, 1969), *1984* (NAL, 1959), *2010: Odyssey Two* (Phantasia Press, 1982).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1978 (3); 1979 (1, 5, 9); 1980 (1, 4, 6); 1981 (3); 1982 (9); 1983 (9); 1984 (9)

CSF: 1977 (5)

OMNI: 1983 (3); 1991 (5)

TOM: 1993 (4, 8, 12); 1994 (6, 10, 12); 1995 (2, 6, 8); 1996 (8)

SAT: 1959 (5)

WT: 1993 (summer)

## Lewis, Brian Montcrieff

(June 3, 1929–December 4, 1978) British artist. Lewis, along with Gerard Quinn* was one of the two major cover artists working for the British science fiction magazines of the 1950s. He was educated at a technical school and first started reading science fiction during his seven years in the Royal Air Force. He subsequently became a technical artist with Decca Radar, where he stayed until 1960. Lewis first appeared in the SF magazines in *New Worlds* and *Science Fantasy* as an interior artist. By 1957 he had graduated to the covers, and a year later added the surviving British version of *Science Fiction Adventures* to the list. Soon, he became the most prolific magazine cover artist at that time, with more than eighty paintings to his credit.

Lewis was a highly skilled artist, who could work equally well in either a representational or surrealist manner, much like Richard Powers* in the United States — whose book covers, beginning 1953 and onward, probably inspired Lewis's attraction to the same group of influential Abstract Surrealists: Ernst, Tanguy, and Klee, This style was encouraged, for a time, by the editor, John Carnell, and, as Ashley notes, "it added a rare distinction to the magazines he illustrated, raising them high above the level of most other British science fiction publications." (Weinberg, p. 178). The artist himself stated in New Worlds in 1958 that "there is no limit to the color combinations and abstract symbolisms that can be used, and I feel that we are setting a new standard of cover illustration specifically suited to the science fiction field." Lewis's colors were saturated, simple and strong, his imagery often striking; as Aldiss described it in *Science Fiction Art,* 1975, "breezy and attractive … (some) with a light wit about them that is rare in magazine work" (p. 45).

In addition to his work for magazines, beginning in 1960 Lewis drew comic strips for Beaverbrook Newspapers, including a period where he worked on *Dan Dare*. He continued to provide covers for Carnell's magazines until outside illustrations were phased out in 1962. He then became involved with stop-motion animation and children's puppet films. In the late 1960s he returned to working on comic series for various publishers (Polystyle, Fleetway, Quality Communications), and he continued in that field until his death, drawing many covers for series such as *2000 AD, Starlord* and *House of Hammer*. His art was used on the cover of the British Science Fiction Association Yearbook, 1977 as well as on two issues of their journal, *Vector*, February and August issues 1976. He died of a heart attack when he was only fifty.

**Sources**: Croasdale, Jim. Brian Lewis, British illustrator online www.britishcomicart.netfirms.com; Gustafson, Jon and Peter Nicholls. *The Encyclopedia of Science Fiction* (Granada Books 1981); Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. NY: Bounty Books, 1975; Harrison, Harry. *Mechanismo*. Pierrot Publishing, London 1978.

**Published Work**

NW: 1954 (8, 11, 12); 1955 (4, 12); 1956 (5, 12); 1957 1, 2, 3, 4, 5, 7, 10, 11, 12); 1958 (3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 (1, 3, 4, 5, 6, 7, 8/9, 10, 11, 12); 1960 (1, 2, 3, 7, 9, 11, 12); 1961 (2, 3, 5, 6, 7, 10, 12); 1962 (2, 4, 6)

NW(US): 1960 (4, 5, 6, 7)

ScF: 1954 (11); 1955 (12); 1957 (12); 1958 (2, 4, 6, 8, 10, 12); 1959 (2, 4, 6, 8, 11, 12); 1960 (4, 6, 8, 10); 1961 (2, 4, 6, 8)

SFA(BR): 1958 (7); 1959 (3, 5, 7, 11, 12); 1960 (2, 5, 7, 9); 1961 (1, 3, 5, 7, 9, 11); 1962 (1, 3, 5, 7)

## Leydenfrost, Alexander

(March 18, 1888–June 16, 1961) American artist. Born Baron Sandor Leidenfrost in Debrecin Hungary, of Austro-Hungarian nobility, Leydenfrost was one of the most famous commercial artists of the 1920s and 1930s. He studied at the Royal Academy of Fine Arts in Budapest, and by age twenty-four he was serving as a professor of perspective and applied art at the academy. According to family records and anecdotal information supplied by his granddaughter, Tina Saint-Paul (on line, 2005), the artist immigrated to the United States in 1923 with three close friends, Peter Lorre, Bela Lugosi, and Paul Lucas — who called themselves the 4 "Ls." Leydenfrost's family title of "Baron" is dated to the 16th Century, and the alteration of the spelling of his name from "Lei" to "Ley" was made in an unsuccessful attempt to correct its mispronunciation (properly pronounced Lye-den-frost). Despite the alteration's failure to rectify the problem, the new spelling remained as the artist's professional career under that name had already been established. It was also at this time that he changed his name from Sandor to Alexander, which is the American equivalent. As she tells it, Leydenfrost's exodus from Hungary, triggered by "Middle European financial and ethical collapse," was further complicated by circumstance. "Like any young male of noble European birth, Leydenfrost was trained in the art of fencing. In Europe at the time it was commonplace to defend a woman's honor in a duel. Just before the time of his immigration Leydenfrost suffered from numerous wounds received from such practice. Upon arriving in New York, these wounds forced him to remain in bed. Still able to draw and paint while bed-ridden, his three friends took his portfolio around town to secure work. The four of them were able to live comfortably until (Leydenfrost's) wounds healed (and then) Lorre, Lucas, and Legosi left for California to become well-known actors."

Leydenfrost at first worked with the artist (and fellow Hungarian) William Andrew Willy Pogany on designing stage sets and mural projects. In 1929 he joined the staff of Norman Bel Geddes, the stage and industrial designer. Among the many projects he worked on was the General Motors pavilion exhibit at the New York Worlds Fair in 1939. However, with the outbreak of World War II in Europe, construction work in the United States slowed down. Leydenfrost could not find a great deal of architectural or interior design work, so magazine art provided an alternative source of income. He became a professional illustrator and did science fiction illustrations for the pulps for several years.

Malcolm Reiss, editor of *Planet Stories*, signed Leydenfrost for a series of covers and interiors for his magazine. But Reiss knew that he would not be able to keep Leydenfrost for long. He was right, and soon Leydenfrost was doing work for *Life*— and for those Americans who grew up during the 1930s through 1950s, Leydenfrost became the illustrator that recorded the historical events of that generation. Although he did only a few illustrations for *Planet Stories*, they were among the best to appear in that magazine. When the artist returned to the slicks his two sons began working for *Planet Stories*. Bob Leydenfrost did illustrations for two issues of the pulp: May 1943, and fall 1943. His brother Harry did art for the May 1943, summer 1946, and winter 1946 issues. Weinberg notes, "(A)lthough both used a style similar to that of their father, neither was as accomplished an artist, and they were not popular with the fans." (p. 179).

Leydenfrost's work for the science fiction pulps represented only a small part of his output. He worked for numerous magazines throughout the Second World War, including *Skyways, Liberty, Look* and *Popular Science*. A series of oil paintings he did for *Esquire*, depicting American warplanes in combat, furthered his reputation, as did numerous illustrations of rockets and missiles for major magazine publications, such as *Collier's* (for an article on space and the future written by German rocketry scientist Werner Von Braun), in the 1940s and 1950s.

Leydenfrost was primarily a black-and-white illustrator for the science fiction magazines. "He did two interesting covers," Weinberg observes, "but neither was as good as his interiors." He worked well with shadows and produced strong illustrations employing unusual contrasts to create unusual effects. He was capable of drawing effective aliens, and many of his creatures were memorably grotesque. Although not as prolific as many of the artists working in the field in the 1940s, Leydenfrost was near the top in terms of quality and style. He exhibited work as a member of the Society of Independent Artists in 1941–1941. After his death, in New Rochelle, New York, the Society of Illustrators (NY) held a retrospective of his work. His work was part of a traveling exhibit sponsored by the Smithsonian Institution "Yesterday's Tomorrows: Past Visions of the

Future" as well as the illustrated book which accompanied the show, authored by the organizer of the exhibit, *Out of Time: Designs for the Twentieth Century Future*, by Norman Brosterman. His work for Norman Bel Geddes also was featured in a Toledo Museum of Art industrial design exhibit, Toledo, Ohio, in 2002.

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Brosterman, Norman. *Out of Time: Designs for the Twentieth Century Future* (Harry N. Abrams, 2000).

**Sources**: Artist granddaughter, Tina Saint Paul biographical information March 2004 at www.askart.com: Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007; Weinberg, 1988

**Published Work**

ASH: 1942 (10)
FFM: 1948 (8); 1949 (2, 6, 12)
FN: 1950 (3)
PS: 1942 (spring, summer, fall, winter)
SSS: 1942 (8); 1949 (7, 9); 1950 (3, 5)

## Lindahn, Val Lakey

(b. September 6, 1951) An American artist, Lakey was born in West Virginia and graduated from Miami-Dade Community College in 1974. She worked for Screen Gems and Columbia Music Publishers, and as a freelance artist in Miami, Florida. By 1975 she had assembled a portfolio of slides, and used these to get work from Warren Publishing (*Creepy* and *Eerie* magazines) and *Cavalier*. She also sent a group of slides to George Scithers, editor of *Isaac Asimov's Magazine*, and in 1978 he commissioned her first science fiction artwork. She was a major contributor to *Asimov's Magazine* from 1979 to 1981, and when Scithers moved to *Amazing*, she went with him. At one point, she started Artifact Studio with two other illustrators living and working in Otto, North Carolina. Much of her published work is signed "Val Lakey/Artifact."

In 1983 Lakey married artist Ron Lindahn, a photographer and filmmaker for a Fortune 500 company, and they began working together to produce book and magazine covers for the science fiction and fantasy market. They have collaborated on movie posters and video packaging, posters promoting the North Georgia Mountains and regional tourism, T-shirt designs, images for TSR, Inc.'s Dungeons & Dragons(™) series, limited edition prints, and for a time they produced a monthly feature for *Heavy Metal* Magazine. In the early 1990s Lakey also began collaborating with her son, Sean in commercial work for magazines.

Lakey is known for her drawing skill and mastery of black and white media. She brings a highly detailed, photo-realistic style to her work, whether in color or monochrome. She works in pencil, acrylics or watercolor for color works and uses gouache (opaque watercolor) for her black and whites. Lakey has twice been a finalist for the Hugo Award for Best Professional Artist, 1984 and 1985, one of few artists at the time to be nominated primarily for her black-and-white interior illustrations. She won a Chesley Award in 1991 an interior illustration appearing in *Analog* magazine, June 1990. She and her husband also have won many SF art show awards, including the Frank R. Paul Award. She works very closely with her husband on many assignments, and together they often build models of clay and other material for use in visualizing her paintings. Lakey will also use friends for models and will make costumes and even use makeup to get the proper feel for the illustration.

In 1991 the Lindahns began work on their own illustrated book projects and have published three children's fantasy books, *The Secret Lives of Cats* (1996), *How to Choose Your Dragon* (1996), and *Old Misses Milliwhistle's Book of Beneficial Beasties* (1997). They have been L. Ron Hubbard Illustrators of the Future Contest judges since 1988, and Ron Lindahn has acted as Coordinating Judge of the contest. Their work has been featured in many exhibitions and gallery shows around the country. *Southern Living Magazine* featured them and their work in the June 2000 issue. The Lindahns live deep in the woods of the North Georgia Mountains, where they maintain "Valhalla Studio," and a diverse, creative lifestyle. Ron Lindahn works as a professional photographer, graphic designer, and is part of the ministry team at Estatoah Wayfarers Chapel Unity Center. He writes and lectures on inspirational and self help topics. Since the mid 1990s he has designed and created custom wood furniture. Val Lindahn is creating a series of wildlife paintings, with her first pieces inspired by local black bears. She specializes in privately commissioned fantasy portraiture.

**Collections and Anthologies (various contributing artists)**

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Sources**: correspondence from the artist August 2005; www.Angelfire.com (artist website); www.writersofthefuture.com (accessed 10/05); DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art.* The Wonderland Press/Penguin Studio, New York. 1997.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Asimov Chronicles* (Dark Harvest, 1989), *Asimov, Tomorrow's Voices* (Dial, 1984), *Crow* (Dell, 1998), *Dragons of Light, Dragons of Darkness* (Ace, 1980, 1981), *Far*

*Frontiers 1, 2* (Baen, 1984, 1985), *Fire from the Wine Dark Sea* (Donning, 1983), *Fires in the East* (Dell, 1984), *In a Lonely Place* (Scream Press, 1994), *MerCycle* (Tafford, 1991), *Morning Star* (Bantam Books, 1983), *Night Visions 5* (Dark Harvest, 1988), *Portraits of His Children* (Dark Harvest, 1987), *Prayers to Broken Stones* (Dark Harvest, 1990), *Ubik* (Corrorrobee Press, 1984), *The Unreasoning Mask* (Berkley, 1983), *Vampire Junction* (Donning, 1984), *Vanitas: Escape from Vampire Junction* (Transylvania Press, 1995), *The World and Thorinn* (Berkley, 1980), *Why Not You and I* (Dark Harvest, 1987), *Writers of the Future 4* (Bridge, 1988).

MAGAZINES ILLUSTRATED INCLUDE:

ABO: 1986 (12); 1987 (2/3, 5/6)

AMZ: 1982 (6, 11); 1983 (9, 11); 1984 (5, 7); 1985 (1, 3, 9), 1986 (5, 6, 9); 1987 (3); 1991 (10); 1993 (4)

ASF: 1980 (6, 9); 1981 (1, 9, 10, 11, 12); 1982 (1, 2, 3, 4, 5, 10, 11); 1983 (2, 8, 9, 11); 1984 (2, 4, 6, 7); 1985 (1, 3); 1986 (5, 6, 9); 1988 (1, 3, 5, 9. 12); 1989 (9, 11); 1990 (4. 5, 6, 11, 12); 1991 (2, 5, 6, 7, 8, 9, 10)

HM: 1982 (5); 1984 (5); 1985 (1. 7)

IASFM: 1978 (11); 1979 (3, 10, 11); 1980 (1, 7); 1981 (8, 9); 1982 (1, 4, 5, 8, 9, 12); 1983 (6, 8, 12); 1984 (3, 4, 6, 11); 1985 (3, 10, 12); 1987 (6, 11); 1989 (11); 1990 (3, 5); 1991 (11)

IASFA: 1979 (spring, summer)

TOM: 1994 (2)

**Misc.:** *Conan the Wyrmslayer*, Gurps #5 (w/ Ron Lindahn, 1989), *Drum. Crime and Passion, Island Claws, Massacre in Dinosaur Valley* video movie packaging (Vestron, 1985, 1986), *Greyhawk* (1988), *Slave Lords* (1986), *Trolls* (1987) D&D(™) game module (TSR, Inc.), Piers Anthony *Xanth Calendar* (1989, 1991), Poster for the 1987 World Magic convention.

## Lippincott, Gary A.

(b. September 2, 1953) American artist. Lippincott was born in Woodbury, New Jersey, and grew up in that state. He received a BFA degree from the Maryland Institute College of Art in 1975, and became a freelance illustrator in the late 1970s with his first magazine illustration, for *Analog Computing*. Although he had painted primarily in oils during his years in art school, Lippincott taught himself the more difficult medium of watercolors out of admiration for the work of Alan Lee*, and to distinguish himself from the "slick" techniques that were then typical of fantasy illustration. Lippincott developed a feel of old-world craftsmanship in his art that separated him from most of his peers, and which lent itself to the whimsical fairy-tale-like themes he loved to paint.

Lippincott has illustrated many fantasy and historical books for children and young adults, as well as textbooks and jigsaw puzzles, and is self-published for a line of limited edition prints. His covers for children's books by Bruce Coville, such as *Jeremy Thatcher, Dragon Hatcher* (Harcourt Brace Jovanovich, 1991) are characteristic of his light touch. He takes private commissions for one-of-a-kind whimsical or fantastic paintings using photos of people, homes, pets, as elements. Lippincott has won numerous art awards at SF conventions, and was a Hugo Award nominee (1996) for his January 1995 *F&SF* magazine cover. He won two Chesley Awards in 2004, one of them for his first published bronze sculpture "Jack." His work is held in private collections, and has been exhibited at several regional art centers and galleries. Lippincott's work has appeared in the annual *Spectrum* anthologies (edited by Cathy and Arnie Fenner, Underwood Books) and was selected for the "Best of Spectrum" exhibit, NY Society of Illustrators, 2005. The artist is a member of the Western Massachusetts Illustrators Guild, and from the late 1980s to early 1990s he taught fantasy art and drawing at the Worcester Art Museum. Lippincott is divorced, and has two children: a son Ian and daughter Aja. He lives in Royalston, Massachusetts.

**Sources**: www.garylippincott.com

### Published Work

BOOKS WRITTEN AND ILLUSTRATED: *The Fantasy Illustrator's Technique*. U.K.: Quarto Books, U.S. Barron's, 2006.

BOOKS ILLUSTRATED INCLUDE: *Blood Thirst: 100 Years of Vampire Fiction* (Oxford University Press, 1997), *Chronicles of the Witch World* (SFBC, 1998), *The Empty Crown* (GuildAmerica, 1997), *The Enchanted Forest Chronicles* (SFBC, 1996), *Little, Big* (SFBC, 1997), *The Newford Stories* (SFBC, 1999), *A Tolkien Miscellany* (SFBC,), *The Vampire's Beautiful Daughter* (Simon & Schuster/Atheneum, 1997, SFBC, 1998).

MAGAZINES ILLUSTRATED INCLUDE:

F&SF: 1993 (6); 1995 (1); 1996 (1); 1997 (5); 1999 (1); 1001 (7); 2003 (4)

ROF: 1994 (10)

## Little, Mike

(b. 1952) British artist. Born in Northumberland, England, Little studied at Teesside College of art from 1970 to 1973. His main interests were science fiction and rock music. Little was an early contributor to the fanzine *Science Fiction Monthly* and many science fiction paperback covers followed. In the late 1970s he produced a few covers in the *Dr. Who* series, first published by W. H. Allen. He also designed numerous record album covers as well as children's books. He was featured in the 1976 anthology *Visions of the Future*, put together essentially to promote the

young artists then rising in the field of SF illustration. Unlike others included in the book, Little does not seem to have remained active in the illustration field after his brief flurry of activity in the 1970s.

**Sources**: Sacks, Janet. *Visions of the Future* (Chartwell, 1976); Weinberg, 1988

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Bill, The Galactic Hero* (Penguin, 1977), *Dr. Who and: The Brain of Morbius; The Deadly Assassin; The Masque of Mandragora; The Planet of Evil* (W.H. Allen, 1977, 1979), The Gate of Time (Quartet, 1974), *Is Anyone Out There* (Star, 1975), *New Worlds 9, 10* (Corgi, 1975, 1976), *Strange Powers* (London Book Club Assoc, 1984), *Timestop* (Quartet, 1973).

## Lockwood, Todd Wills

(b. July 9, 1957) American artist. Born and raised in Boulder, Colorado, Lockwood says drawing was his "main recreation" throughout childhood. He was attracted to science fiction and fantasy at an early age, and in his teens discovered Tolkien's *Lord of the Rings* and the Dungeons & Dragons(™) fantasy role-playing game, which he continued to play as an adult. Lockwood attended the Colorado Institute of Art in Denver, 1979 to 1981. After graduating he worked as a designer for an agency in Denver, winning awards for his work, including a silver medal in the Art Directors Club of New York annual show. Lockwood then shifted to advertising for the next fifteen years, producing art for clients like *Coors*, and surreal fantasy ads for trade magazines like *Satellite Orbit* before "escaping" to the fantasy illustration field. His first artistic influence, as for many in the genre, was Frank Frazetta*. Later came Michael Whelan*, Boris, Jeff Jones* and Jeff Easley*.

Lockwood credits Terry Czezcko, art director for *Asimov's*, for giving him his first magazine cover assignments in the genre, beginning 1993, and for suggesting that he display his work at one of the SF conventions, preferably a World Science Fiction Convention. He took his *Asimov's* covers and some personal work to the next Worldcon in Winnipeg (1994) where he met Michael Whelan, and got assignments for interior art from Carl Gnam, publisher of *Realms of Fantasy* and *Science Fiction Age* magazines. With those two magazines and his *Asimov's* and *Analog* covers, he established his portfolio of published work in the field. Of this period he says, "I learned more from going to three year's worth of conventions and hanging out with other artists than from my schooling and the entire previous twelve or so years of my career."

Lockwood's first jobs in the gaming industry were card art for *Chaosium* and Phil Foglio's naughty collector card game deck *XXXenophile*(™). 1996. An introduction to the art director at TSR, Inc, the publishers of Dungeons & Dragons(™) lead to assignments for *Spellfire*, then book covers. When two of their permanent art staff unexpectedly resigned, Lockwood was hired. He moved his family to Illinois, across the border from Lake Geneva, Wisconsin, and became the newest member of TSR's art staff in September, 1996. He worked on several TSR(™) game worlds, including *Forgotten Realms*, and *Ravenloft*. In 1998, the year after Wizards of the Coast, Inc. acquired TSR, he followed the company to Washington State and continued to work for the D&D(™) lines and *Magic: The Gathering(™)* role-playing card game. In 1999 he contributed to the redesign of the popular Dungeons & Dragons(™) game, for the Third Edition release. After Hasbro, Inc. bought Wizards of the Coast(™) in 2002, the entire illustration staff in time was "outsourced" and Lockwood returned to freelancing. His paintings for the covers of R.A. Salvatore's *Drizzt* novels, beginning 2000 and continuing, are among his best.

For his color work, Lockwood works in handbrushed and airbrushed acrylics or oils, and uses pen and ink and pencil for black-and-white work. He has also begun working in Painter 6.0, a computer program that he says emulates natural media very well. Lockwood has appeared in several *Spectrum* Annuals (Underwood Press) and the *Communication Arts Illustration Annual*. He has received 12 Chesley Awards, including one for Artistic Achievement, and two World Fantasy Art Show awards, plus numerous other industry awards. He and his wife Rita and three children (Aubrey, Tyler, and Caitlin) reside in Washington state.

**Sources**: www.toddlockwood.com; Haber, Karen. "Todd Lockwood's Mythic Roots" *Realms of Fantasy*, June 2002; Haber, Karen and Todd Lockwood. *Transitions*. U.K.: Paper Tiger, 2002. "Interview with Todd Lockwood" *The Silven Trumpeter* RPG Magazine, November 2004 [online, accessed Feb 2006]; www.wizards.com

**Collections/Anthologies (various contributing artists)**

Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). Weis, Margaret. *Masters of Dragonlance Art*. Wizards of the Coast, 2002; Wade, Daniel and Mark Snoswell. *EXPOSÉ 3* (Ballistic, 2005).

BOOKS ILLUSTRATED INCLUDE: (all TSR, Inc/Wizards of the Coast unless noted) *City of Fire (2002), Crystal Rain* (Tor, 2005), *Crystal Shard* (2004), *Daughter of the Drow* (2001), *Death Ray* (w/Sam Wood, 2003), *Dragon's Ascension* (Tor, 2003), *Dragon's Doom* (Tor, 2002), *Dreamthief's Daughter* (American Fantasy, 2001), *Enemy Glory* (Tor, 2000),

*Exile* (2003), *Fistandantalus* (1997), *Glass Dragons* (Tor, 2004), *Halfling's Gem* (2005), *Hecate's Glory* (Tor, 2003), *Highwayman* (2003), *Homeland* (2003), *Kingless Land* (Tor, 2001), *Last Thane* (1998), *Living Dead* (2002), *Lone Drow* (2002), *Mask of Venus* (SFBC, 1999), *Memories of Ice* (Tor, 2005), *Not Quite Scaramouche* (Tor, 1999), *Not Really the Prisoner of Zenda* (Tor, 2002), *Oath of Nerull* (2002), *Outstretched Shadow* (Tor, 2003), *Savage Caves* (2002), *Secret Books of Venus I & II* (SFBC, 1999), *Sea of Swords* (2001), *Servant of the Shard* (2000), *Silent Blade* (1998), *Simbul's Gift* (1997), *Sime-gen: The Unity Trilogy* (Meisha Merlin, 2003), *Sojourn* (2003), *Spine of the World* (1999), *Streams of Silver* (2004), *Sundered Arms* (w/ Sam Wood, 2003), *Sword of Angels* (DAW, 2005), *Tangled Webs* (2002), *Temptation of Elminster* (SFBC, 2003), *Thousand Orcs* (2001), *To Light a Candle* (Tor, 2004), *Treachery's Wake* (w/ Sam Wood, 2003), *Two Swords* (2003), *Vacant Throne* (Tor, SFBC, 2001), *Vinus Solamnus* (1997), *Voyage of the Shadow Moon* (Tor, 2004), *What Ho, Magic!* (Meisha Merlin, 1998), *Wayward Knights* (1997), *Witch King* (2005), *Windwalker* (2002).

GAME-RELATED ILLUSTRATIONS INCLUDE: (All TSR, Inc./Wizards of the Coast unless noted) *Alternity* interior (1997), *Apocalypse, Apocalypse Stone* cover (1999, 2000), *Bloodlines: The Hidden* cover (White Wolf, 2005), *Bluffside: City on the Edge* interior (Thunderhead Games, 2002), *Book of Challenges* cover (2002), *Carnival* cover (2001), *Castle Spulzeer* cover (1997), *Champions of the Mists* cover (1998), *Chaos Spawn* cover (1999), *Children of the Night: Ghosts, The Created* cover (1997, 1999), *City of the Spider Queen* cover (2002), *Cormanthyr: Empire of the Elves* cover (1998), *Cry Havoc* cover, d20 System (Malhavoc Press, 2004), *Deadlands: The Weird West— Doomtown or Bust!* Interior (Pinnacle Entertainment, 1999), *Dinner* accessory (1997), *Draconomicon* cover (2003), *Dragonlance: Fifth Age* interior (1996), *Drowning* interior (1997), *Dungeons & Dragons Adventure Game, Dungeons & Dragons Dungeon Master's Guide, Dungeons & Dragons Monster Manual, Dungeons & Dragons Player's Handbook* (2000), *Dungeons & Dragons Dungeon Master's Guide* v.3.5, *Dungeons & Dragons Monster Manual* v.3.5, *Dungeons & Dragons Player's Handbook* v.3.5 (2003), *Dungeons & Dragons Monster Manual II* (2002), *Dungeons & Dragons for Dummies* interior (Wiley, 2005), *Elemantra* cover (Green Ronin, 2002), *Elven Chai* interior (2003), *Epic Level Handbook* cover (2002), *Faiths and Pantheons* cover (2002), *Fang & Fury: A Guidebook to Vampires* cover — d20 System (Green Ronin, 2003), *Fiend Folio* interior (2003), *Forge of Fury* cover (2000), *Forgotten Realms Campaign Setting* interior (2001), *Gorgoroth* cover (1996), *Hellgate Keep* cover (1998), *Illithid* cover (Paradigm Concepts, 2002), *Jakandor: Island of War, Land of Legend* interior (1997, 1998), *Lands of Intrigue* cover (1997), *Lord of the Iron Fortress* cover (2001), *Mindshadows* cover (Green Ronin, 2002), *Monster Compendium: Monsters of Faerûn* interior (2001), *Monsters of the Mind* cover — d20 System (Green Ronin, 2003), *Morueme* interior (2001), *Night of the Shark* interior (1997), *Plot and Poison* cover (Green Ronin, 2002), *Ptolus, A Player's Guide to Ptolus* (Malhavoc Press, 2006), *Prayers from the Faithful* cover (1997), *Psychic's Handbook* cover — d20 System (Green Ronin, 2003), *Randy the Elf God* cover (1998), *Rynnarvyx* interior (2001), *Sandstorm* interior (2005), *Selune* interior (2001), *Sea Devils* interior (1997), *Shadow Rift* cover (1997), *Slaves of the Moon: The Essential Guide To Lycanthropes* cover — d20 System (Paradigm Concepts, 2004), *Song and Silence* cover (2001), *Spell-Rune Golem* cover (1998), *Spider Queen* cover (2001), *Storm Priest* interior (1997), *Sune* interior (2001), *Sunless Citadel* cover (2000), *TSR Jam* cover (1999), *Villains* cover (1997), *Tome and Blood* cover (2001), *Tome of Magic: Pact, Shadow, and Truename Magic* cover (2006), *Unveiled Masters: The Essential Guide to Mind Flayers* cover — d20 System (Paradigm Concepts, 2002), *Vampyre* cover (Green Ronin, 2003), *Vecna Reborn* cover (1998), *Weretiger* cover (Paradigm Concepts, 2002), *Wyrmskull Throne* cover (1999).

**Misc.:** *Conceptual art for Microsoft Games* (2002, 2003), *Demonstone* game magazine advertisement, *Play Magazine* cover promoting *Demonstone* (Sony, 2004), *Duelist Magazine* cover, May issue (Wizards of the Coast(™), 1999), *Doomtown* card art (Wizards of the Coast, 1997), *Dragonstrike*: Dragonlance Calendar cover (TSR(™), 1998), *Fire & Ice* Chainmail Miniatures game (Wizards of the Coast, Inc. 2002), *Magic: The Gathering* card art: Mirrodin, 9th Edition, others (1998, 1999, 2000, 2002), *Spellfire* (TSR(™), 1995), *Xenophile* card art (1995), *Time Warp* card art (TSR(™) 1995).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1994 (6); 1996 (6)

DRA: 1997 (annual #2); 1999 (10, 12); 2000 (Annual #5, 2, 7, 8, 10); 2001 (3, 6); 2002 (2, 3, 5, 12)

IASFM: 1993 (10); 1994 (2); 1995 (6, 10); 1996 (2)

ROF: 1995 (6); 1996 (8); 1999 (2); 2002 (6); 2003 (6)

SFAge: 1995 (7), 1996 (1), 1997 (11)

## LoGrippo, Robert

(b. September 19, 1947) American artist. Born in Manhattan, New York, LoGrippo always wanted to be an artist, so he directed his education toward the

art field from the start. He graduated from the High School of Music and Art in New York City, 1965 and then attended the School of Visual Arts, New York, graduating in 1969. One of his teachers there introduced him to the work of Hieronymus Bosch, which inspired him to enter the SF field. Along with the work of Bosch, Bruegel's work also served as a major influence.

LoGrippo's first published piece was an ABC record, "Rare Bird," illustrated in early 1970. Most of his science fiction artwork was done for the Adult Fantasy Series published by Ballantine Books in the early 1970s. Ian and Betty Ballantine's preference for unusual and highly distinctive art to promote books (see Richard Powers* as example) was a major departure for book covers in the genre, and the look of this series in particular was made visually arresting by the wonderful, abstract wrap-around covers they commissioned from artists such as Gervasio Gallardo*, Bob Pepper*, and LoGrippo. LoGrippo's colorful, intricate mosaic style, showing the influence of Bosch, was among the most unusual art ever to appear as book covers in the fantasy genre.

LoGrippo's art not only made SF publications memorable, it was also clearly attractive to much wider audiences. The artist produced textbook covers and art for children's books, such as The Franklin Library's editions of *The Deerslayer* (1982), and works of Hans Christian Anderson (1978). LoGrippo has worked for most major publishers in the literary field (Random House, McMillan, and many others) and several mainstream magazines, among them *Redbook, Playboy, Seventeen, Forbes, Cosmopolitan, Fortune, Reader's Digest*. He is also known for several highly detailed jigsaw puzzles depicting fantastic, folksy, American scenes, and for much advertising art. LoGrippo works in acrylics, and lets the job itself determine what the work will look like in the end. He has created product packaging for major brands, among them Nabisco potato chips, Celestial Seasonings Tea boxes, Avon Cosmetics, and American Artist greeting cards, plus several record album cover illustrations (RCA, Caedmon, Electra, ABC). Among his best-known work is his poster for the ABC Summer Olympics (1984). In 1982, The Franklin Mint published a limited edition of signed and numbered lithographic reproductions of his 1978–1980 series of paintings, *The Four Seasons*.

LoGrippo has won the Society of Publication Designers Award of Merit (1979, 1981), The Society of Illustrators Gold Medal Award (1972, 1973), The Print Annual Certificate of Merit (1992) and fifteen Citations of Merit from the Society of Illustrators (1971–1986, 2002). His fine art painting was represented by Jaro Art Galleries in NYC from 1983 until 1998, and is in several corporate and institutional collections, including the Exxon Corporation Private Collection, the Louisiana-Pacific Private Collection, and U.S. Embassies in Czechoslovakia and Romania. In 1982 he began his teaching career at the Parsons School of Design, NY, which continued until 1994. He has taught also at The Pratt Institute (1985–1989), and Furman University, SC (1997). In 1997–1998 he taught at the Spartanburg Art Museum, South Carolina, then became the Director of the Museum's Art School in 1998. He continues to depict whimsical folk-life scenes of people and animals in everyday town and city settings in his posters and prints.

**Sources**: correspondence from the artist July 2005; www.theartistindex.com/LoGrippo;

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Boats of the Glen Carrig* (Ballantine, 1971), *The Fire Eater* (Ace, 1970), *For Texas and Zed* (Popular Library, 1976), *The Night Land Vol. 1, Vol. 2* (Ballantine, 1972), *Science Fiction Monsters* (Ballantine, 1971), *The Three Imposters* (Ballantine, 1972)

## Lundgren, Carl M.

(b. July 12, 1947) American artist. Born in Detroit, Michigan, the only child of aging parents who indulged his interests in the arts, which led to early and diverse involvement in a variety of media: film, writing, music and art. At 18, he was co-chairman of the first multi-media convention ever held, The Detroit Triple Fan Fair, (comics, movies, and science fiction) which published his art on its program book cover (Lundgren's first published piece, 1965), and he decided he wanted to be an illustrator like his idol, Frank Frazetta*. After graduating from high school he was accepted at the University of Southern California but was referred to the Hollywood Art Center when he admitted that he wanted to be an illustrator. Lundgren spent one semester at that school before returning to Detroit where he enrolled in the Famous Artist Correspondence School. He gave up after the 8th lesson and considers himself self-taught. His career began in the 1960s as a contributor to the psychedelic generation, founding *Tales from the Ozone* comics and creating many comics and posters for alternative press publishers, "underground comix" and rock bands such bands as *The Who, Pink Floyd*, and *Jefferson Airplane* and more, using graphics and lettering that he created. Some of his early works are featured in the Abbeville Press book, *The Art of the Rock Poster*. Lundgren still desired to be a professional illustrator however, and so, encouraged by his wife Michelle, moved to New York in the late 1960's.

Success was not immediate, but in time Lundgren sold several covers to Pinnacle Books and other assignments followed. He sold his first SF cover for *To Die in Italbar* to DAW Books in 1974. Once es-

tablished, he found his work was in demand and soon got work from other publishers: Dell, Ballantine, Avon, Warner and many more. He was nominated for the Hugo Award ten times, every year from 1980–1989, and once for his self-published art book, *Carl Lundgren: Great Artist*, 1994; he won a Chesley Award for best paperback cover illustration, 1985. His work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980). Lundgren has produced over 300 book covers as well as illustrations for magazines and other areas of publishing. His work was also known in Europe, with clients including Bastei Lubbe and Playboy in Germany and J'ai Lu in France. Lundgren works in oils but with no single technique, enabling his art to be marketed as greeting cards, puzzles, posters, jewelry and sculptures.

In 1987 he left the publishing industry to pursue his fine art career. He showed and sold art through galleries and to private collectors, and became active in exhibiting and selling prints of his better known cover illustrations at street art fairs and renaissance festivals, eventually selling 4000 prints a year. For about fifteen years Lundgren and his wife maintained a heavy exhibition schedule traveling to fairs, during which time they lived in a small town in rural Florida and owned a small art and crafts gallery operated by his wife. The couple decided to return to Detroit Michigan in the late 1990s where Lundgren established a studio. In 2001, Lundgren became fascinated by computers and by 2005 had given up his large studio space at The Russell Industrial Center in Detroit, realizing that once he no longer worked on an easel, he needed far less space to work. Lundgren continues to show his art in galleries, most recently the Light Street Gallery in Baltimore, MD. Lundgren has been married for over forty years to Michelle (each married twice, to each other) and is the father of a daughter, Cara, a designer and singer.

**Sources**: Correspondence from the artist June 2005, www.carllundgren.com; *Carl Lundgren: Great Artist* (Gator Press, 1993).

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). *The Art of Dragon Magazine* (TSR, Inc., 1988), *Great Masters of Fantasy Art* (Taco, 1986), *Masterpieces of Fantasy Art* (Taschen, 1991).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *A Baroque Fable* (Berkley, 1986), *Amaranth* (Avon, 1984), *An Enemy of the State* (Berkley, 1984), *Bestiary* (Ace, 1985), *The Black Beast* (Pocket/Timescape, 1982), *Blessing Trilogy: #1 Blessing Papers, #3 Sigma Curve* (Pocket Books, 1980, 1981), *Book of the Dun Cow* (Pocket, 1979), *Chains of Gold* (Arbor House, 1986), *Children of the Dragon* (Random House, 1985), *Chromosomal Code* (Avon, 1984), *Confessions of a Crap Artist* (Pocket, 1982), *Crispan Magicker* (Avon, 1979), *Day of the Dissonance* (Warner, 1984), *DRAGONS—An Introduction to the Modern Infestation* (Warner, 1981), *Earthwind* (Pocket/Timescape, 1978), *Empire of Time* (Del Rey/Ballantine, 1978), *Ends* (Baen, 1988), *Farnham's Freehold* (Berkley BCE, c.1982), *Folk of the Fringe* (Phantasia Press, 1989), *Forgotten Beasts of Eld* (Berkley, 1986), *Gaming Magi: #3 The Unicorn Gambit* (Signet, 1986), *Glory Road* (Berkley, 1986), *Grimbold's Other World* (Ace, 1986), *Hanging Stones* (Berkley, 1984), *Hour of the Gate* (Warner, 1984), *Hunters of the Red Moon* (Daw, 1973), *Last Defender of Camelot* (Pocket, 1980), *Lifeboat Earth* (Berkley, 1978), *Masters of Space* ( Jove, 1979), *Moment of the Magician* (Warner, 1985), *Moon Is a Harsh Mistress* (Berkley, 1985), *Nearest Fire* (Pocket/Timescape, 1982), *Nightworld* (Del Rey/Ballantine, 1979), *Old Gods Waken* (Berkley, 1984), *Orphans of the Sky* (Berkley, 1980), *Past Through Tomorrow* (Berkley, 1983), *Paths of the Perambulator* (Warner, 1986), *Podkayne of Mars* (Ace, 1987), *Prince of Morning Bells* (Pocket/Timescape, 1981), *Rack 3: Backflash* (Zebra, 1975), *Red Magician* (Pocket/Timescape, 1982), *Richard Blade series: # 26 City of the Living Dead, #27 Master of the Hashomi* (Pinnacle, 1978), *Rogue Moon* (Avon, 1978), *Sable Moon* (Pocket, 1981), *Seventh Swan: Magic Quest # 3* (Tempo, 1984), *Silver Sun* (Pocket, 1980), *Spellsinger* (Warner, 1983), *Star Fall* (Berkley, 1980), *Starfollowers of Coramonde* (Del Rey, 1982), *Starship Troopers* (Berkley, 1984), *Stranger in a Strange Land* (Berkley, 1979), *Sword of the Horseclans* (Pinnacle, 1976), *Swordswoman* (Tor, 1982), *Time Enough for Love* (Berkley, 1979), *To Die in Italbar* (DAW, 1974), *Tongues of the Moon* ( Jove/HBJ, 1978), *Under the Yoke* (Baen Books, 1989), *Unicorn Dancer* (Signet, 1986), *Unpleasant Profession of Jonathan Hoag* (Berkley, 1977), *Warhaven* (Franklin Watts, 1987), *Wars of Vis* (Doubleday BCE, 1983), *Weeping May Tarry* (Pinnacle Books, 1978), *Where the Ni-Lach* (Ballantine/Del Rey, 1983), *White Hart* (Pocket, 1979), *Wings of Flame* (Tor, 1985), *Wizard of Zao* (DAW, 1978), *Year's Finest Fantasy I, 2* (Berkley, 1978, 1979).

MAGAZINES ILLUSTRATED INCLUDE:

ABO: 1986 (12); 1993 (summer) (with Clyde Duensing, III)

DRA: 1981 (#50); 1982 (#68)

F&FS: 1982 (4)

GAL: 1977 (10)
MZB: 1998 (autumn)
WT: 1988 (fall)
**Misc:** *Citybook II — Port o' Call* role-playing game (Catalyst Games, 1984), *Seasons of Wizardry Portfolio* (Pacific comics, 1984)

## Luros, Milton

(1911–April 21, 1999) American artist. Born in the Bronx, New York, Luros was a prolific pulp artist who later earned substantially more renown, or perhaps it would be more accurate to say notoriety, as a publisher of salacious "girlie" magazines than he ever enjoyed from his career in the fine arts.

Luros, with no formal training, began working for the science fiction pulps at the end of the first major magazine publishing boom in the early 1940s and continued in the 1950s illustrating for smaller chains and leading science fiction magazines. He was a capable artist, working in pastels, oils and charcoal, producing cover art and interiors. As well, Luros served as art director for *Future*, *Science Fiction Quarterly*, and *Science Fiction* in 1955 and 1956.

When the science fiction market declined during the mid–'50s, he began illustrating spicy men's magazines, selling work to, among others, Bentley Morris, for his *Adam* and *Knight* magazines. Needing work, Luros moved to Los Angeles and set out on his own, selling the idea of publishing a high quality girlie magazine at a time when most all had poor production values. In 1958 he founded the American Art Agency (renamed American Art Enterprises in the late '60s) and proceeded to build a publishing and distribution empire on the strength of his keen business acumen and willingness to stretch the boundaries of legal erotica. He made a fortune in the pornography and adult film business, and by 1965 he was reputed to be the most prolific publisher and distributor of the high-end adult "slick" magazines in the country. After the Roth decision by the U.S. Supreme Court, which legalized soft porn, Luros turned to publishing novels (Parliament Books, then Brandon House and others). He retired in the early '70s to become involved in California politics, after winning on appeal or having had dropped several court cases relating him to organized crime. His wife, Bea, died 1996.

**Sources**: Gertz, Stephen J. *Everybody Loves Milton* (E*I*17 (Vol.3, No.6) December, 2004 e- edition only); Gertz, Stephen J. *West Coast Blue. Sin-a-Rama: Sleaze Sex Paperbacks of the Sixties*. Edited by Brittany A. Daley, Hedi El Kholti, Earl Kemp, Miriam Linna, Adam Parfrey (Los Angeles: Feral House, 2004)

### Published Work

MAGAZINES ILLUSTRATED INCLUDE:
ASH: 1941 (4); (1943 (2, 4)
DYN: 1952 (12); 1953 (3, 6, 8, 10); 1954 (1)
FUT: 1943 (2); 1950 (11); 1951 (1, 3, 5, 7, 9); 1952 (1, 3, 7, 9, 11); 1953 (1, 3, 5, 7, 9, 11); 1954 (1, 3)
SF: 1943 (4, 7)
SFQ: 1942 (winter); 1943 (spring); 1951 (5, 8, 11); 1952 (2, 5, 8, 11); 1953 (2, 5, 8, 11); 1954 (2, 5, 8); 1955 (2)

## Magarian, Albert A.

(May 28, 1915–May, 1991) and **Florence Lillian See** (1912–1960) American artists. A husband and wife team, the Magarians illustrated for the Ziff-Davis chain, contributing numerous excellent black-and-white illustrations to *Amazing Stories* and *Fantastic Adventures* in the 1940s. The art was done in a stippled style much like Virgil Finlay* but without the photographic clarity that Finlay's more precise linework achieved. Although most of their work was listed as being done in collaboration, many of the pieces were signed by Florence alone.

Albert Magarian was born in East St. Louis, Illinois of Turkish Armenian immigrant parents. According to Alan Magarian, their only son, Albert owned and operated a movie house for many years, but never gave up painting. He devoted his last fifty years to painting with watercolor and airbrush, producing many fine compositions with fantasy and biblical themes. Of the many illustrative works that appeared in magazines, his son reports that Magarian kept the originals in a trunk in the basement, and a flood ruined them all. Albert Magarian died in East St. Louis.

Florence Magarian, nee' See, was related to the family of candy-making fame. She was born in Spokane, Washington, and according to her son, assisted Albert in finishing work and adding details. This may explain why only her signature is found on many pieces; she was the last person to work on the art. Florence, regrettably, suffered from a debilitating mental illness, and spent the last years of her life in a mental institution. She died in Jacksonville, Illinois, leaving behind only a couple of oil paintings of still-life subjects.

**Sources:** personal correspondence with Alan Magarian, April–May 2007; Weinberg, 1988.

### Published Work

AMZ: 1941 (6, 7, 8, 9, 12); 1942 (1, 7, 10, 11, 12); 1943 (2, 4, 6, 7); 1944 (1, 3, 9); 1946 (8)
FA: 1941 (5, 6, 7, 8, 9, 10); 1942 (1, 5, 6, 7, 9, 10, 11, 12); 1943 (2, 3, 4, 5, 6, 7, 8, 10); 1944 (2, 6, 10); 1945 (1, 7); 1947 (5)
FTC: 1971 (2)

## Magee, Alan

(May 26, 1947) American artist. Born in Newtown, Pennsylvania, Magee studied at Bucks County Community College, and then attended the Tyler School of Art (1965–1966), and the Philadelphia

College of Art, graduating 1969. He had no particular interest in illustration but while in school he learned "it was a place where a student could make representational pictures, and develop in the company of other talented students (and) make a living (because) we can draw." ("Beyond Recognition, The Art of Alan Magee," Sordoni Art Gallery conversation, 2006). His art was first published in *Scholastic* magazine in the same year, and he began working as an editorial and book illustrator in New York. For, "This was a great time for publishing, and illustration didn't look like such a bad idea, because the magazines and book publishers were at that time so inventive. Art directors weren't cramping an illustrator's style, or expecting him to keep his own eccentricities out of his work. ("Beyond Recognition, The Art of Alan Magee," Sordoni Art Gallery conversation, 2006)

Magee experienced early success as an illustrator, receiving high-visibility commissions from mainstream publications such as *Atlantic Monthly, Playboy, New York Magazine, Time. The New York Times* and *Omni*. He also worked for Bantam, Ballantine, Pocket Books, and Simon & Schuster illustrating covers for books by Bernard Malamud, Agatha Christie, Yukio Mishima, Graham Greene and others. His illustrations received many awards including a New York Book Publishers Award in 1976, a National Book Award in 1982, Awards of Excellence from the Society of Illustrators and *Communication Arts* magazine, *Playboy* magazine's Annual Editorial Award, and awards from the Art Directors Clubs of Los Angeles, Chicago and New York.

In the late 1970s Magee left the world of commercial art to concentrate on his personal paintings, and in 1980 had his first solo exhibition at Staempfli Gallery in New York. Since that time he has become an artist of international repute whose works reside in many public and private collections, including the Fine Arts Museums of San Francisco, the Art Institute of Chicago, and the National Portrait Gallery. Magee works in a range of media and styles, and his commissions have ranged from a tapestry for the Great Gathering Room, Riverview Psychiatric Center in Maine to a Portrait of U.S. Senate Majority Leader George Mitchell, which hangs in the U.S. Capitol Building, Maine State Office Building. Now known as a American Realist, his technical skills and ability to render simple objects in a remarkably realistic way have been the subject of several books, radio interviews and television documentaries, including *Alan Magee: Paintings, Sculpture, Graphics*, a major book of the artist's work (Forum Gallery, New York, 2003) and the Maine PBS production, *Alan Magee, Visions of Darkness and Light*. A profile of the artist appeared in the March/April 2001 issue (#332) of *Graphis*.

Magee painted several distinctive surrealist/symbolist covers for books in the SF genre before he left the field, and in them can be seen the beginnings of the same techniques he later brought to bear in his acclaimed representative paintings and sculptures: the painting of objects and forms in a meticulously realistic style, yet which gain a surreal quality from emulating natural surfaces of stones, rocks, sand. As he says "I have been fascinated by the forms, surfaces, and textures of the world around me. I feel compelled to make drawings that record these details, in an attempt to preserve the excitement of these discoveries." (*Alan Magee*: *Paintings, Sculpture, Graphics*). The artist resides in Maine with his wife Monika.

**Sources**: e-mail from the artist April 2007; www.alanmagee.com; www.forumgallery.com/2004; www.michenerartmuseum.org/exhibits/magee.php; "Beyond Recognition, The Art of Alan Magee," Sordoni Art Gallery conversation, published in the exhibition catalog, 2006; www.philadelphiawriters.com/articles/10_2003/alanmagee.htm

### Art Collections and anthologies (various contributing artists)

Summers, Ian. *Tomorrow and Beyond: Masterpieces of Science Fiction Art*. Workman Publishing, 1978. Art Collections and Anthologies: *Stones and Other Works* (Harry N. Abrams, 1986), Alan *Magee 1981–1991* (Farnsworth Art Museum, 1991), *Archive, Alan Magee Monotypes,* (Darkwood Press/Spectrum Concerts Berlin, 2000). *Alan Magee: Paintings, Sculpture, Graphics.* (Forum Gallery, 2003), Lopez, Barry. *Resistance*: with monotypes by Alan Magee (Knopf, 2004),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Best of John Sladek* (Pocket, 1981), *The Best of Robert Silverberg* (Pocket, 1976), *Chronocules* (Pocket, 1980), Clea (Pocket, 1981), *The Clewiston Test* (Pocket, 1977), *Creatures from UFOs* (Pocket, 1979), *The Cross of Frankenstein* (Pocket, 1976), *Dr. Jeckyll and Mr. Hyde* (Pocket, 1974), *Echo Round His Bones* (Pocket, 1979), *Eerie Tales of Terror and Dread* (Scholastic, 1973), *Eros in Orbit* (Pocket, 1971), *The Genocides* (Pocket, 1979), *The Ghouls* (Pocket, 1972), *The Golden Space* (Pocket/Timescape, 1982), *Gray Matters* (Pocket, 1972), *House of Zeor* (Pocket, 1977), *An Island Called Moreau* (Pocket/Timescape, 1981), *The Lion of Boaz-Jachin and Jachin-Boaz* (Pocket, 1974), *The Man in the Darksuit* (Pocket, 1980), *Okla Hannali* (Pocket, 1973), *The Puppies of Terra* (Pocket, 1980), *Roadside Picnic* and *Tale of the Troika* (Pocket, 1978), *The Secret Life of Algernon Pendleton* (Fawcett, 1977), *The Shadow over Innsmouth and other Stories of Horror* (Scholastic, 1971), *The Slave of Frankenstein* (Pocket, 1977), *Starlord* (Pocket, 1980), *Time of the Assassins* (Pocket, 1975). *Ultimate Encounter* (Pocket, 1978), *The Undead* (Pocket Books, 1976), *The Z Effect* (Pocket, 1974).

## Maitz, Don

(b. June 10, 1953) American artist. Born Donald Raymond Maitz in Bristol, Connecticut, the artist attended the University of Hartford Art School, in 1970, and then studied at the Paier School of Art from 1971–75, where he graduated top of the class, His career began in 1975 when he got his start in the field with a black-and-white illustration for an ad in Marvel Comics' *Kull and the Barbarians*. He quickly made his way into the New York book publishing world, and became one of the most versatile of the new group of artists including Rowena Morrill*, and Michael Whelan*, who dominated the paperback scene in the late 1970s to mid 1980s. Since then Maitz has worked as a freelance fantasy and science fiction artist, in the process becoming one of the best known professionals in the field.

Maitz has produced outstanding narrative fantasy and science fictional illustrative work by eschewing "big vistas" in favor of emphasizing characters — and showing them in situations related to the stories in the books. While this makes Maitz's covers more obviously promotional in intent, the unique grace, style, and (at times) good-natured humor with which he imbues his characters also makes them more intrinsically appealing and alive. Maitz's sense of detail and his playfullness with the medium gives the covers a funny twist at times. His work has been described as "distinctive for its strong draftsmanship and rich color. His compositions are bold and simple, usually featuring a single figure or small group in an ornate, atmospheric setting, often with a touch of sly humor." Maitz is comfortable working in either oil or acrylic, typically on masonite or illustration board. He enjoys working his signature into the foreground of his paintings in such way as to be unobtrusive, and impossible for publishers or art directors to crop out.

Maitz's art has been seen on books, magazines, cards, record albums, compact disks, posters, limited edition prints, puzzles, collector plates, and computer screen saver programs. Among his clients are: The National Geographic Society, Bantam Doubleday Dell, Warner Books, Random House Publishing, Watson Guptill, Penguin USA, and Harper Collins Publishers. Apart from illustrating hundreds of book covers by authors such as, Isaac Asimov, Ray Bradbury, C. J. Cherryh, Raymond E. Feist, Allan Dean Foster, and Michael Moorcock, Maitz illustrated a limited edition publication of Stephen King's novel, *Desperation*. He also has illustrated two short stories and a British edition novel written by his wife, author/artist Janny Wurts. He was one of ten artists whose work was featured in *Fantasy Art Masters* and two solo art books of his color paintings have been published, *Dreamquests*, and *First Maitz* In recent years, Maitz has worked as a conceptual artist on an animated feature film titled *Jimmy Neutron: Boy Genius* (2001), and *Ant Bully* (2006). Additionally, his work has been produced for the limited edition print market with images released by Mill Pond Press, and the Greenwich Workshop.

Maitz has received considerable exposure as the original and continuing artist of the "Captain Henry Morgan" Spiced Rum pirate character, for Joseph Seagrams & Sons, which he first created as their trademark for the product and in a national advertising campaign in 1983. The San Diego Maritime Museum, the Orlando History Center, and the Key West Custom House have enthusiastically displayed his pirate paintings in exhibitions pursuing that theme. The May 1999 issue of *National Geographic Magazine* contains a commissioned pirate illustration that also appeared with other of his works on national television's Dateline NBC, and Maitz's art was featured in *Blackbeard the Pirate King*, a compendium of famous yearns about the pirate, told in verse, and also illustrated by works by N.C. Wyeth, and Frank Schoonover (National Geographic Society, 2006).

Maitz has won the Hugo award for "best artist," two times, 1990 and 1993, and has garnered 20 nominations for the award, beginning in 1981. He has received a Howard award from the World Fantasy Convention, a Silver Medal and Certificates of Merit from New York's Society of Illustrators, and ten Chesley awards from his peers in the Association of Science Fiction and Fantasy Artists. An active participant in genre conventions, Maitz was Artist Guest of Honor at the 1997 World Science Fiction Convention, one of many such stints in that role, over the years. His paintings were included at NASA's 25th Anniversary presentation. He helped initiate the first ever museum showing of fantastic paintings at the New Britain Museum of American Art in Connecticut, and his work has been shown at the Park Avenue Atrium, the Hayden Planetarium, and the Society of Illustrators (NY), as well as having been selected for the *Spectrum* Anthologies (Underwood Press). His paintings were included in two large exhibits of fantastic art — at both the Delaware Art Museum and Canton Art Museum. In addition he served as guest instructor at the Ringling School of Art and Design in the 1985–1986 semesters and has lectured at colleges, universities, and conventions all over the United States.

Maitz lives in Florida with his wife, Janny Wurts, the noted fantasy novelist and artist who paints covers to the books she writes. They share a studio home with four cats and three horses.

**Sources:** correspondence from the artist, and website www.paravia.com; Haber, Karen. "A Celebration of Don Maitz" Art Gallery: *Science Fiction Age*, March, 1998; Weinberg, 1988; Wurts, Janny "Dreamquests" Art Gallery: *Realms of Fantasy*, April, 1995.

### Collections and Anthologies (various contributing artists)

DiFate, Vincent. *Infinite Worlds: Fantastic Visions of Science Fiction Art* (Wonderland/Penguin, 1997), *Dreamquests: The Art of Don Maitz* (Underwood Miller, 1993), *First Maitz: Selected Works by Don Maitz* (Ursus, 1988), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Frank, Jane and Frank. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger: 1999), Grant, John, Humphrey, Elizabeth and Scoville, Pamela D. *The Chesley Awards for Science Fiction & Fantasy Art: A Retrospective* (AAPPL, 2003), Jude, Dick. *Fantasy Art Masters* (HarperCollins, 1999), *The New Visions: A Collection of Modern Science Fiction Art* (Doubleday & Co, 1982), Sackmann, Eckart, ed. *Masterpieces of Fantasy Art* (Taschen, 1991), Summers, Ian. *Tomorrow and Beyond* (Workman, 1978).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Ariel: Book of Fantasy #4* (Durwood, 1978), *Alternate Realities* (DAW, 2000), *Applied Mythology* (Meisha Merlin, 2000), *Ariosto* (Pocket, 1980), *Assault on the Gods* (Fawcett Crest, 1981), *Balance of Power* (DAW, 1979), *Bard series: I Bard; II The First Long Ship; III the Wild Sea; IV Raven's Gathering* (Ace, 1981, 1984, 1986, 1987), *Bard: The Odyssey of the Irish* (Tor, 1994), *The Beast* (Kinnell, 1990), *Beneath an Opal Moon* (Fawcett Crest, 1990), *Best of Edmond Hamilton* (SFBC, 1977), *Best of Frederik Brown* (SFBC, 1976), *Beyond Apollo* (Pocket, 1979), *Black Cauldron* (Dell, 1977), *Book of the Beast* (Kinnell, 1989), *Book of the New Sun* (SFBC, 1998), *Book of Skaith* (SFBC, 1976), *Book of Three* (Dell, 1978), *The Borribles* (Ace, 1984) *The Borribles Across the Dark Metropolis* (Ace, 1988), *Borribles Go for Broke* (Ace, 1981), *Bright Companion* (DAW, 1980), *Bring Me the Head of Prince Charming* (Bantam Spectra, 1991), *But What of Earth?* (Tor, 1989), *Caledon of the Mists* (Ace, 1994), *Camelot In Orbit* (DAW, 1978), *The Captive* (Kinnell, 1989), *Castle of Llyr* (Dell, 1978), *Catchworld* (Fawcett Crest, 1975), *Changeling Prince* (HarperPrism, 1998), *Champions of the Sidhe* (Bantam, 1984), *Channel's Destiny* (DAW, 1983), *Citadel of the Autarch* (Timescape, 1982), *City of the Sun* (DAW, 1978), *Classic Stories 2* (Bantam Spectra, 1990), *Claw of the Conciliator* (Timescape, 1981), *Coachman Rat* (Baen, 1990), *Corum: The Coming of Chaos* (White Wolf/SFBC, 1997), *Cosmic Rape* (Pocket, 1977), *Curse of Sagamore* (Ace, 1986), *Cyteen: 1 The Betrayal; 2 The Vindication; 3 The Rebirth* (Questar/Popular Library, 1989), *Dai-San* (Berkley, 1980), *Darkness at Sethanon* (SFBC, 1992, Bantam Spectra, 1994), *Day by Night* (DAW, 1980), *Demon in the Skull* (DAW, 1984), *Desperation* (Donald M. Grant, 1996), *Divine Queen* (Pocket Timescape, 1982), *Douglas Convolution* (DAW, 1979), *Dragons of Darkness* (Ace, 1981), *Dragons: The Greatest Stories* (MJF Books, 1997), *Dragons on the Sea of Night* (HarperCollins/Voyager, 1997), *Dreamthief's Daughter* (American Fantasy, 2001), *Drinking Sapphire Wine* (DAW , 1976), *Electric Forest* (DAW, 1979), *Emperor and Clown* (Ballantine Del Rey, 1992), *Entertainment* (NESFA Press, 1997), *The E.S.P. Worm* (Tor, 1986), *Faery Lands Forlorn* (Ballantine Del Rey, 1991), *Faerie Tale* (Hill House, 1988, Grafton U.K., 1989), *Fane* (Timescape/Pocket, 1981), *Fantasy Almanac* (Plume, 1979), *A Farce to Be Reckoned With* (Bantam Spectra, 1995), *Far Traveler* (DAW, 1979), *Fault Lines* (SFBC, 1998), *Flashing Swords: #3 Warriors and Wizards; #4 Barbarians and Black Magicians* (Dell, 1976, 1977), *The Former King* (Simon & Schuster, 1981), *Fugitive Prince* (HarperCollins/Voyager, 1997), *Gods of Xuma* (DAW, 1978), *Ghost* (Tor, 1992), *Grand Wheel* (DAW, 1977), *Green Gods* (DAW, 1980), *Hasan* (Tor, 1986), *Haven of Darkness* (DAW, 1977), *Heavy Time* (Warner Questar/SFBC, 1991), *Hellburner* (Warner Questar, 1992, SFBC, 1993), *Hestia* (DAW, 1979), *Hounds of Skaith* (Ballantine Del Rey, 1976), *Iron Lance* (HarperPrism/Zondervan, 1998), *Island of Dr. Death* (Pocket, 1980), *Keeper's Price* (DAW, 1980), *Kill the Dead* (DAW, 1980), *Kingdoms of Light* (Warner Aspect, 2001), *King's Buccaneer* (SFBC, 1992, Bantam, 1994), *Light on the Sound* (Pocket/Timescape, 1982), *Lion of Ireland* (Playboy, 1981), *Lucky Starr & The Big Sun of Mercury; Lucky Starr & The Oceans of Venus; Lucky Starr & The Rings of Saturn; Lucky Starr Space Ranger* (Fawcett, 1978), *The Losers* (Ballantine Del Rey, 1993), *Magic Casement* (Ballantine Del Rey, 1990), *Magic Touch* (Warner Aspect, 1996), *Magician* (Doubleday, 1992), *Magician: Apprentice* (Bantam Spectra, 1994, Easton Press, 1998), *Magician: Master* (Bantam Spectra, 1994), *Man of His Word* (Del Rey/Ballantine, 1990), *Merlin's Harp* (Penguin/Roc, 1997), *Mirror of Helen* (DAW, 1983), *Mistress of the Empire* (Doubleday/SFBC, 1992), *Mythology 101* (Popular Library Questar, 1990). *Mythology Abroad* (Warner Questar, 1991), *Night of the Cooters* (Mark V. Ziesing, 1990), *Oracle* (Warner, 1989), *The Orphan* (Kinnell, 1989), *Perilous Seas* (Ballantine Del Rey, 1991), *Pretender* (Tor, 1985), *Prince of the Blood* (Doubleday, 1992, Bantam Spectra, 1994), *Prison of Night* (DAW, 1977), *Prostho Plus* (Tor, 1986), *Purgatory Zone* (Ace, 1981), *Queen of Ashes* (Ace, 1995), *Queen of Denial* (Meisha Merlin, 1999), *Red Branch* (William Morrow, 1989), *Rimrunners-HardBack* (Warner, 1989), *Rude Astronauts* (Old Earth Books, 1993), *Servant of the Empire* (SFBC, 1990, Grafton U.K., 1990, Bantam Spectra, 1991), *Shadow and Claw* (Tor/Orb, 1994), *Shadow of the Torturer* (1980), *Silver Metal Lover* (DAW, 1981), *Silverthorn* (Bantam Spectra, 1994),

*Sime/Gen — Channel's Destiny* (DAW, 1983), *Soldiers of Paradise* (Arbor House, 1987), *Sometimes, After Sunset* (SFBC, 1980), *Sorcerer's Lady* (Ace, 1986), *Sorcerer's Ward* (HarperCollins U.K., 1994), *Stranger at the Wedding* (Ballantine Del Rey/SFBC 1994), *Sugar Rain* (William Morrow, 1989), *Sword and Citadel* (Tor/Orb, 1994), *Sword of the Lictor* (Timescape, 1981), *The Talisman* (Donald M. Grant, 1984), *Tamastara or the Indian Night* (DAW, 1984), *Time Out of Mind* (Pocket, 1981), *Triple Detente* (Tor, 1988), *Twilight of the Empire* (Penguin/Roc, 1997), *Warlord of Ghandor* (DAW, 1977), *Warriors and Wizards* (1976), *Wave Without a Shore* (DAW, 1981), *Web of Sand* (DAW, 1981), *The Wind-Witch* (Ballantine Del Rey, 1994), *Wizard War: Chronicles of an Age of Darkness* (Popular Library, 1987), *The World Invisible* (Ace, 1984*), Zarkon #2: Invisible Death* (Popular Library, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1983 (1)
ROF: 1994 (12); 1995 (8); 1997 (4)

**Misc**. *Wizards* 2008 Calendar (Tide-mark, 2007), *Guardians* role-playing card game (FPG, 1996).

## Matania, Fortunino

(1881–February 8, 1963) British artist. Born in Naples, Italy, Matania's early training in art came from his father, who was an artist. He illustrated his first book at the age of fourteen, at that age moving to Milan to work for *Ilustrazione Italiana*, then moved north in 1901 to work on *Illustration Française* in Paris and *The Graphic* in London. After returning to Italy for military service he came back to London at the age of twenty-four and joined the staff of *The Sphere*, and spent the rest of his life in England. Matania was an expert in depicting historical scenes from all periods of history, as well as specific, current news events, with startling realism and precision for the time. His illustrations for *The Sphere* depicting the sinking of the Titanic on 15 April, 1912 have been cited as an early examplar. In 1914, with the outbreak of World War I, Matania became a war artist and spent nearly five years at the front drawing hundreds of sketches which often are featured in published histories of the War. After the war, he specialized in illustrating historical and ceremonial events, and his drawings were immensely popular, appearing in all the principal magazines and quality newspapers in Europe and America, with occasional forays into science fiction and fantasy. He was made a Chevalier of the Crown of Italy, and according to Barrett "exhibited nearly every year at the Royal Academy and The Royal Institute of Art, and his paintings were usually depictions of Roman life and customs."

Matania illustrated Edgar Rice Burroughs' *Pirates of Venus* in 1933 and *Lost on Venus* in 1933–1934, for the British magazine *Passing Show*. These twenty-nine plates were reprinted by Dover Books in 1963. The reprinted artworks came as a surprise to Burroughs fans who were not aware of his earlier renown, or that his reputation was such that he was visited in his studio in London by artists such as Russell Flint, and John Singer Sargent. Matania's Burroughs illustrations compared favorably to the best in the field, and it became apparent that many modern day artists such as Frank Frazetta* were likely inspired by Matania's sensuous style of illustrating. In 1935 Matania did artwork for *The Secret People*, a nine-part serial by John Beynon running in *Passing Show* from July through September.

In 1940, During World War Two, many of his paintings and drawings were destroyed when his studio was bombed during the London Blitz. He was said to be so prolific, however, that many examples of his art still survive and are prized by collectors and many of today's illustrators. Matania had a daughter, Celia Matania, a character actress who appeared in a few films, including the 1973 movie *Don't Look Now* starring Julie Christy. Matania's sole brush with the film industry was his contribution to the well-known 1933 Alfred Hitchcock movie *The Man Who Knew Too Much*. Hitchcock was given a limited budget, but he knew how technical tricks could used to make up for that: A painting by Fortunino Matania reflected with a mirror into the camera lens served as most of the exciting "Albert Hall" audience, and was shot in a small studio. Matania worked for *The Sphere* for nearly sixty years, and his last illustration appeared in the magazine shortly before his death in 1963,

**Sources**: "Fortunino Matania's Art" A Brief Review by David Adams Online at www.erbzine.com [accessed July 2006]; Barrett, Robert R. "Fortunino Matania, R.I.— The Last Victorian" in: *Burroughs Bulletin*, New Series No. 10, April 1992; Kendall, Lee. *A Pen to Sink a Thousand Ships: The British Titanic Inquiry and the Art of Fortunino Matania*. Tuesday 7 March 2006, online at www.encyclopedia-titanica.org [accessed July 2006]' The Modernist Journals Project for students and scholars of modernism at http://dl.lib.brown.edu:8080/exist/mjp/plookup.xq?i=Matania; www.illustrationartgallery.com/acatalog/Biographies.html; [accessed April 2007]; Weinberg, 1988.

## Marchioni, Mark E.

(October 25, 1902–October 15, 1987) American artist. Born Marco Marchioni in New York City, of Italian heritage, the artist studied art at the Art Student's League and the Grand Central Art School. His first science fiction sale was to *Wonder Stories*, but he soon branched out to sell art to all the pulps of the 1930s. Along with his science fiction illustrations, Marchioni did commercial illustration for various advertising agencies. Some sources suggest that

he used the pseudonym "Marconette" for some of his illustrations; we have been unable to verify that information. The confusion may stem from the fact that the writer Walter E. Marconette apparently also illustrated some pulp magazines. He lived in Rutherford, New Jersey while working for the pulps, and later apparently moved to San Bernadino, California, where he died.

**Sources**: Ancestry.com. 1930 United States Federal Census; Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2002. 2007; Weinberg, 1988.

**Published Work**

ASF: 1932 (6, 11); 1933 (3); 1934 (1, 2, 3, 4, 5, 6, 7, 9, 11, 12); 1935 (1, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1936 (1, 4, 5, 6, 7, 8, 10, 11); 1937 (7, 9, 11)

CF: 1940 (summer); 1942 (spring, summer); 1943 (winter, summer); 1944 (spring)

DYN: 1939 (2)

SS: 1939 (3, 7); 1940 (3, 9); 1941 (3, 5, 9); 1943 (1, 3, 6, fall); 1944 (fall); 1945 (winter, summer, fall); 1946 (3, spring, summer, fall); 1947 (3, 5, 7)

StrS: 1939 (2, 6); 1940 (4, 6, 8)

TWS: 1936 (8, 10, 12); 1937 (2, 4, 6, 8, 10, 12); 1938 (10); 1939 (2, 6, 10, 12); 1940 (6, 9, 11, 12); 1941 (1, 2, 4, 6, 8, 10, 12); 1942 (4, 12); 1943 (6, 8, fall); 1944 (winter, spring, fall); 1945 (spring, fall); 1946 (summer, fall, 12); 1947 (2, 4, 6, 10, 12); 1948 (4, 6)

WQ: 1931 (winter)

## Maroto, Esteban

(b. March 3, 1942) Spanish artist. Maroto was born in Madrid but has lived for most of his professional career in Barcelona, Spain. Known for his adult fantasy, science fiction, sword and sorcery, and action-adventure illustration, Maroto is just as well known a comic artist, for his ink work. Maroto started his career in the early 1960s as an assistant to Manuel Lopez Blanco, working on an adventure comic strip. Together with Carlos Giménez, he began to work independently, producing such strips as *El Prìncipe de Rodas*, *Cinco por Infinito*, *La Tumba de los Dioses* and others for comics published in Spain. In 1963 he went to work in the studio of Garcia Pizarro, helping to produce comic features for the British market and joined the Barcelona agency Seleccione Ilustradas, designing numerous characters for comic strips. By 1967 Maroto had established his unique and sexy graphic style, and soon he had the attention of U.S. publishers. A fine draftsman, with a talent for depicting "fantasy" women and heroically strong warrior types, he soon was illustrating stories for the Warren Publication magazines (*Creepy, Eerie, Vampirella*) and EC comics in the 1970s and 1980s, often in combination with cover art by SanJulian*, another Spanish artist whose art was complementary in feeling and theme. This led to commissions for Ace Books, where the strength and imagination of his black-and-white interior work was a good fit for the Robert E. Howard *Conan* series, again with SanJulian covers, and covers for the Burroughs illustrated series of heroic adventure novels they were re-issuing in paperback. He also worked for the German publisher Heyne.

After devoting himself almost exclusively to illustrating he returned to comics in 1993 with *Zatanna* for DC Comics. He joined the Italian Bonelli publishers in 1996, where he became an artist for the series Brendon, on which he continues to work. For Marvel, he has inked numerous episodes of *Conan*, *Red Sonja*, *Dracula*, *Atlantis Chronicles*, and others. He has won several awards, among them the Warren Award in 1976 and 1978, and Best Foreign Author Award by the American Academy of Comic Book Arts in 1970. His "adult" drawings and paintings of nudes and exotically sensual women have been collected in anthologies published in the U.S. and Europe: *URANIA* (Riedel, 1999), *WONDERS* (Nantier Beall Minoustchine, 2002), and *XOTICA—Art of Maroto* (SQP Inc., 1995). A portfolio of six large fantasy paintings *Touch of the Temptress* was published in 1994 (SQP, Inc.).

**Sources**: correspondence with the artist June, 2005; *The New Visions: A Collection of Modern Science Fiction Art* NY: Doubleday & Co.,, 1982.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Cachalot* (Ballantine/DelRey, 1980), *Changeling* (Ace, 1980), *Conan and the Sorcerer, Conan: The Flame Knife, Conan the Mercenary, Conan: Pigeons from Hell, Conan: The Treasure of Tranicos* (Ace, 1979, 1980), *Find Your Fate: #3 The Thundercats and the Ghost Warrior* (Random House, 1985), *King Dragon* (Ace, 1980), *Land of Unreason* (Dell, 1979), *Lost on Venus* (Ace, 1979), Madwand (Ace, 1981), *The Magic Goes Away* (Ace, 1978), *Mindsong* (Avon, 1979), *Pirates of Venus* (Ace, 1979) *A Stone in Heaven* (Ace, 1979, 1985), *The Sowers of the Thunder* (Ace, 1979), *Weird Heroes Vol. 2* (Pyramid, 1975), *The Wizard of Venus-Pirate Blood* (Ace, 1979), *The Year's Best Fantasy Stories #4* (Ace, 1978), *2010: Odyssey Two* (DelRey, 1984).

MAGAZINES ILLUSTRATED INCLUDE:

FTC: 1973 (4), 1974 (1)

HM: (1981 (4, 8)

**Misc.**: Forgotten Realms(™): *The Savage Frontier* game module interiors (TSR, Inc., 1988)

## Matthews, Rodney Clive

(b. July 6, 1945) British artist. Matthews was born in Paulton, Somerset England to Wilfred Jack and Mildred May Matthews, and he has one sister, Beryl. His father, Jack Matthews, was an extremely artistic and inventive man whose activities of painting

and drawing and model making (among others) were an important influence in Matthews' youth. He studied at The West of England College of Art, Bristol (1961–1962) after being accepted on the strength of a small portfolio of bird drawings in pencil. The commercial courses were intended to prepare him for a career in advertising art, but Matthews was fortunate in having for a tutor Anthony Rossiter, the well-known painter of English and particularly North Somerset landscapes, which broadened his perspective. It was during Matthews' time at art college that he became interested in performing music, believing that the two art forms — visuals and music — go well together. He worked in an advertising agency, Ford's Creative; a well established firm in Bristol, England from 1963 to 1970 while simultaneously was a member of a successful smaller rock band (eventually called) "Squidd," with Matthews playing drums.

By 1970, commissions Matthews had worked on at the agency, combined with contacts he had made in the music world persuaded him to leave the advertising world to form an art partnership called "Plastic Dog Graphics," specializing in art for record album sleeves and posters. His partner was Terry Brace, an acquaintance from his art college days, who was also a musician. The partnership gave Matthews the flexibility to continue performing while developing a business providing a variety of services to internationally known artists via companies like United Artist Records, MCA Records, Sonet Records (Sweden) and Transatlantic Records.

In 1974 Matthews terminated his involvement with progressive rock to concentrate on his art, and by 1976 had dissolved the partnership (by then called Skyline Studios) to become a freelance illustrator of fantasy and science fiction. During this time he befriended British SF author Michael Moorcock, who provided the artist with publishing contacts, and with whom Matthews has developed a long and successful working relationship. In 1977 Matthews met Karin Drescher, also a painter and illustrator. They were married not long after and their son Yendor (Rodney spelled backwards) was born in 1980. Matthews also illustrated a light-hearted children's book with the same name, *Yendor, the Journey of a Junior Adventurer* (Big O, 1978) which showed off his strikingly surreal style. In 1981 Matthews' father died and the artist became a committed Christian. Soon after, in 1983, began incorporating Christian imagery into his work.

Matthews works solely as a freelance designer and illustrator of fantasy, science fiction and fairy tales, with his work featured on a wide variety of products and publications. His earliest work seems clearly influenced by Roger Dean's* visionary, dreamscapes, although Matthews' futuristic scenes are more sharply delineated and highly worked. Matthews works in gouache, colored inks and airbrush, and his paintings are typically highly detailed, very colorfully and distinctively rendered scenes filled with often twisted and whimsical creatures, airships, animals, and machines. His earlier work echoes that of other British artists who entered the field during the mid to late 1970s and seemed to share much the same palette and attraction to a sort of fantastical surrealism: Patrick Woodroffe*, Bruce Pennington*, Tim White*, and Ian Miller*. Matthews' originals are in several private collections, and have been exhibited at Chris Beetles Gallery in London's West End, and he has had several one-man and group shows at galleries in the U.K. and Europe.

Matthews is primarily known for his record album covers, having done more than seventy for recording artists including *Nazareth*, *Asia*, *Magnum*, *The Scorpions*, and others. Over eighty of his designs have been published as poster prints, and others have been used on a variety of merchandise including postcards, notecards, collector's cards, and jigsaw puzzles. Other items include calendars, an interactive CD-ROM *Between Earth and the End of Time*, a biographic video *A House on the Rock*, and work on video games. In 1998 a major children's animation series *Lavender Castle* was completed. The original concept and all design work was by Matthews and the 26 ten minute episodes were produced by Gerry Anderson. The series became a favorite with British audiences, and received excellent reviews. In 1994 Matthews met a senior producer from the Liverpool based games publisher *Psygnosis*, and the resulting game was "Shadow Master," a Sony PlayStation and PC CD-ROM. Rodney has also done conceptual design drawings for 989 Studios, a developer based in San Diego, California. He currently has several projects being developed for computer games, and children's animation shows for TV series or features, and currently lives in Wales with his wife and two children.

**Sources**: Correspondence from the artist April 18, 2005, and official website www.rodneymatthews.com; Horne, Alan. *The Dictionary of Twentieth Century British Book Illustrators* (Antique Collectors' Club, 1994). Weinberg (1988).

### Collections and Anthologies (various contributing artists)

Matthews, Rodney. *In Search of Forever* (Paper Tiger, 1985), Matthews, Rodney. *Last Ship Home* (Paper Tiger, 1989), Moorcock, Michael. *Elric at the End of Time* (Paper Tiger, 1987), *Rodney Matthews Portfolio* #1. #2 (Paper Tiger, 1990, 1993), Sackmann, Eckart. *Masterpieces of Fantasy Art* (Taschen, 1991), Suckling, Nigel. *Countdown to Millennium* (Overlook Press, 1997 151. *Rodney Matthews Miniature* portolio artbook (Paper Tiger, 1994).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Beasts* (Futura Publications/Orbit Books 1978), *Bug Wars* (NEL, 1980), *Bull and the Spear* (Mayflower, 1979), *Dancers at the End of Time* (Granada, 1981), *England Invaded* (W H Allen, 1977), *Endless Knot* (London Book Club Associates, 1993), *End of All Songs* (Mayflower, 1979), *Face in the Abyss* (Avon, 1978), *Facets* (Tor, 1990), *Falcon and the Serpent* (Minstrel, 1991), *Green Magic: The Fantasy Realms of Jack Vance* (Tor, 1988), *In the Footsteps of the Abominable Snowman* (NEL, 1979), *Kajira of Gor* (Star, 1983), *King Arthur and His Knights* (Usbourne Publishing, 1998), *Legends from the End of Time* (W.H. Allen, 1976), *The Lost and the Dreamer* (Minstrel, 1991), *Moon Pool* (Avon, 1983), *Other Dimensions 1, 2* (Panther, 1974, 1977), *Paradise War* (Lion, 1991), *Savage Heroes: Tales of Sorcery and Black Magic* (Star, 1977), *Seas of Blood* (Puffin/Penguin, 1985), *Showboat World* (Tor, 1989), *Silver Hand* (Lion, 1992), *Spell of the Witch World* (Universal, 1978), *Tales of King Arthur* (E.D.C. Publishing 1995), *Tolkien and Middle-Earth Handbook* (Angus & Robertson AU, 1992), *Transformation of Miss Mavis Ming* (W.H. Allen, 1977), *Trey of Swords* (Star, 1979), *Warrior Enchained* (Star, 1984), *Witch World* (Tandem, 1978), *Wizardry and Wild Romance: A Study of Epic Fantasy* (Gollancz, 1988).

**Misc.**: *Cal98* Fantasy calendar (Meadwestvaco, 1997), *Rodney Matthews Fantasy Calendar* 1996 (Inkspot, 1995). *Michael Moorcock's Wizardry & Wild Romance* 1978 Calendar (Big O. Pub, 1977), *Transformation* 1985 Calendar (Big O, 1984).

## Mattingly, David B.

(b. June 29, 1956) American artist. David Burroughs Mattingly was born in Fort Collins, Colorado, the son of John W. Mattingly, the inventor of the "Water Pik." Mattingly began drawing and painting as a small child, influenced by comic books, Edgar Rice Burroughs, and a wide array of artists ranging from James Steranko*, to N.C. Wyeth, to Jackson Pollack. After high school, he attended the Colorado Institute of Art, Colorado State University and later transferred to Art Center College of Design in Pasadena, California. After art training, he worked at Walt Disney Studios, assisting Harrison Ellenshaw as a matte artist on several films. At twenty-two Mattingly became the youngest full union matte artist in the history of the motion picture industry at that time and at twenty-four he was made head of the matte department. He worked on several films: *The Black Hole* (1979), *Tron* (1982), *Dick Tracy* (1990), Stephen King's *The Stand* (1994), and most recently *I, Robot* for Weta Digital in New Zealand (2004). While at Disney Studios, Mattingly began doing freelance art. His first published piece was the record album cover for "The Commodore's Greatest Hits." His first sale of art for a book cover was for *A Wizard in Bedlam* by Christopher Stasheff, published by DAW Books in 1980. In 1983 he moved to New York City, and a year later he crossed the Hudson River to Hoboken, New Jersey, which is now his permanent residence.

One of the artists who dominated the science fiction paperback cover scene in the 1980s, Mattingly is known for his photo-realistic approach to science fictional themes, with his more whimsical style saved for fantasy narratives. He has produced over 500 painted covers for most major publishers of science fiction and fantasy, including Baen, Bantam, DAW, Del Rey, Dell, Marvel, Signet, and Tor, and magazines such as *Omni,* and *Playboy*. In the 1980s Mattingly did a number of books for Robert Vardeman's *Cenotaph Road* series of fantasy adventure novels for Ace, and interior and cover art for several *Indiana Jones Find-Your-Own-Fate* paperbacks for young adults. He illustrated the popular "Honor Harrington" series in the 1990s for author David Weber, combining painted and digitally created images, and painted the covers for the re-issued Edgar Rice Burroughs' "Pellucidar" books for Ballantine Books. His "Wizard" series for Simon Hawke's novels, for Warner books, in the early 1990s, were popular enough to merit further publication in a single artist collection for a "Wizards" calendar 1996 (Landmark). He is a two -time winner of Magazine and Booksellers "Best Cover of the Year" award, and winner of the Association of Science Fiction Artists "Chesley" award. Other clients include Michael Jackson, Lucasfilm, Universal Studios, Totco Oil, Galloob Toys, R/Greenberg Associates, Click 3X and Spontaneous Combustion.

After 20 years of traditional painting, using airbrush and handbrush acrylics on illustration board, Mattingly bought a computer and has been working mainly digitally since then. Almost all artwork he produces combines digital painting, and elements generated in 3D programs. Mattingly's first marriage ended in divorce. He re-married, to Cathleen Cogswell, and they share their home in Hoboken with three cats.

**Sources**: correspondence with the artist August 2004 and website www.davidmattingly.com; www.dragonpage.com/archives/david_mattingly.html; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

*Alternate Views, Alternate Universes: The Art of David B. Mattingly* (Paper Tiger, 1996), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Across Realtime* (Baen, 1991), *After the Fact* (Baen, 1988), *Afterwar* (Baen, 1985), *Acquilliad (*Ballantine, 1988), *Angels in Hell* (Baen, 1987), *Armies of Daylight* (83) *Armageddon Inheritance* (Baen, 1993), *Alastor Trilogy: 1 Trullion Alastor; 2 Marune; 3 Wyst: Alastor 1716* (DAW, 1981), *Ashes of Victory* (Baen/BCE, 2000), *At the Earth's Core* (Ballantine/Del Rey, 1992), *Attack From Atlantis* (Ballantine/Del Rey, 1982), *Back to the Stone Age* (Ballantine Del Rey, 1990), *Beamriders* (Baen, 1989), *Black Throne* (Baen, 1990), *Bug Park* (Baen, 1997), *Burning Realm* (Baen, 1988), *Cenotaph Road* (Ace, 1983), *Children of the Lens* (Berkley, 1982), *Children of the Stars: #1 Tomorrow's Heritage; #2 Outward Bound* (Ballantine/Del Rey, 1981, 1982), *Cities in Flight* (Baen, 1991), *Clocks of Iraz* (Ballantine, 1983), *Code of the Lifemaker* (St. Martin's, 1978), *Codgerspace* (Ace/BCE, 1992), *Colsec Rebellion* (Bantam Starfire, 1989), *Crusaders in Hell* (Baen, 1987*), Crystal Empire* (Tor, 1986), *Cyborg and the Sorcerers* (Ballantine/Del Rey, 1982), *Dangerous Interfaces* (Baen, 1990), *Desperate Measures* (Del Rey, 1989), *Distant Friends and Others* (Baen, 1992), *Doc Sidhe* (Baen, 1995), *Don't Forget Your Spacesuit, Dear* (Baen, 1996), *Downbelow Station* (DAW, 1981), *Earthweb* (Baen, 1999), *Essence of Evil* (Ballantine Del Rey, 1990), *Exiles of Clolsec* (Bantam, 1988), *Father to the Man (Tor, 1990), Firetime* (Baen, 1985), *Firechild* (Bluejay, 1986), *First Lensman* (Berkley, 1986), *Flight Engineer: #1 The Rising; #2 The Privateer* (Baen, 1996, 1999), *Forever After* (Baen, 1995), *Forge of the Titans* (Baen, 2003), *Four Lords of the Diamond: #1 Lilith; #2 Cerberus; #3 Charon; #4 Medusa* (Del Rey/Ballantine, 1981, 1982, 1983), *Galactic Effectuator* (Ace, 1981), *Galactic Patrol* (Berkley, 1982), *Gates of Hell* (Baen, 1986), *The General: #1 The Forge* (Baen, 1998), *Glory's People; Glory's War* (Tor, 1996, 1997), *Gray Lensman* (Berkley, 1982), *Gray Prince* (DAW, 1981), *A Greater Infinity* (Ballantine, 1982), *Halo* (Tor, 1991), *Harem of Aman Akbar* (Bantam, 1984), *Harpy High* (Ace, 1991), *Heroes in Hell* (Baen, 1986), *Honor Among Enemies* (Baen, 1997), *Honor of the Queen* (Baen, 2000), *Honor Harrington: Echoes of Honor* (Baen, 2002), *Idle Pleasures* (Berkley, 1983), *Inadequate Adept* (Warner/Questar, 1993), *In Enemy Hands* (Baen, 1998), *The Infinity Link* (Bluejay, 1988), *Iron Tongue* (Berkley/Ace, 1984), *Kalif's War* (Baen, 1991), *Killer Station* (Baen, 1985), *King of Ys: #1 Roma Mater; #2 Gallicenae* (Baen, 1980, 1987), *Kings in Hell* (Baen, 1987), *Land of Laughs* (Ace, 1983), *Land of Terror* (Ballantine Del Rey, 1990*), Little Helliad* (Baen, 1988), *Liftport* (Meisha Merlin, 2006), *Lizard War* (Baen, 1989), *Majyk by Accident, Majyk by Design, Majyk by Hook or Crook* (Ace, 1993, 1994), *Man Plus* (Baen, 1994), *Marching Through Peachtree* (Del Rey, 2001), *Masters in Hell* (Baen, 1987), 1984), *Masters of Space: #1 Stellar Death Plan; #2 Alien Wish; #3 Plague in Paradise* (Avon, 1987), *Messiah Choice* (Bluejay, 1985), *Messiah Stone* (Baen, 1986), *Mind Pool* (Baen, 2002), *Mindstar Rising* (Tor, 1996), *Molt Brother* (Playboy. 1982), *Moonheart* (Ace, 1984), *Moon Goddess and the Son* (Baen, 1986), *Napoleon Wager* (Ballantine/Del Rey 1993), *Nautilus Sanction* (Putnam Berkley, 1985), *Nine Lives of Catseye Gomez* (Warner, 1992) *Nitrogen Fix* (Ace, 1980), *More than Honor* (Baen, 1998), *Morlac: Quest of the Green Magician* (Signet, 1986), *New Destinies Vol. 7* (Baen, 1989*), Operation Exile* (Ballantine/Del Rey, 1986), *Operation Isis (*Ballantine, 1987), *Orion* (Simon and Schuster, 1984*), Pandora's Children* (Popular Library, 1986), *Pellucida*r (Ballantine, 1990*), Perseus Breed* (Pageant, 1988), *Pillar of Night* (Ace, 1984), *Police Your Planet* (Del Rey /Ballantine, 1981), *Precious Cargo* (Ballantine Del Rey, 1990), *Rapture Effect* (Tor, 1987), *Reality Matrix* (Baen, 1986), *Rebels in Hell* (Baen, 1986), *The Regiment* (Baen, 1987), *Reluctant Sorcerer* (Warner, 1992), *Return to Fanglith* (Baen, 1985), *Rocheworld* (Baen, 1990), *Rockets, Redheads and Revolution* (Baen, 1999), *Run to Chaos Keep* (Ace, 1991), *The Samurai Wizard*, (Warner/Questar, 1991), *Savage Pellucidar* (Ballantine Del Rey, 1990), *Science Fiction Anthology #7* ( John Wiley, 1983), *Sector General: Code Blue Emergency* (Ballantine/Del Rey, 1987), *Second Stage Lensman* (Berkley, 1982), *Serpent's Reach* (DAW, 1980), *Sorcerer's Skull* (Ace, 1983), *Starburst* (Del Rey/Ballantine, 1982), *Starship Troupers: #1 A Company of Stars; #3 A Slight Detour* (Ballantine/Del Rey, 1991, 1994), *Startling Worlds of Henry Kuttner* (Popular Library, 1987), *Star Trek: Log 1,2,3…10* (Ballantine/Del Rey, 1992), *Tanar of Pelucidar* (Ballantine/Del Rey, 1990), *Time Gate* (Baen, 1989), *Time Wars: #1 Ivanhoe Gambit; #2 The Timekeeper Conspiracy #3 The Pimpernel Plot; #4 Zenda Vendetta; #5 Nautilus Sanction; #6 Khyber Connection* (Ace, 1984, 1985, 1986), *Triplanetar*y (Berkley 1986), *Unicorn U* (Ace, 1992), *The Voice of Cepheus* (Ballantine Del Rey, 1989), *Wall Around a Star* (Del Rey/Ballantine, 1983), *Warhorse* (Baen, 1990), *War in Hell* (Baen, 1988), *Walls of Air* (Ballantine, 1988), *With the Lightnings* (Baen, 2002), *White Regiment* (Baen, 1990), *Winning Colors* (Baen, 1995), *Wizard in Bedlam* (DAW, 1980), *The Wizard of 4th St.; Wizard of Rue Morgue; The Wizard of Santa Fe; The Wizard of Sunset Strip; The Wizard of Whitechapel* (Popular Library/Questar, 1987, 1990, 1991, 1993), *The Wizard of Camelot; The Wizard of Lovecraft's Café;* (Warner, 1993), *Wizard World* (Baen, 1989), *Wolf Worlds (Ballantine,* 1984), *World of Mazes* (Ace, 1983), *Worlds of Honor* (Baen, 2000).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1991 (9); 1992 (2)

SFAge: 1994 (1); 1995 (7); 1996 (3); 1997 (1); 1998 (1)

**Misc:** *Wizards* Calendar (Landmark 96), *Fantasy Art: David B. Mattingly* Collector Trading Card set (FPG Pub. 1995).

## Mayorga, Gabriel Humberto

(March 24, 1911–June 4, 1988) American artist. Born in Columbia, South America, Mayorga lived in Bogota and attending an engineering institute before working for a magazine *Revistas Estrellas*. He moved to New York City at the end of the 1930s, and worked for Popular Publications for a few years, producing only a handful of science fiction illustrations before going into business as a display artist producing mannequins for retail stores. At that time, art was having a major influence on window display, and large department stores featured elegant or surreal displays to sell merchandise. His painting for "Juice," the cover for *Super Science* May 1940, for the lead story by L. Sprague de Camp, foreshadows that career. The image is of a child-like blonde with wide-eyed and "doll-like" features shooting at an unrealistic squid-like creature in the background.

Mayorga studied at the National Academy of Design with Leon Kroll and Ivan Olinsky, at the Art Students League, and Grand Central Art School in New York with Harvey Dunn. His preferred media were oil, pastel, watercolor (gouache), epoxy, plastic and polyester plastic. From 1940 to 1965, he was director of Mannequins by Mayorga, Inc in New York, and became known for line of "Welcome Home Mannequins" featuring "the outstretched arms of a young couple and the longing gaze of their little girl." (Feigenbaum, 2001). From 1960 to 1972, he taught at the Pan American Art School in New York while also producing paintings and portraits on commission.

**Source**: www.askart.com online, quoting Falk, Peter "Who Was Who in American Art" as source; Feigenbaum, Eric. "The 1940s: Guadalcanal to Levittown Americans fought a second war, emerging with prosperity and mobility" July 11, 2001 in *VM+SD* (Visual Merchandising and Store Design) Magazine online www.vmsd.com/

**Published Work**

ASH: 1940 (6, 10)
SSS: 1940 (5, 7)
TWS: 1941 (1)

## McCall, Robert Theodore

(b. December 23, 1919) American artist. Born in Columbus, Ohio, McCall's lifelong fascination with "things that fly" in part was spurred by a memorable childhood visit to the Ohio State Fair in 1928, where the sights and sounds of military aircraft engaged in exciting "air shows" captured his imagination at a time when he was already beginning to draw. McCall attended Columbus College of Art and Design on an art scholarship, and also studied at the Art Institute of Chicago. He enlisted in the U.S. Army Air Corps during World War II hoping to become a pilot, but after going through intensive physical exams he was astonished to learn that he was colorblind, and instead was classified as a bombardier. By that time he was about twenty years old and already making a living as an artist, and had been working as an artist since he was seventeen. His service as an Air Force bombardier, and later as an instructor, flying B-17s and B-29s, focused his interest in aerospace subjects and gave him the opportunity for sketching — depicting pilots "in their wonderful environment of the sky and space" (CNN interview, 1999). McCall is one of five founding members of The American Society of Aviation Artists, established 1986.

After the war McCall worked as an Illustrator for Bielefelt Studios In Chicago for three years, and then went to the Charles Cooper studio in New York. He worked on a great variety of advertising, industrial and store illustration, specializing in aviation and space art. Among his clients were Buick, Ford, RCA, and Alcoa, and he produced jet aircraft illustrations for United Aircraft, Douglas, Goodyear, and Sperry Instrument Co. When the space program began in the 1950s, McCall started working for *Life* magazine, and came to public attention in the early 1960s as the illustrator for the magazine's memorable series on the future of space travel. His artwork was energetic and imaginative, a unique blend of stylistic looseness with complex detail, rendered in oils, watercolors or markers (DiFate, p. 216). The transition from (painting) aircraft to spacecraft was an easy one for him, he told a CNN interviewer in 1999, because "flying in space was more dramatic, more adventuresome, more hazardous … so powerfully visual." In the 1960s he also became one of the first artists to be selected by NASA to document American space history — the manned space program — for their fine-arts program, and he has been present at nearly every major NASA event since the 1960s. "I am living the future that I dreamed about when I was a young boy, and for me it is just as bright and wonderful as I imagined it would be." (CNN interview, Paradise Valley Arizona, 1999).

McCall's work for *Life* led to his flying to England in 1967 to work on a series of promotional paintings for *2001: A Space Odyssey* (1968), which propelled him into the forefront of science fiction movie artists. His space station poster from the movie became instantly recognizable as one of the most memorable icons depicting space exploration. He has since served as consultant on a number of other science fiction films, including *Star Trek — the Motion Picture* (1979), *Tora! Tora! Tora!* (1970), *Meteor* (1979), and *The Black Hole* (1979), for which he

was credited as art director. In 1976, McCall created a huge six-story-high space mural for the National Air and Space Museum, and an equally large mural for EPCOT Center in Florida in 1983. Other murals grace the Johnson Space Center in Texas, and the Pentagon, Washington DC. His paintings are in the permanent collections of The Air and Space Museum, Washington DC, The NASA Art Collection, and The U.S. Navy and U.S. Air Force Art Collection.

Over the past thirty years McCall's works have appeared in nearly every popular magazine, including *Time, Colliers* and *Newsweek*. Among other accomplishments, McCall has designed numerous stamps for the U.S. Postal Service commemorating U.S. space exploration, among them the Apollo Soyuz Space Issue (1975), and two of the 21 postage stamps he has designed were cancelled on the moon before a worldwide audience. McCall was the chief artist for President Reagan's Commission on Space, and was a recipient of the "Yuri Gagarin Medal" from the Soviet Union, Russia, 1988. In the same year, he was inducted into the Society of Illustrators "Hall of Fame" (NY). In 1998, McCall received an Honorary Doctor of Visual Arts Degree from Columbus College of Art and Design. In 2002, McCall received an "Elder Statesman of Aviation" Award from the National Aeronautic Association, and in 2003 was honored by an award from the Space Foundation, which identified him as "The World's Pre–eminent Space Artist."

Since his move from New York to Arizona in 1970, McCall has become a major contributor to the State's cultural landscape. He was inducted into the Arizonan Aviation Hall of Fame in 2001, and received the Arizona Governor's Arts Award, 2005. McCall serves on the Boards of several non-profit institutions in the State and, appointed by the Governor, he is serving as a member of the Arizona Governor's Space Commission. Two solo collections of his space illustrations have been published, Ben Bova's *Vision of the Future: The Art of Robert McCall* (Abrams, 1982), and the self-written *The Art of Robert McCall: A Celebration of Our Future in Space* (Bantam, 1992). Although not primarily a science fiction artist, McCall has remained in the forefront of the field on the strength of his visionary artistic contributions, and has been called "America's most famous living space artist." (DiFate, p. 216). McCall and his wife, Louise Harrup McCall, an artist known for her still-life paintings, are both longtime residents of Paradise Valley, Arizona.

**Sources:** correspondence from daughter, Catherine A. McCall, July 2006; www.mccallstudios.com; DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), CNN.com: Miles O'Brien "Interview with Robert McCall" June 24, 1999 www.cnn.com/TECH/space/9908/26/mccall.interview/; CNN.com: Downlinks With Miles O'Brien "The Soaring Imagination of Robert McCall" August 26, 1999 www.cnn.com/TECH/space/9908/26/downlinks; Bradbury, Ray. "Blueprinter of our Future" Gallery Feature, *Science Fiction Age*, November 1992; Weinberg, 1988.

**Published Work**
**Collections and Anthologies**
**(various contributing artists)**

*The Art of Robert McCall: A Celebration of Our Future in Space* (Bantam, 1992), *Eyewitness to Space: From the Art Program of the National Aeronautics and Space Administration, 1963 to 1969* (Abrams, 1971), *In the Stream of Stars: The Soviet/American Space Art Book* (Workman, 1990), James, Edward. *Science Fiction in the Twentieth Century* (Oxford University Press, 1994). *NASA and the Exploration of Space* (Stewart, Tabori & Chang, 1998), *Space Art* (Starlog, 1978)

BOOKS ILLUSTRATED INCLUDE: *Our World in Space* (New York Graphic Society, 1974), *The Planets* (Bantam 1985), *Science Fantasy Correspondent* (Carrolton Clark, 1975), *Science Fiction in the twentieth Century* (Oxford Univ. Press, 1994).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1978 (11); 1979 (7)
**Misc.**: *Cosmic Horizons: The Art of Robert McCall* screensaver (Second Nature Software, 1992)

## McCauley, Harold W(illiam)

(July 11, 1913–December 16, 1977) American artist. A native of Chicago, Illinois, McCauley began his education in aviation, but switched to art instead, studying at the Art Institute of Chicago for four years. Also attending the Art Institute at that time was Rod Ruth*, who later also worked for the Ziff Davis magazine chain when McCauley was with that publisher. After working for a year for an engraving house, McCauley studied for a year at the American Academy of Art. He then studied with J. Allen St. John*, whose work for the Edgar Rice Burroughs books had introduced McCauley to science fiction in 1927, and made him a lifelong fan of the genre.

At the Academy, McCauley studied under the famed artist, Haddon Sundblom, and it was through Sundblom that he got his first illustration work. His art caught the attention of the art director at Ziff-Davis, and soon afterward McCauley became a staff artist for the publishing chain — doing covers and interiors for their magazines *Amazing* and *Fantastic Adventures*. McCauley was noted for his attractive women on covers, which came to be known as "The Mac Girl." He also did advertising art for Coca Cola, Pepsi, Orange Kist, and Schlitz beer, as well as some calendar art. When Ray Palmer, the editor of *Amazing* in the 1940s, started up the new magazines *Imagination*, and *Imaginative Tales* in the early

1950s with William Hamling (Greenleaf Publishing), who was then an editor at Ziff-Davis, McCauley followed Hamling and brought his "Mac Girls" to those magazine's covers as well. There, free of the constraints of illustrating specific stories, he produced some of the best science fiction pin-up art ever to appear in the field. A confirmed bachelor for most of his life, McCauley married a former model "Grace" in 1951 and used her on several covers. Indeed, both McCauley and his wife were publicly recognizable, according to Weinberg (2004) because Sundblom, with whom McCauley remained close friends for many years, also often used McCauley as a model for his advertising art, as for example the smiling Quaker on the Quaker Oats box.

In 1959, when Hamling started up Nightstand Books, McCauley brought his talents to a few adult paperback covers, with titles such as *Naked Holiday, Party Girl*, and *Passion School*, written by noted science fiction author Robert Silverberg under the pseudonym, Don Elliot — one of several now well-known SF writers who worked "undercover" for that publisher. After retiring from Nightstand Books, McCauley moved his family to Florida, where he did business illustrations and portraits until his death from a heart attack in 1977.

**Sources:** "Introducing the Author: This Month's Cover Artist, Harold W. McCauley" *Imagination*, September 1952; Weinberg, Robert. "My Visit with the McCauleys" e*I*13-(Vol. 3 No. 2) April 2004 online at http://efanzines.com [accessed August 2007]; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Empire of the Atom* (Ace, 1956).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1938 (1, 6, 7, 8, 12); 1939 (1, 3, 4, 11); 1940 (3); 1941 (2, 9); 1942 (2, 5, 8, 9); 1943 (1, 4, 5, 6, 7, 8, 9); 1946 (9); 1947 (1, 5); 1948 (3, 6, 10, 12); 1949 (10, 12)

FA: 1939 (9); 1940 (1, 8); 1941 (1, 6, 7, 10); 1942 (1, 2, 9, 11, 12); 1943 (1, 5, 6, 8, 12); 1944 (2, 4); 1945 (1, 12); 1946 (2, 5); 1947 (1, 7); 1950 (2, 4, 5, 8)

FTC: 1968 (12)

IMG: 1951 (11); 1952 (1, 3, 5, 7, 9, 10, 12); 1953 (1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1954 (1, 2, 3, 4, 5, 6, 7, 8. 9, 10, 12); 1955 (1, 3, 4, 5, 6, 7); 1956 (4)

IMGT: 1954 (9, 11); 1955 (1, 3, 5, 7, 9, 11); 1956 (1, 5)

OW: 1951 (1, 3, 5, 6, 10); 1952 (1, 3 11, 12); 1953 (1, 3, 4, 5); 1956 (2, 4, 9, 11)

ScS: 1954 (2)

UNI: 1953 (1, 2); 1954 (6, 7, 8)

## McKie, Angus

(b. 1951) British artist. McKie studied Graphic Design at Newcastle-Upon-Tyne College of Art from 1969 to 1973. After graduating he self-published various comic books and began a long association with Young Artists, an artist's agency established by John Spencer in London, that at the time was progressively championing the art of many up-and-coming British SF artists, among them Jim Burns*, Les Edwards*, and Ian McCaig. The relationship lasted until the early 1990s, and during that period he became one of the leading British book cover artists specializing in space hardware and planetary landscapes for book covers, although he also produced illustrations with other subject matter. Among his major influences are Chris Foss*, Frank Hampson*, and Frank Bellamy*. In parallel with illustration work he wrote, drew and painted many comic stories for *Métal Hurlant* in Paris and *Heavy Metal* magazine in New York. McKie authored the graphic novel, *So Beautiful and So Dangerous*, serialized in *Heavy Metal* in 1978–1979. This however bore little resemblance to the animated segment of the same name, in the 1981 film *Heavy Metal*, for which he was also responsible. He contributed to the Terran Trade Authority (TTA) handbook *Great Space Battle* and others, in the late 1970s. In recent years he has experimented with different styles and techniques, largely leaving illustration to explore comic illustration as award-winning colorist (*Dark Horse, DC*, *Marvel*) and graphic novels, computer graphics and animation. He contributed to the *Star Wars* series of graphic novels, *Vaders Quest* and *Chewbacca* (Dark Horse Comics, 1999, 2000). His work appeared in *Comic Tales* (Olympic, 1988), a collection of strips that appeared originally in *Heavy Metal*. McKie was nominated for the *Comic Buyer's Guide* Favorite Colorist Award in 1998 and 2000.

**Sources**: www.podgallery.com, Weinberg, 1988.

**Published Work**
**Collections/Anthologies**
**(various contributing artists)**

*The Art of Walt Disney* (Harry N Abrams Inc, 1975), Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Cowley, Stuart. *Great Space Battles* (Hamlyn, 1979), Dean, Martyn and Roger eds. *The Flights of Icarus* (Dragon's World, Ltd, 1975), Edwards, Malcolm and Holdstock, Robert *Tour of the Universe* (Pierrot, 1980), Holdstock, Robert; Edwards, Malcolm *Alien Landscapes* (Pierrot, 1979), *Great Space Battles* (Hamlyn, 1979), Harrison, Harry. *Mechanismo* (Pierrot, 1978), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

BOOKS ILLUSTRATED INCLUDE: *Aliens and UFO's: Extraterrestrial Tales from Asimov's Science Fiction and Analog Science Fiction and Fact* (Smithmark, 1993), *Ash Ock: #2 The Paratwa Saga* (Mandarin, 1990), *Astral Mirror* (Tor, 1985), *Beyond Humanity* (Tor, 1987), *Blood and Iron, #3 There Will Be War* (Tor, 1984), *Capricorn Games* (Pan, 1979), *Circumpolar!*

(Granada, 1985), *Complete Science Fiction Treasury of H.G. Wells* (Avenel, 1978), *Emperor of America* (Michael Joseph, 1990), *Fantasy Tales # 3* (Robinson, 1989), *Family d'Alembert Stranglers Moon, Getaway World* (Panther, 1977, 1986), *Frontiersville High* (Gollancz, 1990), *Green Odyssey* (Sphere, 1976), *Isaac Asimov Presents the Great SF Stories #16* (1954), *#22* (1960), *#23* (1961), *#24* (1962) (DAW, 1987, 1991, 1992), *Knights of the Blood* (Raven, 1994), *My Favorite Science Fiction Story* (DAW, 1999), *New Lands* (Sphere, 1974), *Nova* (Sphere, 1977), *Paradise Game* (Pan, 1978), *Science Fiction Stories* (Kingfisher, 1993), *Specialist* (Ace, 1990), *Star Fraction* (Legend, 1995), *Stars in Shroud* (Tor, 1984), *Tarnished Phoenix* (Barrie and Jenkins, 1990), *Terrarium* (Tor, 1985), *Transformers: Robots in Disguise* (Purnell, 1986).

MAGAZINE ILLUSTRATIONS INCLUDE:
WD: 1980 (8/9) #20
HM: 1979 (3), 1989 (9)

**Misc.**: *Vangelis: Hypothesis* album cover (Affinity Records, 1978)

## McLean, Wilson L.

(b. 1937) American artist. Born in Glasgow, Scotland, McLean moved to London when he was ten. Without art training, at the age of fifteen he got a job doing magazine layouts at a London screen-printing store. McLean attended night school for artists in his spare time, and after graduating worked as a freelance illustrator in the publishing and advertising field. He married, and had two children, then moved to New York in 1966 "to fulfill a childhood dream of becoming a famous illustrator." (Arisman, 2001) McLean's carefully designed and tightly rendered surrealistic compositions were popular in the United States, and were highly influential in the art field.

During the 1970s and 1980s McLean worked mainly in three areas: advertising, movie posters and cover illustrations for *Time* magazine. He did illustrations for numerous advertising clients as well as artwork for all the major magazines, including *Sports Illustrated*, *Time*, *Redbook*, *New York*, and *Penthouse*. He also provided cover art for record albums, commercial products, and books. His illustrations have also been featured on four U.S. postage stamps, among them one celebrating the Broadway musical *Oklahoma*, in 1993. McLean's output was highest during the preceding two decades, however because "Surrealism received mainstream exposure during those years…. By the end of the 1980s, advertising clients were far more conservative and dropped the surrealistic approach in favor of realism. By the 1990s, illustration was almost non-existent in advertising." (Arisman, 2001) McLean has won every major illustrator's award in the United States, including the prestigious Clio award for his work in advertising, gold and silver medals from the New York Art Director's Show, and four gold and eight silver medals at the New York Society of Illustrators Shows. McLean's work is included in the permanent collections of the Smithsonian Institution, the U.S. Postal Service, and the London Transport Museum. He is a member of the Society of Illustrators (NY) and has exhibited his work at the Society. McLean has taught at Syracuse University, the School of Visual Arts and Kent State University.

**Sources**: Arisman, Marshall. "Wilson McLean: The Roots of Tradition" *Graphis,* July/August 2001 online at findarticles.com/p/articles/mi_qa3992/is_200107/ai_n8992048; www.postalmuseum.si.edu; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Brossert, Jill. *Editorial Illustration*. (RotoVision, 1996); Summers, Ian. *Tomorrow and Beyond: Masterpieces of Science Fiction Art* (Workman, 1978);

BOOKS ILLUSTRATED INCLUDE: *Dilation Effect* (Ballantine, 1971), *Dracula Archives* (Pocket, 1973), *Firebrand* (Simon & Schuster, 1987), *The Gate to Women's Country* (Bantam Spectra, 1993), *Horizon Alpha* (Ballantine, 1971), *Humans* (Warner/Mysterious Press, 1992), *Long Dark Tea-Time of the Soul* (Simon & Schuster, 1988), *Nebula Award Stories #6* (Pocket, 1972), *Queen of the Summer Stars* (Simon & Schuster/Poseidon/BCE, 1990), *The Wanting Seed* (Ballantine, 1970), *Year of the Last Eagle* (Ballantine, 1970).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1980 (2)

## McQuarrie, Ralph

(b. June 13, 1929) American artist. Although he has taken relatively few assignments in the literary field, McQuarrie has been one of the most influential artists in the science fiction field by virtue of his role as the conceptual designer responsible for the look of the tremendously popular and extremely influential original *Star Wars* film trilogy. His impact was further extended through his concept designs and visualizations for the original *Battlestar Galactica* (TV series), *E.T. the Extra-Terrestrial* and *Cocoon*, for which he won an Academy Award for Best Effects, Visual Effects, in 1985.

McQuarrie was born in Gary, Indiana and originally was a commercial artist. His grandfather was a small publisher, and both he and Ralph's mother were Active artists. McQuarrie began art classes at the age of ten, and his talent showed immediately. He graduated from high school in 1948 and began taking technical art classes. He is a contemporary of Syd Mead, another conceptual designer/futurist, with whom he attended school. He started work in 1950 for Boeing Company in Seattle, the youngest

of a group of nearly fifty artists, illustrating the latest designs in air and spacecraft. In the 1960s, his work was used in animated sequences by NASA and CBS news for the coverage of the Apollo lunar missions. In 1965, McQuarrie moved to California to work as a freelance artist in film and television.

Around 1975, George Lucas needed to convince Twentieth-Century–Fox to finance his upcoming project, *Star Wars*. To sell them on the idea he commissioned McQuarrie to create several paintings which included main characters and scenes, such as R2-D2 and C-3PO, stormtroopers, and Luke and Darth Vader battling with lightsabers, to show the studio executives. With just Lucas's script as a reference, McQuarrie helped to bring the vision of George Lucas to life, and played a key role in creating the look of the films Soon McQuarrie found himself painting additional concept paintings, as well as helping with matte paintings during production, and he became the design consultant and conceptual artist of record for the original *Star Wars* trilogy. One of McQuarrie's most important contributions to the *Star Wars* saga is the image of Darth Vader, one of the most feared villains in cinematic history. McQuarrie played the uncredited role of General McQuarrie in *Star Wars: Episode V—The Empire Strikes Back*.

McQuarrie also has worked as a conceptual artist, illustrator, or visual consultant on such films as *Close Encounters of the Third Kind* (1977), *Cocoon* (1985), *E.T. The Extraterrestrial* (1982), *Star Trek IV: The Voyage Home* (1986), **batteries not included* (1987), *Total Recall*. and *Indiana Jones and the Raiders of the Lost Ark* (1981); as well as the television shows and series including *The Star Wars Holiday Special* (1978), and *Battlestar Galactica* (1978). McQuarrie has also been the subject of several documentaries and interviews over the years, all centering on his work for *Star Wars*.

In addition to his film and television work, "RMQ," as McQuarrie is known to sign original works, McQuarrie created artwork for several *Star Wars* related publications, including *The Illustrated Star Wars Universe*, Pop-Up Books, and illustrations for Isaac Asimov's short story collections *Robot Dreams* and *Robot Visions*. McQuarrie also worked with Douglas Trumbull on the *Back to the Future* attraction at Universal Studios, creating the storyboards and illustrations.

When George Lucas announced in 1995 that he was going to be making a *Star Wars* prequel, McQuarrie was invited to head up the design team, just as he had twenty years before. However, recognizing that the existing team was capable of working without him, he declined to participate, which disappointed many original *Star Wars* fans. McQuarrie lives in Berkeley, Calif. with his wife Joan.

**Sources:** "Ralph McQuarrie, Concept Designer" biography at www.starwars.com/bio/ralphmcquarrie.html Internet Movie Database at www.imdb.com; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Bulluck, Vic, et al. eds. *The Art of the Empire Strikes Back* (Ballantine, 1980), *The Art of Star Wars: The Empire Strikes Back: Episode V* (Ballantine Del Rey, 1994, Titan, 1995), *The Art of Star Wars: Return of the Jedi: Episode VI* (Ballantine Del Rey, 1994), Gerani, Gary. *The Art of Star Wars Galaxy: Vol. 1, 2* (Topps, 1994), McQuarrie, Ralph and Anderson, Kevin J. *The Illustrated Star Wars Universe* (Bantam Spectra, 1995). McQuarrie, Ralph. *Star Wars Portfolio: The Empire Strikes Back Portfolio; Return of the Jedi, Portfolio* (Ballantine Books, 1977, 1980, 1983), Slavicsek, Bill. *A Guide to the Star Wars Universe*: 2nd Edition (Boxtree, 1995) Titelman, Carol ed. *The Art of Star Wars: A New Hope: Episode IV* (Ballantine Del Rey, 1994).

### Published Work

*Asimov's Biographical Encyclopedia of Science and Technology* (Pan, 1975), *Best of Jack Williamson* (Ballantine/Del Rey, 1978), *Black Ship* (Del Rey, 1985), *Copernick's Rebellion* (Ballantine/Del Rey, 1989), *From the Adventures of Luke Skywalker* (Ballantine, 1976), *The Galactic Empire: Ships of the Fleet— Star Wars* (Little Brown, 1996), *Genesis Quest* (Ballantine/Del Rey, 1986), *Golden Sunlands* (Del Rey/Ballantine, 1987), *Harry Borg and Guss Sequence: 1 Red Flame Burning; 2 Sword of Fire; 3 Blaze of Wrath* (Del Rey/Ballantine, 1985), *Isaac Asimov's Caliban* (Ace/BCE, 1993), *Isaac Asimov's Inferno* (Millennium, 1994), *The Mutant Season* (Doubleday, 1989), *Pagans Trilogy: 1 Stone Arrow; 2 Flint Lord; 3 Earth Goddess* (Ballantine, 1987), *The Planets* (Bantam, 1985), *Robot Dreams* (Berkley, 1986), *Robot Visions* (NAL/Roc, 1990), *Second Genesis* (Ballantine, 1986), *Splinter of Mind's Eye* (Ballantine, 1978), *Starquake!* (Ballantine/Del Rey, 1985), *Star Wars* (Ballantine, 1976), *Torch of Fear* (Del Rey/Ballantine, 1987), *Walk the Moon's Road* (Del Rey, 1985), *The War for Eternity* (Ballantine Del Rey, 1983), *Web of the Chosen* (Ballantine, 1978), *With Fate Conspire* (Del Rey 1985), *The World Is Round* (Del Rey, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1986 (12).

**Misc.:** *Star Wars: Jabba's Palace* Pop-Up Book (Little, Brown, 1996), *Star Wars: The Mos Eisley Cantina* Pop-Up Book (Little, Brown, 1995), *Star Wars: The Empire Strikes Back: The Original Radio Drama* by Brian Daley (Titan, 1995). *Star Wars: A New Hope* Role-playing game *Galaxy Guide No. 1* (West End Games, 1989).

## Mead, Syd

(b. July 18, 1933) American artist. Born in St. Paul, Minnesota, Sydney Jay Mead was a child prodigy. He worked on illustration throughout high school, and at the age of nineteen began his first professional work as a cartoon animator for a Colorado Alexander Film Co. in Colorado Springs, Colorado, doing cell inking, character origination and background illustration. In 1953 Mead joined the U.S. Army Corps of Engineers, designing training motifs, including three-dimensional training progress charts. After military service discharge, 1956, Mead enrolled at the Art Center School of Los Angeles, graduating with great distinction in industrial design.

After graduation, in 1959, he is hired by Ford Motor Company's Advanced Styling Center in Dearborn, Michigan, to design experimental body shells including a two-wheeled, gyroscopically stabilized show car. After working for Ford for two years, he produced several paintings for the 1961 book Concepts for the U.S. Steel Corporation, as well as several promotional portfolios for the company, showing the potential of steel as a design material. The success of these books gave Mead international attention, which brought him invitations from multinational corporations to help with design problems. In 1961 Mead quit Ford, and began work at Hansen Co. in Chicago. He made his first of several trips to Japan, and exhibiting his work throughout Europe and Japan.

As a consultant, Mead helped design economy cars for American Motors, and produced consultant designs for Volvo, Chrysler, BMW and Jeep. He conceived a high-speed yacht for Halter Marine of New Orleans and designed the entire interior and exterior of the Norwegian Caribbean Line's proposed cruise liner for Ring Design of Japan. After moving to Capistrano Beach, California, Mead published his *Sentinel* art book. For NASA, during this time, he provided the illustrations for the interior of Skylab, and did many architectural renderings for major firms throughout the U.S. as well as illustrations for many major buildings.

In the fantasy field, Mead designed the fictional character "V-ger" for *Star Trek—The Motion Picture* (Paramount, 1979), and did the conceptual work for the fantasy settings and landscapes of Walt Disney's *Tron*, in 1982. Other concepts Mead visualized include the quadrupedal vehicle that served as the inspiration for the AT-AT's ("All Terrain Armored Transports" or elephant like walking tanks) that were featured in Lucas's *Star Wars* sequel *The Empire Strikes Back*. Originally hired to design futuristic cars for the Ridley Scott movie *Blade Runner* (1982), Mead's work was so impressive that his job was expanded to include the conceptual "look" of the entire film. Mead also has collaborated on such films as *2010* (MGM, 1984), *Short Circuit* (1986), *Aliens* (1986), *Solar Crisis* (1990), *Strange Days* (1995) and others. Several of the films were nominated for an Academy Award for its visual effects.

Mead's work has been featured in numerous magazines, books and collections, most recently *Syd Mead's Sentury* (2001). Both "artist and oracle," Mead was honored with a *Spectrum* Grand Master Award by (Underwood, 2007) for his stylish, plausible concepts showing "optimistic, streamlined wonderlands." (*Spectrum*, p. 6). Whether seen in designs for parks, hotels, films, or video games, Mead is a recognized pioneer in extrapolating what the future might hold through paintings of vehicles, architecture, environments or social settings.

**Sources**: Artist website, www.sydmead.com; Fenner, Arnie and Cathy, eds. *Spectrum: The Best in Contemporary Fantastic Art* 14 (Underwood, 2007); Steele, Allen. "SF's Cinematic Sentinel" Gallery article in *Science Fiction Age*, May 1995; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

*Blade Runner Sketchbook* (Blue Dolphin Enterprises, 1982), Dean, Martyn, ed. *Guide to Fantasy Art Techniques* (Arco, 1984), DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Mead, Syd. *Innovations* (promotional book, United States Steel, 1970s). Mead, Syd. *Oblagon: Concepts of Syd Mead* (Oblagon, Inc., 1985), Mead, Syd. *Sentinel: Syd Mead, Futurist* (Dragon's Dream, 1979), Mead, Syd. *Sentinel II: Steel Couture* (Kodansha/Japan, 1987), Mead, Syd. *Studio Image Book 1, 2, 3* (Oblagon, 1988, 1989, 1994), Mead, Syd. *Syd Mead's Sentury* (Oblagon, Inc., 2001).

Misc.: 1991, 1992, 1993 Oblagon Calendar (Oblagon Inc., 1990, 1991, 1992). Mead, Syd & Joaquin Montalvan. *Visual Futurist: The Art & Life of Syd Mead* (DVD, Pasadena, CA: 2007).

## Meltzoff, Stanley

(March 27, 1917–November 9, 2006) American artist. Meltzoff was born in Harlem, New York City, the son of a cantor at a Manhattan synagogue. A gifted student, he graduated from Townsend Harris, City College of New York (CCNY) in 1937 at the age of nineteen, and earned a master's degree in fine art from New York University in 1940. Meltzoff began his professional career during War World II when he served in Italy and Africa as an art editor for Stars and Stripes. After the War Meltzoff taught art history and practice at CCNY and in the late 1940s he began also teaching at Pratt Institute and started his career as a full-time illustrator, c. 1949. He was also a member of the Art Student's League in New York City.

Meltzoff was one of the first paperback cover artists to be noted for his work in the science fiction field. He painted a number of early covers for Signet Books that succeeded in being not only good illustrations for science fiction novels but also good paintings. Influenced by the highly acclaimed illustrator James Avati, Meltzoff painted dramatic, realistic works tinged with surrealism, in oils, in a way that escaped the pulp influence evident with most other paperback SF until then. His work, along with those paintings by other Signet artists of the time, helped establish the notion that not all science fiction was cheap pulp literature." Weinberg, p. 192). Along with cover paintings for paperbacks, Meltzoff illustrated scientific, landscape and historical subjects published in numerous magazines, among them *The Saturday Evening Post, Fortune, Life, Sports Illustrated, The National Geographic, Redbook, Colliers, National Geographic* and *Field and Stream*. He created over sixty cover illustrations for *Scientific American*.

An avid skin diver, mainly off the New Jersey coast, since he was a child in the 1920s. by the 1940s he was keen on spear fishing and scuba diving and, starting in 1949, he added underwater photography. He first combined his passions for the sea, photography and art in the 1960s, when he painted several series on particular fish species for *Sports Illustrated*, *National Geographic* and *Field & Stream*. When computers and "new media" changed the market for magazine illustration and paperback art in the early 1980s, Meltzoff completed an extended series on ten big saltwater game fish for *Sports Illustrated*, and its success led in time to a shift in markets to art galleries and large limited edition prints. Meltzoff was the first, and probably the most preeminent, fish painter.

The winner of twenty-five Society of Illustrator Awards, in 1999 Meltzoff was elected into the Society of Illustrators Hall of Fame. He received an award of excellence from Society of Animal Artists and created conservation prints and stamps for the Izaak Walton League (Striped Bass); Gulf Coast Conservation Assoc. (Sailfish). His paintings are in the collections of the National Portrait Gallery, Washington, D.C, Lee Yawkey Woodson Museum, Genesee Museum, New Britain Museum of American Art, and numerous private collections. The artist also collected and founded a private museum of the technological artifacts of the fine arts, the Meltzoff Reliquarium. Comprised of memorabilia that are a combination of real, imaginary, and ideal objects describing the artists, Meltzoff's Reliquarium was published in part in the *Smithsonian Magazine*, December 1993.

Equally important to the science fiction art field was Meltzoff's influence as a teacher and his writings on art history. His many years of teaching at Pratt influenced generations of young artists, among them Paul Lehr* and John Schoenherr*, and their early work shows his influence. While Meltzoff created only a small number of paintings for the SF paperback field (perhaps as few as ten), he is nonetheless considered one of the most important artists of the 1950s, and very influential in changing the direction of science fiction paperback art. At the age of eighty-five, Meltzoff wrote "(When) TV entered our lives, I came to realize that I was in a diminishing craft which no hero could resuscitate. Illustrators had to learn how to live as ephemeral antiquities; picture makers had to learn how to make pictures with machines." (Meltzoff, p. 21).

Meltzoff died in Red Bank, New Jersey, and lived in Fair Haven. His first wife, Alice Forder Meltzoff, died in 1979. He was survived by his second wife, whom he married in 1999, and two daughters.

**Sources**: Di Fate, Vincent, *Infinite Worlds The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Meltzoff, Stanley. "Metamorphoses of a Picture Maker" *Illustration*, Issue #4, August 2002; Obituary, New York Times November 15, 2006 online www.nytimes.com/2006/11/15/obituaries/15meltzoff.html; Reed, Walt and Roger. *The Illustrator in America, 1860–2000* (Society of Illustrators, 2001); Weinberg, 1988.

**Published Work**

*Assignment in Eternity* (Signet, 1954), *Beyond the Moon* (Signet, 1950), *Currents of Space* (Signet, 1953), *Day After Tomorrow* (Signet, 1951), *Demolished Man* (Signet, 1954), *Destination: Universe* (Signet, 1953), *Green Hills of Earth* (Signet, 1952), *I am Legend* (Signet, 1954), *Man Who Sold the Moon* (Signet, 1951), *Mission Interplanetary* (Signet, 1951), *Other Side of Here* (Ace, 1955), *Puppet Masters* (Signet, 1952), *Race to the Stars* (Crest, 1958), *Revolt in 2100* (Signet, 1955), *Science Fiction Terror Tales* (Pocket, 1955), *Tomorrow the Stars* (Signet, 1953). Ultimate Invader (Ace, 1954).

MAGAZINES ILLUSTRATED INCLUDE:
F&SF: 1955 (5)

## Miller, Edward *see* Edwards, Les.

## Miller, Ian

(b. November 11, 1946) British artist. A prolific artist, known for his dark fantasy gothic style, Miller was born in Ealing, outside of London England. It was his good fortune, he says, to be raised by a mother involved with things "theatrical," so that "phantasmagoric" was a byword when he was a child. He received early encouragement for his interest in art, as well as his prodigious imagination, and at seventeen began his formal training at the Northwich School of Art. He studied there from 1963 to 1967, and then at St. Martin's in London for three years — graduating with honors in 1970, with a Bachelor of

Arts degree in painting. It was at St. Martin's that he learned art history, honed his technique, and developed a life-long admiration of the German printmaker Albrecht Durer. It was there that Miller also established his unique, densely detailed painting style, which he agrees is influenced by the North European expressionist tradition. He began his commercial career in 1970 with a series of drawings "The Pequod Saga" published in a London-based start-up art magazine, *Image*. At the same time, and for a period of about two years post-graduation, 1968–1971, Miller also taught courses at the John Cass College. His interest in lecturing and teaching art continued for periods of time throughout his commercial art career, with part-time appointments at Stourbridge Art College (1978–1981), Brighton School of Art (1981–1982) and Horsham School of Art (1983–1986).

Miller's first commissioned work was for Pan paperbacks, illustrating classic SF titles. Two early fully illustrated paperbacks for Bantam Books, Michael Crichton's *Eaters of the Dead* (1976), and Ray Bradbury's *Martian Chronicles* (1978), established his reputation and other Ray Bradbury titles that followed, only reinforced it. Through the years Miller has created book covers and interior illustrations for all the major publishers in the U.S. and U.K., among them: Little, Brown, Simon Schuster, Thames & Hudson, Bantam, Orbit, Macmillan, Victor Gollancz, Puffin, Unwin, Grafton, Panther, Routledge, Sphere, Futura, Arrow, Pan, Headline, Penguin, Scholastic, and many others. In the 1980s, Miller began working for in the gaming industry, and his name became very much associated with the highly popular British equivalent of TSR, Inc., Games Workshop and their Tolkien-based games such as *Realms of Fantasy*. Miller was art editor for *Interzone* magazine 1982–1984, and served as art consultant as well as interim commissioning editor for Games Workshop Books, 1987–1989.

"Delicacy of line and intricacy of detail" characterize Miller's classic style, although his subject matter and technique vary greatly, depending on the assignment. "He is equally at home with complex machinery or living creatures of various guises (and) his illustrations range from loose figure sketches in pencil and charcoal to pen and ink drawings of complex artifacts." (*Fantasy Art Techniques*, p. 24). An enthusiastic admirer of fantasy writers such as H. P. Lovecraft and J.R.R. Tolkien, Miller is known for revisiting certain, bizarre motifs such as his twisted "walking" trees, flying fish, grotesque toy soldiers, and winged insects. "I've been told that I'm medieval, but I think I'm more primordial. I have a fetish-cum-totem attitude toward images — I try to describe them in the simplest most direct terms" (*ibid*.). Miller's technique is anything but simple, however, as he frequently embellishes his designs with spectacularly tight pen work, an obsessive desire for detailing the grotesque that is without peer. Because of this, his signature, a logotype design made up of his initials and date of birth (or date of creation) is often difficult to find; unless you know what you are looking for, it simply become camouflaged by the drawing itself. Miller has won a Society of Illustrators (NY) Certificate for merit for his cover art for Bantam Books, a British Science fiction Award for Best Artwork 1990, and Chesley Award for Best Gaming illustration, 2000.

Never one to be restricted by genre, Miller is responsible for a staggering range of illustrations and designs, and has always pursued opportunities to extend his range into other visual media. His idiosyncratic visions can readily be identified in the background designs of Ralph Bakshi animated films such as *Wizards* (1976), and *Cool World* (1992). Miller also has produced concepts and designs used for performance, theatre and television, ranging from *The Man Who Bought A Dream* (The Electric Light Show Mime Company, 1980); to the *Star Codes Project* for Warner Brothers, Irish TV (design and construction of masks for dance sequences, 1983); to movies, such as *Cristos*, an animated feature for Warner Brothers 1994. Other movies for which Miller provided preproduction and/or background designs include the animated movies *Shrek* (1996), *Artic* (1997), *Mirrormask* (2003), *Ant Bully* (2004). Additionally, Miller is developing film projects based on his own original stories and imagery, among them *The Confessions of Carrie Sphagnum* (2005), *Lemonade Rain* (2006) and *Antioch Gate* (2006).

Miller was awarded an Arts Council Grant awarded for development of *The Shingle Dance*: a Theatre-Dance Project in cooperation with the Icon theatre group in London, 2007.

In the early 1990s, Miller expanded into illustrating graphic novels, *The Luck in the Head* (1991) and *The City* (1994) each of which were notable for having the imagery carry the story.

In the 1990s Miller also began a long relationship with Oxford University Press, and contributed to several fully illustrated re-issues of children's classics and books for young readers, such as Dickens' *Christmas Carol* (1995), Treasure Island (1993), *Tales of Mystery and Imagination* (Oxford Univ. Press, 1993), *The Young Oxford Book of Supernatural Stories* (1996), *The Oxford Book of Nasty Endings* (1997), and *The Pit and the Pendulum* (2005), among others.

Miller has had work exhibited in solo as well as group shows beginning as early as 1973, with an exhibit at the Greenwich Theatre Gallery in London. In the late 1970s through the 1980s he exhibited work in London, Paris, and the United States. Long

a resident of Brighton, England, Miller has had exhibitions at Brighton Museum, and Brighton College. His work also toured in 2003 and 2005 with the Fantasy Art Masters show organized by the Blackburn, Blackburn Museum & Art Galleries.

**Sources**: Correspondence from the artist May 2007; Frank, Jane "Northern Nights and Gothic Days: The Art of Ian Miller" gallery article, *Realms of Fantasy*, October, 1997; Ian Miller interview, *Simulacrum* magazine July 2004; Foody, John. "Ian Miller Interview" *Warpstone* Issue #26, 2006, pp. 6–9.

### Collections and Anthologies (various contributing artists)

Day, David. *The Tolkien Bestiary* (Ballantine, 1979), Dean, Martyn, ed. *The Guide to Fantasy Art Techniques* (Arco, 1984), Edwards, Malcolm & Holdstock, Robert. *Realms of Fantasy* (Paper Tiger, 1983), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Jackson, Steve & Livingstone, Ian, Gascoigne, Marc ed. *Out of the Pit: Fighting Fantasy Monsters: 250 Monsters from the Wild and Dangerous Worlds of Fighting Fantasy* (Puffin, 1985), Jude, Dick. *Fantasy Art Masters* (Collins, 2002), King, Barry and Miller, Ian. *Secret Art* (Dragon's Dream, 1980), Larkin, David, ed. *Once Upon a Time: Some Contemporary Illustrators of Fantasy* (Peacock Press/Bantam Book, 1976), Miller, Ian. *Green Dog Trumpet* (Dragons Dream, 1979), Miller, Ian and Blanche, John. *Ratspike* (Games Workshop, 1989), Robertson, Bruce. *Techniques of Fantasy Art* (Macdonald Books, 1988), Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976).

BOOKS ILLUSTRATED INCLUDE: *Anvil of Ice* (Orbit, 1987), *At the Mountains of Madness* (Pan, 1972), *Bad Dreams* (Simon & Schuster/Pocket U.K., 1999), *Bibliomen* (Broken Mirrors Press, 1995), *Black Seas of Infinity: Best of H.P. Lovecraft* (SFBC, 2001), *Border Breed Nor Birth* (Ace, 1972), *Bunch!* (Broken Mirrors Press, 1993), *Case of Charles Dexter Ward* (Pan, 1972), *Castle of the Winds* (Orbit, 1998), *Citadel of Chaos* (Puffin, 1985), *The City* (Pan, 1994), *Creature of Havoc* (Puffin, 1986), *Cygnet and the Firebird* (Pan, 1994), *Dark Descent: The Colour of Evil* (Grafton, 1991), *Dark Night in Toyland* (Orbit, 1991), *Deathworld 1, 2, 3* (Orbit, 1991), *The Difference Engine* (Gollancz, 1990), *Don't Open This Book!* (SFBC, 1998), *Dracula Cha Cha Cha* (Simon & Schuster U.K., 2000), *The Dragon in the Stone* (Orbit, 1991), *Eaters of the Dead* (Bantam, 1976), *Enchanted World: Secret Arts* (Time-Life, 1987), *Eyes of Heisenberg* (NEL, 1978), *Fear Itself: The Horror Fiction of Stephen King 1976–82* (Pan, 1990), *Forge in the Forest* (Orbit, 1998), *Fugitive Worlds* (Orbit, 1991), *Golden Apples of the Sun* (Bantam, 1979), *Guardians of Time* (Pan, 1972), *Hammer of the Sun* (Orbit, 1988), *Haunter of the Dark* (Pan, 1972), *Hero and the Crown* (Orbit, 1992), *Hogfoot Right and Bird-Hands* (Edgewood Press, 1993), *House on the Borderland* (Panther, 1972), *Ice King* (Orbit, 1994), *Ice Monkey* (Unwin, 1988), *I Sing the Body Electric* (Bantam, 1981), *Kai Lung's Golden Hours* (Ballantine, 1972), *Kai Lung Unrolls His Mat* (Ballantine, 1974), *Life's Lottery: A Choose-Your-Own-Adventure Book* (Simon & Schuster, 1999), *Long After Midnight* (Bantam, 1977), *Lord of the Crooked Paths* (Orbit, 1990), *Lord of the Fiery Depths* (Futura, 1990), *Lord of Middle Air* (Gollancz, 1994), *Lost Prince* (Headline, 1992), *Luck in the Head* (Gollancz, 1991), *Magic Hunter* (Puffin, 1994), *Martian Chronicles* (Bantam, 1978), *Maze of Death* (Pan, 1972), *Night Mayor* (Simon & Schuster/Pocket U.K., 1999), *Other Voices* (Unwin, 1989), *Pavane* (Gollancz, 1995), *Phantoms of Fear* (Puffin, 1987), *R Is for Rocket* (Bantam, 1978), *Ragged Astronauts* (Orbit, 1989), *Rebel Angel* (Headline, 1993), *Red Moon and Black Mountain* (Ballantine, 1973), *Reign of Fear: Fiction and Film of Stephen King 1982–1989* (Pan, 1991), *S Is for Space* (Bantam, 1978), *Scholars & Soldiers* (Orbit, 1990), *Secret Life of Houses* (Unwin, 1989), *Seer and the Sword* (Scholastic, 2000), *Seven Stars* (Pocket, 2000), *Shadow of the Seer* (Orbit, 2001), *Singer and the Sea* (Little Brown/Orbit, 1999), *Something Wicked This Way Comes* (Bantam, 1978), *Sorceress and the Cygnet* (Pan, 1991), *Spectral Stalkers* (Puffin, 1990), *Suaine and the Crow God* (NEL, 1978), *Tehanu: The Last Book of Earthsea* (Bantam, 2000), *Unforgivable Stories* (Pocket, 2000), *Waking the Moon* (HarperCollins, 1994), *War Games* (Pan, 1981), *Warhammer: Drachenfels; Ignorant Armies; Konrad; Zaragoz* (GW Books, 1989, 1990), *Werewolf Principle (*Pan, 1972), *Wings* (Barrington Stoke, 2001), *Wooden Spaceships* (Orbit, 1989), *Wolfking* (Headline, 1991).

MAGAZINE ILLUSTRATIONS INCLUDE:

AMZ: 1981 (9); 1982 (6)

HM: 1981 (1)

INT: 1983 (spring/#4); 1984 (spring/#7); 1987 (autumn/#21); 1989 (3/4); 1990 (3/4); 1990 (10)

WFH: 1994 (#1/summer); 1996 (#3/summer)

WT: 2003 (12)

**Misc.**: *Bloodwood* game art (FASA, 1997), *Everway* Calendar, 1996, and game card art (Wizards of the Coast, 1996), *Magic: the Gathering* card art: *Mirage*; *Visions*; *5th Edition*; *Weatherlight* (Wizards of the coast, 1996, 1997), *Spiderman* card art (Fleer/Skybox, 1996), *Swamp Thing: Quest for the Elementals* comic covers (DC Comics, 1991).

## Miller, Ron

(b. May 8, 1947) American artist. Born in Minneapolis, Minnesota, Miller was brought up in Columbus, Ohio and graduated from the Columbus College of Art and Design with a BFA in illustration, 1970. He worked as an illustrator/designer for several commercial art studios before joining the Smithsonian's National Air & Space Museum as art director for the Albert Einstein Planetarium. He was responsible for the planetarium's show design, publications and exhibits (1972–1977). During his tenure, he attended the 1975 launch of the Apollo spacecraft for the Apollo-Soyuz mission as a member of the NASA Fine Arts Program. After leaving the museum in 1977 he became a freelance artist, under the name *Black Cat Studio*, specializing in astronomical, science and science fiction artwork for books and magazine articles.

For his sharply delineated and realistic space paintings and astronomical landscapes, Miller credits the artistic influences of Chesley Bonestell*, Ludek Pesek*, Jack Coggins*, and historical illustrators like Norman Rockwell, Waterhouse, Bierstadt, Bougereau, and the PreRaphaelites. He works mainly in acrylics, although recently he has turned to digital art almost exclusively. Miller won the Frank R. Paul Award for Outstanding Achievement in Science Fiction Art, Nashville, 1988, and is also the recipient of the 2003 Lucien Rudaux Memorial Award, from the International Association of Astronomical Artists "In appreciation of his lifetime contribution to the development, dissemination and public awareness of Astronomical Art and Space Art."

Miller's illustrations have appeared in numerous scientific and mainstream magazines and books. His work has been seen in magazines such as *Scientific American*, *Space World*, *Science Digest*, *Omni*, *Sky and Telescope*, and others, and he has produced book jackets and interior art for the major science fiction publishers. In 1991, Miller designed a ten-stamp set of commemorative U.S. postage stamps (Space Exploration series). His film credits include: production illustrator for the Dino DeLaurentiis productions of *Dune* and *Total Recall (1983–4)*, visual consultant for George Miller's *Contact* (c. 1995) production art for *Ronnie Rocket* (1990), matte paintings for *Twilight of the Dogs* (1985), conceptual art and consultation for James Cameron's *Mars Project* (1997), and he designed, co-wrote and co-directed *Impact!*, a CGI show ride film for SimEx Digital (1999). From c.1998–2002 he also was production illustrator for Unified Film Organization. Since 1990 Miller has been a contributing Editor to *Air & Space* magazine, and he is the Art director for Timberwolf Press, since 2000.

Miller's contributions to space-related artistic and research projects have been far-ranging. He was a contributor to the President's National Commission on Space (Paine Commission, 1985) and NASA's Solar System Exploration Committee, 1986. Miller also was a participant in the Cosmos Forum, Moscow, October 1987; first joint US/Soviet space art workshop, Iceland, July 1988; second joint US/Soviet space art workshop, Senezh, USSR, April 1989 and The Inspiration of Astronomical Phenomena International Conference, Vatican Observatory, Summer 1994. He has been Artist-in-residence and lecturer, International Space University in Boston, Massachusetts, Summer 1988; Strasbourg, France, Summer 1989; Toulouse, France, Summer 1991, and (as faculty member) Kitakyushu, Japan, Summer 1992 and Huntsville, Alabama, Summer 1993. He is a Fellow of the British Interplanetary Society, a Life member and Trustee of the International Association for the Astronomical Arts, and Member of the International Academy of Astronautics.

While maintaining an active art career, Miller has written extensively on science fiction art, and related themes. He has written, co-written and/or edited science fiction as well as several non-fiction mainstream and children's books. The most notable of these were *The Grand Tour*, the *Worlds Beyond* Series, his translated editions of Jules Verne, and his works on Chesley Bonestell. As an example of the popularity of these books, *The Grand Tour* (co-authored with W.K. Hartmann, 1981) was published in editions in six languages, nominated for a Hugo Award for best nonfiction and was a Book-of-the-Month Club main selection with 250,000 copies in print before it was fully revised and republished in 1993, and has since been a main selection of the Book-of-the-Month Club, Science Book Club and Astronomy Book Club. Miller's book, *The Art of Chesley Bonestell* (Paper Tiger, 2001), co-authored by Frederick C. Durant, III (also his co-author for the earlier *Worlds Beyond*, 1983) won a Hugo Award for Best Related work, 2002. Other art-related books he has written or edited include: *Decalcomania—A Tourist's Handbook and Guide* (privately published, 1987), *Space Art Poster Book* (Stackpole, 1979), *Special Effects: An Introduction to Movie Magic* (editor and contributor, Millbrook Press, 2005), *Space Art* (Starlog, 1979). In 1998 Miller became principal administrator of Bonestell Space Art, which manages the art estate of the artist. Miller's children's book projects translating works by Jules Verne have also been popular, and he is an Honorary Member, Sociétè Jules Verne, and member of the North American Jules Verne Society. Additionally, in 1987 he was a consultant for Walt Disney Imagineering (as an authority on Jules Verne for EuroDisney). Miller is author of *Bronwyn: Her Trials and Tribulations*, a tetrology of novels re-published by Timberwolf (2001–2002),

and a comic book, *Velda: Girl Detective* (Black Cat Comics, 2004) which he also illustrated.

Miller's paintings are in public and private collections worldwide, including the collections of the Smithsonian Institution, NASA and the Pushkin Museum, Moscow. His brother, Thomas Miller is also an illustrator. Miller lives in Virginia with his wife Judith A. Miller, a sculptor and modelmaker. They have one daughter, Patricia.

**Sources:** e-mail from artist April 28, 2005; www.black-cat-studios.com; Hartmann, William K. *In the Stream of Stars: The Soviet-American Space Art Book*. TN: Workman Publishing, 1990; Sargent, Pamela. *Firebrands*. U.K.: Paper Tiger, 1998; *The Postal Service Guide to U.S. Stamps*, 28th Edition (New York: Harper Collins, 2001)

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Bradamant: The Iron Tempest* (Timberwolf Press, 2000), *Cycles of Fire* (W.K. Hartmann co-author: Workman, 1987), *Extraordinary Voyages* (Black Cat Press, 1994), *The Dream Machines* (Kreiger, July 1993), *The Elements* (Millbrook Press, 2005). *The Grand Tour* (W. K. Hartmann co-author, Workman, 1981, 2005), *The History of Earth* (W.K. Hartmann co-author: Workman, 1992), *The History of Rockets* (Franklin Watts, 1999), *The History of Science Fiction* (Franklin Watts, 2001), *Worlds Beyond*—a ten book series: *Extrasolar Systems*, *The Sun*, *Jupiter*, *Venus*, *The Earth & Moon*, *Uranus & Neptune*, *Saturn*, *Mercury & Pluto*, *Mars*, *Comets*, *Asteroids & Meteors*, *Stars & Galaxies* (Millbrook Press, 2002–2005), *20,000 Leagues Under the Seas* (editor and translator: Unicorn, 1988, 1993).

BOOKS ILLUSTRATED INCLUDE: *The Ascension Factor* (Ace, 1989), *At the Earth's Core & A Princess of Mars* (Easton Press, 1996), *Barsoom* (Mirage, 1976), *Beyond Rejection* (Del Rey, 1980), *Black Sun* (Tor, 1997), *Blue Mars* (Easton Press, 1996), *Borders of Infamy* (Easton Press, 1989), *Brak: #3, When the Idols Walked, #4, The Sorceress* (Tower, 1969, 1978), *A Brief History of Time: From The Big Band to Black Holes* (Bantam, 1990), *The Broken Worlds* (Berkley/Ace, 1986), *A Clockwork Orange* (Easton Press, 1994), *The Coattails of God: The Ultimate Spaceflight* (Warner, 1981), *Coils* (Simon & Shuster, 1982), *Conqueror's Pride* (Bantam, 1994), *Coyote, Coyote Rising* (Berkley/Ace, 2002, 2004), *Dome* (Berkley, 1987), *Dragon Lensman* (Red Jacket Press, 2004), *Dragons of Light, Dragons of Darkness* (Ace, 1980, 1981), *Dreamfall* (Easton, 1996), *Earthlove* (Strawberry Hill, 1978), *Eon* (Warner, 1986), *Emprise* (Berkley, 1985), *Eternity* (Warner, 1988), *Fantastic Voyage II* (Doubleday, 1987), *Flashing Swords #5* (Doubleday, 1981), *Galaxy's End* (Berkley, 1988), *The Hyades Contact* (Berkley/Ace, 1987), *Hellstar* (Berkley, 1984), *Holy Fire* (Easton, 1996), *Illegal Alien* (Easton Press, 1997), *The Incredible Shrinking Man* (Easton Press, 1990), *Invasion of the Body Snatchers* (Easton Press, 1991), *Land's End* (Tor, 1988), *Last and First Men* (Tarcher, 1988), *Lensman from Rigel* (Red Jacket Press, 2004), *Lifehouse* (Easton Press, 1997), *Lion of Ireland* (Easton Press, 1996), *Out of the Cradle* (Workman, 1984), *Pawn of Prophecy* (Easton Press, 1997), *Planetarium* (Bantam, 1991), *Red Mars* (Easton Press, 1993), *The Ring of Charon* (Tom Doherty/SFBC, 1990), *Sailing Bright Eternity* (Easton Press, 1995), *Satyrday* (Berkley, 1980), *The Singer from the Sea* (Easton Press, 1999), *Stars and Planets* (Doubleday, 1988). *Star Seed* (Donning, 1982), *Starstream #2* (Western Pub, 1976), *Sword of the Lictor* (Easton Press, 1996), *Vacuum Flowers* (Ace, 1988), *The Warlock Heretical* (Ace, 1987), *Sun's End* (Berkley/Ace, 1988), *The Wardove* (Berkley, 1986), *Year's Best SF* (HarperCollins, 1996) *Z Lensman* (Red Jacket Press, 2004).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1974 (4, 12); 1992 (1, 5)
ASF: 1978 (6); 1999 (12), 2000 (12)
ASM: 2001 (12); 2002 (2)
FTC: 1974 (7)
F&SF: 2003 (2); 2004 (3)

**Misc:** *Dune* (game box cover, Avalon Hill, 1979), *Willow* (game box cover, Tor, 1988); *Ron Miller's Firebrands* (trading card collection, Comic Images 1994).

## Monahan, Patrick John

(January 4, 1882–November 1, 1931) American artist. Born Patrick Henry Sullivan, in Des Moines, Iowa, of Irish parents, John and Mary, who had immigrated to America in the 1870s, the artist was orphaned at the age of nine when his parents and sister Anne died as a result of the great influenza epidemic of 1891. He and his brother Eugene were adopted by neighbors Jim and Rose Monahan, who gave them their last name. Later the artist changed his name to Patrick John Monahan, and was credited as P.J. Monahan for his illustrative work. Monahan's talents won him an art scholarship to Drake University in Des Moines, and once there he advanced rapidly in art studies and won first prize at the St. Louis Exposition of 1904, which included a trip to Europe for further study. After his return he lived and worked as a newspaper illustrator in Chicago and St. Louis. In October 24, 1905, he married Louise Cecelia Averill (1884–1968), and soon after struck out for New York to break into the field of illustration. Monahan found a job working for fashion catalogs followed by other popular magazines of the times, including *The Delineator* and *Leslie's Weekly*. By 1911 he was doing interiors for *Ladies' Home Journal, Cosmopolitan*, and *Hampton's*, and for the next two decades he was one of New York's most prolific artists, creating ads, movie posters, and com-

missioned art. He became good friends with author Jack London and illustrated his 1912 edition of Smoke Bellew, published by the Century Company.

In 1913, Monahan became a member of the Society of Illustrators (NY), then under the presidency of noted illustrator Charles Dana Gibson. That same year he was hired by Street and Smith and began producing pulp magazine cover paintings and interior pen and ink drawings for *Air Trails, Detective Story, Western Story, People's*— the beginning of Monahan's long association with the pulps. It was during this period that he was hired by the Frank A. Munsey Company, publisher of *All-Story Weekly, Argosy, Cavalier* among others, and throughout the teens and twenties Monahan illustrated a number of important science fiction and fantastic adventure serials in these magazines, including several major Edgar Rice Burroughs novels. As was typical of the time, some of these paintings were also later used as jacket art for the same novels. Using his own likeness, he painted himself into his first ERB cover depiction for "A Man Without a Soul," appearing on the cover of the November, 1913 issue of *All-Story*. Sixteen years later this title was changed to *The Monster Men* for the first hardcover book edition published by A. C. McClurg. *All-Story* set the standard for the "golden age" of pulps, and Monahan became the most prolific ERB serial artist of his time with a total of fourteen cover paintings produced for that magazine; including one cover painted for *Tarzan and the Ant Men*, which for unknown reasons never saw publication.

Monahan's fine eye for composition and design and his inventive use of colors were his chief assets. His cover paintings stimulated the imagination of readers with just the right touch of romance, mystery, and adventure. They were beautiful and successful and in great demand by the pulp publishers and art directors of his time. Some of the magazine serials that featured covers by Monahan included *Chessmen of Mars* (Argosy/All-Story Weekly, 1922), *The Son of Tarzan* (All-Story Weekly, 1915), *Tarzan and the Golden Lion* (Argosy/All-Story Weekly, 1922), *Tarzan and the Jewels of Opar* (All-Story Weekly, 1916), *Tarzan and the Valley of Luna* (All-Story Weekly, 1920), *Tarzan the Terrible* (Argosy/All-Story Weekly, 1921), *Thuvia, Maid of Mars* (All-Story Weekly, 1916), *The Mucker* (All-Story/Cavalier Weekly, 1914), *Return of the Mucker* (All-Story Weekly, 1916), *Sweetheart Primeval* (All-Story/Cavalier Weekly, 1915). Also, some of his paintings were later reprinted in issues of George McWhorter's *Burroughs Bulletin*, as for example Monahan's painting for the first appearance of "The Moon Maid" in *Argosy All-Story Weekly* May 1923, which was featured on the back cover of the new series of *Burroughs Bulletins*, #27, for summer 1996. A man of many talents, Monahan was also a great collector of books, paintings and operatic records. He was an amateur astronomer, and proficient in a number of intellectual hobbies, such as mathematics. He was a self-taught mechanical engineer, and designed and built a two-cylinder engine out of salvaged portions of a motorcycle engine, and later perfected a four-cylinder engine, which he dubbed "The Monahan Rotary Tube Engine."

After leaving the Munsey Company in the early 1920s, Monahan worked for other companies including Dell and Fiction House. There he churned out a number of romance cover paintings and interior pen and inks. Early in 1927, King Features Syndicate commissioned Monahan to produce a daily newspaper strip adaptation of several famous Shakespeare plays. By the late 1920s, the Monahans had moved to a 32-acre farm located in Randolph, New Jersey. Monahan's wife, Louise, built the artist a large, three-floor art studio in the barn, which provided enough room for a reference library, a painting studio, and storage for all his original illustrations on one side of the building, while leaving room for livestock on the other side. One cold winter night in early 1928 the barn-studio caught fire and burned to the ground. The family was so busy getting the livestock out safely that they forgot about the paintings lined up several rows deep on the second floor loft. Over 200 paintings, including ERB cover originals returned from Munseys went up in smoke, along with the artist's large easel and his vast collection of books and prints. Further misfortune struck later that year when, through the fault of another driver, Monahan was involved in a car accident. A month later the doctors discovered that he had a skull fracture. A large blood clot had formed and for the rest of his life he suffered with severe headaches that kept him from sleeping, and which severely impacted his art. The figures in his paintings began to reflect his exhaustion and pain, his colors and compositions began to look drab and flat, and his finished paintings seemed rushed and improvisational.

Monahan died from a from a massive cerebral hemorrhage in Randolph, New Jersey on All Soul's Day, November 1st, at the age of 49.

**Sources:** Biographical entry and research provided by Roger Hill, 2007; Hill, Roger. *The Fantastic Worlds of P. J. Monahan* monograph (Preservation Press, 1988); Hill, Roger. "P.J. Monahan" *The Comic and Fantasy Art Amateur Press Association*, issue #11, March 1988; Hill, Roger. "The Story of an All-Story Artist: P. J. Monahan" *Burroughs Bulletin* #8, October 1991, p.3–14; *P.J. Monahan Biography* online www.erbzine.com/mag16/1671.html

### Published Work

*Darkness and Dawn* (Maynard and Co., 1914), *The Flying Legion* (A. C. McClurg & Co., 1920), *The Girl From Hollywood* (The Macaulay Company,

1923), *The Moon Maid* (A. C. McClurg & Co., 1926), *Thuvia Maid of Mars* (A. C. McClurg & Co., 1920).

## Moore, Chris

(b. June 1, 1947) British artist. Born in Rotherham, South Yorkshire, Moore often tells the story that he'd always wanted to be a commercial artist, even before he knew what that actually meant. He was educated at Mexborough Grammar School, and then Doncaster Art School. Between 1966 and 1969 he attended Maidstone College of Art studying Graphic Design, and was then accepted by the Royal College of Art to study Illustration. from 1969 to 1972. In 1972 he joined with Michael Morris, a fellow RCA graduate, to form Moore Morris Ltd. Based in Covent Garden, the design group worked on book, magazine, and record album covers until 1980, when Moore married and moved out of London to work from home in Lewisham.

In 1974 Moore did his first science fiction covers, for books by Alfred Bester and Philip K. Dick, and he has specialized in the field ever since. Until that point, Moore had been producing book jacket art for almost every type of publication BUT science fiction. "In fact," says Moore, "I was barely aware of science fiction. I'd seen 2001 (A Space Odyssey), and that was about all." Although at first he was one of a number of modern British paperback artists whose "space hardware" echoed the style of Chris Foss*, Moore's stylistic differences soon set him apart, although he remains a specialist in depicting futuristic machines, ships, and architectures on grand scales, in the contemporary British SF tradition. His first trip to the U.S. in the mid–1980s generated work from the publishers Dell and Random House and in the late 1980s he acquired an agent in the USA, Bernstein and Andriulli Inc., a relationship that continues today, in addition to his British agent, Artist Partners. Moore has illustrated book covers for all the well-known authors in the field, for almost every major publishers in the U.K. and the U.S. among them: Transworld, Orion, Pan, Penguin, Harper Collins, Sphere, Hodders, Associated Book Publishers (Magnum), Headline, Random House, Time Warner, Octopus, Hamlyn (UK) and Harper Collins, DAW, Random House, Tor, Bantam, Dell, Warner Books, Avon, Berkley, Ballantine, William Morrow, and Pocket Books (U.S.). His work has been seen numerous magazines as well, such as *Omni, Analog, Science Fiction Age*, and *Isaac Asimov's Science Fiction*.

Moore has worked in a variety of commercial illustration markets, ranging from album cover art to advertising designs and movie concept art for Stanley Kubrick and George Lucas. His tie-in wallpaper designs for *The Empire Strikes Back* graced many a *Star Wars* fan's bedroom. He was commissioned by the Isle of Man Postal Service to incorporate his jacket art from Arthur C. Clarke's *2001* into a special First Day Cover, an example of which was signed in orbit by the crew of the NASA shuttle.

In 1995, encouraged by his good friend Jim Burns*, he attended a World Science Fiction Convention in Glasgow (Glascow Worldcon) where he showed some original artwork for the first time. When Jane and Howard Frank. collectors from Washington DC, purchased two of his paintings, he realized that there was a market for his original artwork. At the same convention, Moore met and became firm friends with fellow-artist Fred Gambino*. Gambino was instrumental in persuading a reluctant Moore to incorporate computer technology into his work. Five years later Moore finally decided to take that step, and approximately fifty percent of his illustrative assignments are now completed with the aid of computer technologies. Moore has won a Readers' Award for Best Cover Art from *Asimov's* Magazine, and has been nominated for Chesley Awards in 1995 and 1999, although he has never particularly desired to win awards for his art.Moore says, "All I've ever wanted over the years has been to gain the respect of my peers. They know what it takes to survive and succeed in this business. I'd like to think that I've not only earned their respect, but also their friendship." (Leonard-Amodeo, artist website) Moore lives in Lancashire with his wife Katie and their two children Georgia and Harrison. He also has two children by a previous marriage, Robbie and William.

**Sources**: e-mail from the artist, and website www.chrismooreillustration.co.uk with biography provided by James Leonard-Amodeo of *Fine Art Magazine*; Foyles Bookshop Art Gallery exhibit July–August 2000, biography at www.sflink.net/events/artgallery/chrismoore.htm [accessed July, 2007].

### Collections/Anthologies (various contributing artists)

Barnett, Paul ed. *Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2002), Dean, Martyn. *Dream Makers: Six Fantasy Artists at Work* (Paper Tiger, 1988), Eisler, Steven (Robert Holdstock). *Space Wars Worlds and Weapons* (Octopus, 1979), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Gallagher, Stephen. *Journeyman: The Art of Chris Moore* (Paper Tiger, 2000), Jude, Dick. *Fantasy Art Masters* (HarperCollins, 1999), Jude, Dick. *Fantasy Art of the New Millenium* (HarperCollins, 1999), *Parallel Lines*: *The Science Fiction Illustrations of Peter Elson and Chris Moore* (Dragon's Dream, 1980), *Worlds at War* (Intercontinental, 1980).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Across Realtime* (Millennium, 1994), *Against the Fall of Night and*

*Beyond the Fall of Night* (Orbit, 1992), *Agent of Chaos* (Ace, 1997), *Agent of Destruction* (Ace, 1996), *Alien Sex* (Grafton, 1991), *Aliens to Earth* (Dolphin, 1997), *Alpha Bug* (Grafton, 1988), *Alpha Centauri* (Avon, 1997), *Angel Archangel* (Pan, 1991), *Anti-Ice* (HarperCollins, 1993), *Area 51: Sphinx; Grail* (Dell, 2000, 2001), *Barsoom Project* (Pan, 1990), *Beamriders* (Pan, 1990), *Best New Science Fiction: 8th Annual* (Robinson, 1994), *Beyond Lies the Wub* (Grafton, 1990), *Black Prism* (W.H. Allen, 1980), *Blindfold* (Warner, 1995), *Blood Music* (Orion/Gollancz, 2001), *Blood of the Covenant* (NEL, 1996), *Blood Ritual* (Headline, 1995), *Bloom* (Orion/Millennium, 2000), *Boldly Live as You've Never Lived Before* (Morrow, 1995), *Book of Common Dread* (NEL, 1995), *Bridge* (Simon & Schuster/Earthlight, 2000), *Bridge of Years* (NEL, Jun 1994), *Bring the Jubilee* (Orion/Gollancz, 2001), *Broken Bubble* (Paladin, 1991), *Buchanan Campaign* (Ace, 1995), *Burning Chrome* (Harper Collins, 1993), *Call to Arms* (Legend, 1996), *Canby's Legion* (Warner Aspect, 1995), *Cathedral* (Headline, 1992), *Centauri Device* (Orion/Millennium, 2000), *Chasm City* (Ace, 2002), *Childhood's End* (Pan, 1990, Orion/Gollancz, 2001), *Clans of the Alphane Moon* (HarperCollins, 1997), *Collapsium* (Orion/Gollancz, 2000), *City and the Stars* (Gollancz/Vista, 1998), *Colony* (Magnum, 1979), *Concrete Island* (Paladin, 1992), *Complete Roderick* (Orion/Gollancz, 2001), *Cosmic Engineers* (Methuen, 1988), *Cosmic Puppets* (HarperCollins/Voyager, 1998), *Counter-Clock World* (Grafton, 1990), *Day of Forever* (Flamingo, 1995), *Day of the Cheetah* (Grafton, 1990), *Days of Perky Pat* (Grafton, 1991), *Deepness in the Sky* (Orion/Millennium, 2000), *Deepsix* (HarperCollins, 2001), *Defiance* (Warner Aspect, 1996), *Desperation* (Hodder & Stoughton, 1996), *Destroying Angel* (Headline, 1992), *Deus Machine* (NEL, 1995), *Devil's Piper* (Headline, 1995), *Divine Invasion* (HarperCollins/Voyager, 1996), *Diamond Dogs, Turquoise Days* (Gollancz, 2003), *Disaster Area* (Paladin, 1992), *Do Androids Dream of Electric Sheep?* (Voyager, 1997), *Don't Panic* (Pan, 1983), *Down and Out in the Year 2000* (Grafton, 1992), *Dr. Bloodmoney* (Orion/Millennium, 2000), *Dreamers* (Methuen, 1982), *Drenai Tales* (Little Brown/Orbit, 2001). *The Eight* (Hodder Headline, 1999), *Elixer* (Forge, 2000), *Ends of the Earth* (Millennium, 1993), *Engines of Dawn* (Roc/BCE, 1999), *Extro* (Methuen, 1976), *Ender's Game* (Legend, 1992), *The Fall* (Hodder & Stoughton, 1998), *Fall of Moondust* (Gollancz/Vista, 1998), *False Mirror* (Legend, 1996), *Father-Thing* (Grafton, 1990), *Fires of Coventry* (Ace, 1996), *First Book of Lankhmar* (Orion/Gollancz, 2001), *First Flight* (Pan, 1990), *The First Men in the Moon* (Orion/Gollancz, 2001), *Flatlander* (Del Rey, 1995), *Flies from the Amber* (Penguin/ROC, 1995), *Flowers for Algernon* (Orion/Millennium, 2000), *Flow My Tears, the Policeman Said* (HarperCollins/Voyager, 1996), *Foreigners* (Orion/Gollancz, 2000), *Forever Free* (Orion/Millennium, 2000), *Forever War* (Orion/Gollancz, 2001), *Fountains of Paradise* (Orion/Millennium, 2000), *Free Live Free* (Legend, 1989), *Galactic Medal of Honour* (Magnum, 1977), *Game-Players of Titan* (Grafton, 1991), *Garden of Rama* (Orbit, 1992), *Gardens of the Moon* (Bantam, 2000), *Good News from Outer Space* (Grafton, 1991), *Good Omens* (Gollancz, 1990), *Grounded!* (Pan, 1991), *Heatseeker* (Grafton, 1990), *Heavy Weather* (Millennium, 1994), Helium (Gollancz, 1997, Orion, 2000), *Hell Gate* (Headline, 1998), *Icebound* (Headline, 1995), *In Deep* (Methuen, 1978), *The I Inside* (Warner Aspect, 1997), *The Invisible Man* (Orion/Gollancz, 2001), *Iris* (Avon, 1999), *Jem* (Orion/Gollancz, 2001), *Judas Tree* (Hodder Headline/NEL, 2000), *A King of Infinite Space* (Harper Prism, 1997), *Kinsman* (Methuen, 1988), *Lathe of Heaven* (Orion/Gollancz, 2001), *Legacies* (Headline, 1998), *Long Dark Tea-Time of the Soul* (Pan, 1989), *Lovedeath: Five Tales of Love and Death* (Headline, 1993), *Man in the High Castle* (Roc, 1993, Orion/Gollancz, 2001), *Man Plus* (Orion/Millennium, 2000), *Man Who Japed* (Methuen, 1978), *Maze of Death* (Grafton, 1992), *Memories of Midnight* (Collins, 1990), *Millenium* (Mandarin, 1989), *Miracle Visitors* (Gollancz 2003), *Moon Is a Harsh Mistress* (Orion/Gollancz, 2001), *Moonrise* (Avon, 1996), *Moonseed* (HarperCollins/Voyager, 1998), *Moonwar* (Avon Eos, 1998), *Mortal Fear* (Pan, 1989), *Mount Dragon* (Bantam, 1997), *The Mummy or Ramses the Damned* (Penguin, 1990), *Myths of the Near Future* (Paladin, 1991), *New York Nights* (Orion/Gollancz, 2000), *Nightfall* (Gollancz, 1990), *Night of the Triffids* (Hodder & Stoughton, 2001), *Nightwalker* (Pan, 1980), *Nova* (Orion/Millennium, 2001), *Now Wait for Last Year* (Orion/Millennium, 2000), *Obsidian Tower* (Simon & Schuster/Earthlight, 2001), *Off Limits: Tales of Alien* (Ace, 1997), *Off-Planet* (Mandarin, 1989), *Only Forward* (Bantam Spectra, 2000), *Pacific Edge* (Grafton, 1992), *Penultimate Truth* (Grafton, 1992), *Permutation City* (Millennium, 1994), *Pillars of Eternity and The Garments of Caean* (Pan, 1989), *Quiet Pools* (Ace, 1990), Raft (Grafton, 1991), *Reckless Sleep* (Orion/Gollancz, 2000), *Regulators* (Hodder & Stoughton, 1996), *Renaissance* (Grafton, 1991), *Restaurant At The End of The Universe* (Pan, 1980), *Resurrection, Inc.* (HarperCollins/Voyager/SFBC, 1998), *Revelation* (Little Brown/Orbit, 2001), *Revelation Space* (Orion/Gollancz, 2000), *Revolution's Shore* (Bantam Spectra, 1990), Ring (HarperCollins, 1994), *Roma Eterna* (Eos, 2003), *Rushing to Paradise* (Flamingo, 1994), *Sagittarius Whorl* (Ballantine/Del Rey, 2001), *Salt* (Gollancz, 2000), *Second Book of Lankhmar* (Orion/Gollancz, 2001), *Second Variety* (Grafton, 1990), *The*

*Sentinel* (Grafton, 1991), *Shakespeare's Planet* (Magnum, 1977), *Short Cut* (Hodder & Stoughton, 1996), *Sickness of the Soul* (Corgi, 1995), *So Bright the Vision* (Magnum, 1978), *Speaker for the Dead* (Legend, 1992), *Special Deliverance* (Methuen, 1984), *Spoils of War* (Legend, 1997), *The Stars My Destination* (Orion/Gollancz, 2001). *Stitch* (Corgi, 1992), *Stone Canal* (Legend, 1996, Tor, 2001), *Strip Jack* (Orion, 1992), *Subterranean Gallery* (Grafton, 1991), *Tales of Ten Worlds* (Gollancz/Vista, 1998), *Tatja Grimm's World* (Pan, 1990), *Three Stigmata of Palmer Eldritch* (Grafton, 1992), *Tides* (Headline, 1996), *Timelike Infinity* (HarperCollins, 1992), *Time Out of Joint* (Roc, 1994), *Timescape* (Orion/Millennium, 2000), *Time Ships* (HarperCollins, 1995), *Titan* (HarperCollins/Voyager, 1997), *Toady* (Corgi, 1990), *Traces* (HarperCollins/Voyager, 1998), *Transformation* (Little Brown/Orbit, 2001), *Treason of Dortrean* (Simon & Schuster/Earthlight, 2001). *Ubik* (Grafton, 1992, Orion/Millennium, 2000), *The Uprising* (NEL, 1996), *U.S.S.A.* (Grafton, 1990), *Vacuum Diagrams* (HarperCollins/Voyager, 1997), *Valis* (Grafton, 1992, Orion/Gollancz, 2001), *Vampyrrhic* (Hodder & Stoughton/NEL, 1998), *Voyage* (Voyager, 1996), *War Fever* (Paladin, 1991), *Wasteland of Flint* (Tor, 2004), *We Can Build You* (HarperCollins/Voyager, 1997), *We Can Remember It for You Wholesale* (Grafton, 1991), *The Weight* (Legend, 1995), *Werewolf Principle* (Methuen, 1985), *White Abacus* (Avon, 1997), *The Witling* (Pan, 1990), *Year's Best SF 3* (HarperPrism, 1998), *The Zap Gun* (HarperCollins/Voyager, 1997, Orion, 2006), *Zombie* (Hodder & Stoughton/NEL, 1996), *13* (Granada, 1985), *2001: A Space Odyssey: Special Edition* (Little Brown/Orbit, 2000), *3001: The Final Odyssey* (HarperCollins/Voyager, 1997).

MAGAZINES ILLUSTRATED INCLUDE:
ABO: 1999 (fall, spring); 2000 (spring)
ASF: 1993 (12); 1994 (4, 8, 10, 11); 1996 (2)
GXY: 1973 (8/9)
IASFM: 1993 (6); 1994 (12); 1995 (8); 1997 (5, 7)
INT: 1991 (2)
SFAge: 1994 (5); 1995 (5); 1996 (1, 11); 1997 (5, 7); 1998 (3)

## Morey, Leo

(October 24, 1899–1965) Hispanic American artist. Born Leopoldo Pena Morey in Lima, Peru of a wealthy family, Morey attended Louisiana State University majoring in Engineering. He worked as chief illustrator for his college yearbook and after graduation he did commercial illustration for a newspaper in Buenos Aires. He then returned to the United States where he worked for a while in New Orleans as an artist, and also married. By 1930 he had moved to New York and had begun illustrating interiors for *Science and Invention* magazine. Morey's work was so good he was asked to do a cover and soon was the magazine's regular cover artist. Since Hugo Gernsback's Experimenter Publishing Company owned *Amazing Stories* as well as *Science and Invention*, Morey soon found himself illustrating science fiction stories for that magazine. His first cover for *Amazing* was for the February 1930 issue.

Morey had the difficult task of replacing the first popular artist in science fiction magazine art, Frank R. Paul*, who had been the primary illustrator and cover artist for the Gernsback issues of *Amazing*. When Gernsback's company lost control of *Amazing Stories* in 1929, due to a bankruptcy lawsuit, it was the only science fiction magazine being published. Gernsback immediately started two new magazines, *Science Wonder Stories* and *Air Wonder Stories*, and took Paul with him to work on the new magazines. Left without a regular cover artist, Harry McCay and Hans Wesso* shared that duty from July 1929 through January 1930, at which point Morey took over and painted nearly all of the covers for *Amazing* until 1938. However, although Morey was a competent artist and worked hard to make his illustrations and paintings reflect the authors' descriptions of their creations, he never succeeded in making the readers of *Amazing Stories* forget Frank R. Paul.

At first, Morey was given specific scenes to illustrate for his covers. Later, as he became more familiar with the field, he was given greater freedom. Unlike many pulp artists, Morey did not work from a studio in his home but instead kept an office at the headquarters of Teck Publications, then owner of Amazing. He worked in gouache and ink, and signed his work "Leo Morey" or "L. M." Later, Morey branched out into western and detective covers for other Teck magazines, and was soon their leading cover artist. When *Amazing Stories* was bought by Ziff-Davis in 1938, Morey was replaced by staff artists from that chain. He continued to work in the SF field producing covers and interiors for a number of other smaller chains, but when the war started cutting into the science fiction markets, he moved to the comic book field. From the mid 1940s through the 1950s he worked for various comic studios, doing pen-and-ink work on a variety of features for Comics companies such as Avon, Charlton, American Comics Group and Better Publications — working on *Startling Comics*, *Ranger Buck*, and *G-Man Dalton*. In the early 1960s he returned to science fiction, and continued working until his death. His pulp art was seen again in 1999 when Haffner Press published the second volume of collected short stories by Jack Williamson, *Wolves of Darkness*.

While Morey was not as popular as other artists of the time, and his artwork was rather crude by

today's standards, it was frequently colorful and dramatic, and he — like Elliot Dold* — was one of the first pulp artists to render popular images of rocket ships, space planes, robots and alien life forms.

**Sources**: *Who's Who of American Comic Books* 1928–1999 online www.bailsprojects.com [accessed May 2007]; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Gernsback, Hugo ed. *Fantastic Science-Fiction Art, 1926–1954* (Ballantine, 1975) Robinson, Frank M. *Incredible Pulps: A Gallery of Fiction Magazine Art* (Collector's Press, 2006).

### Published Work

AMZ: 1930 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1931 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1932 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 19334 (8, 10, 11, 12); 1934 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1935 (1, 2, 3, 4, 5, 6, 7, 8, 10, 12); 1936 (2, 4, 6, 8, 10, 12); 1937 2, 4, 6, 8, 10, 12); 1938 (2, 4); 1939 (7, 8); 1940 (3, 4, 6, 8, 10, 12); 1941 (2, 3); 1960 (12); 1961 (1, 2, 3, 4, 6, 12); 1962 (4, 6, 11); 1963 (1); 1965 (10); 1966 (2, 4, 6, 8); 1967 (2, 6, 8) 1968 (6, 9, 11)

AQ: 1930 (spring, summer, fall, winter); 1931 (spring, summer, fall); 1932 (winter,, spring/summer, fall/winter); 1933 (spring/summer, winter); 1934 (fall)

ASF: 1962 (1, 3)

ASH: 1940 (8, 10, 12); 1941 (2, 4, 9, 11); 1942 (3, 6, 10, 12); 1943 (2, 4)

COM: 1940 (12); 1941 (3, 7)

COS: 1941 (3, 5, 7)

CF: 1940 (winter, fall); 1941 (winter, fall); 1942 (fall); 1944 (spring)

FA: 1939 (7); 1940 (3, 4, 5)

FTC: 1967 (1, 3, 5, 7, 9, 11); 1968 (1, 5, 12)

FUT: 1950 (9); 1951 (5)

PS: 1940 (spring, summer, fall, winter);1941 (spring, summer, fall, winter); 1942 (spring, summer, fall)

SAT: 1957 (8, 10, 12); 1958 (2, 4, 8, 10, 12); 1959 (2, 3, 4, 5)

SFQ: 1951 (8)

SS: 1940 (11); 1941 (11); 1942 (1, 3, 7, 11); 1943 (1); 1944 (fall); 1945 (spring, fall); 1946 (spring); 1947 (1, 3, 5); 1948 (5, 7); 1950 (9)

SSS: 1940 (9, 11); 1941 (1, 3, 5, 8, 11); 1942 (2, 5, 11); 1943 (2, 5); 1950 (9); 1951 (8)

STI: 1941 (2)

StrS: 1939 (2, 6, 10); 1940 (2, 6)

TSF: 1951 (spring)

TWS: 1938 (4, 8, 10, 12); 1939 (12); 1940 (3, 9); 1941 (3, 4, 8, 10); 1942 (2, 4, 6, 8, 12); 1943 (2, 4, 6, fall); 1944 (spring, summer); 1945 (spring, summer); 1946 (spring); 1947 ( 2, 4, 8, 12); 1948 (4); 1949 (4)

## Morrill, Rowena

(b. September 14, 1944) American artist. One of the most popular artists in the SF-fantasy field in the 1980s through the 1990s, Morrill was born into a military family and traveled extensively as a child. After one year of college as a piano major, she dropped out of school and married a lieutenant in the Air Force. After several years of travel, she grew restless and took an art course. She quickly became fascinated with art and devoted herself completely to learning how to be an artist. This obsession broke up her marriage and alienated her from her family for several years. She received a BA from the University of Delaware in 1971, and moved to Philadelphia to attend the Tyler School of Arts and enrolled in its Master of Fine Arts Program. She was unable to produce work fast enough for the Tyler program and was dropped from the school, a decision that she believes actually helped her career. Forced out of the formal school environment, she spent several years teaching herself how to paint.

Morrill got into paperback illustration by quitting her job at an advertising agency in New York, consulting the Yellow Pages for publishers, and showing her portfolio to the first one listed — Ace Books. Charles Volpe at Ace gave her an assignment for a romance cover, and her career was launched. Her first artwork in the science fiction-fantasy genre was for *Isobel*, a horror novel by Jane Parkhurst, from Jove (1977). She continued to freelance, early in her career producing many covers in the horror/fantasy genre before becoming recognized for paintings with heroic fantasy subject matter for publishers such as Avon, Ballantine, Berkley and Ace. She is known professionally, and signs her paintings, as "Rowena."

Working in oil on illustration board, Morrill uses an unusual technique of coating her paintings with a high-gloss glaze that gives the work an almost unnatural brightness and smooth surface finish. Her goal is always to depict any subject using as few coats of paint as possible, applied as thinly as possible. The few coats are for speed, the thin application for translucency and color. Her multi-step, complex technique was detailed in her first compilation of artworks, *The Fantastic Art of Rowena* (1983).

In a field traditionally dominated by men, "Rowena" was one of the first women artists to have an impact on paperback cover illustration, and has become one of the best-known names in the world of science-fiction and fantasy illustration. Her strong, bold and frequently sensual artwork is often compared to that of artists Boris Vallejo* and Frank Frazetta* — both of whom are well-known for depicting sword-and-sorcery themes featuring heroic and usually erotic renderings of barely clad, well-muscled warriors and maidens, usually either in

chains or in battle with some mythological beast. Morrill's success, however, which opened the door for other women to break into the fantasy art market, also resulted in her being accused of sexism. As Weinberg relates the story, "because her painting *King Dragon* featured a chained woman being attacked by a winged dragon," one of the female organizers of a science fiction convention art exhibit (early 1980s) thought that the painting should be removed from the show because it was degrading to women. The painting remained, Weinberg reports, and the controversy soon died when it became apparent that banning one such painting would mean banning many more. Ironically, this very same painting would gained further (and unexpected) notoriety fifteen years later, when — according to newspaper reports, two of Morrill's fantasy oil paintings were found in a townhouse in Baghdad apparently used as a love nest by deposed Iraqi ruler Saddam Hussein (*New York Daily News*, April 23, 2003). According to the report, the artworks in question were originally painted as book covers for *King Dragon* and *Shadows Out of Hell*, paperbacks published in 1980, that had been previously sold by the artist years before (to collectors unrelated to Hussein).

During a career that has spanned over two decades, Morrill's paintings have appeared on hundreds of book covers, on calendars, portfolios, trading cards and in popular magazines such as *Playboy* and *Omni*. She has had collections of her art published in the United States and Europe, and has also been included in art anthologies. She was a 2000 nominee for a Chesley Award for Best Cover Illustration for a paperback book. The artist presently lives in upstate New York, where she continues to develop personal works based on fantasy themes as well as commissioned portraiture and commercial projects.

**Sources:** e-mail from artist August 2006; www.rowenaart.com; DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art* (Wonderland Press/Penguin, 1997), Weinberg, 1988

### Collections and Anthologies (various contributing artists)

*The Art of Rowena* (Paper Tiger, 2000), *The Art of Rowena Portfolio* (Schanes & Schanes, 1983), *The Fantastic Art of Rowena* (Pocket Books, 1983), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Hite, Kenneth, Steve Jackson, and John Ford. *GURPS Infinite Worlds* (Steve Jackson Games, 2005), *Masterpieces of Fantasy Art* (Taschen, 1991).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Abode of Life* (Gregg, 1986), *Alchemy and Academe* (Del Rey/Ballantine, 1980), *Alien Cargo* (Bluejay, 1984), *And Eternity* (Morrow/AvoNova, 1990, SFBC, 1991), *Arafels' Saga* (SFBC, 1983), *Basilisk* (Ace, 1980), *Beast Maker; Beast Stalker* (Dell, 1988, *Best of Omni Science Fiction #2* (Omni, 1981), *Best of Randall Garrett* (Pocket, 1982), *Bethany's Sin* (Pocket, 1992), *Blue Adept* (Ballantine/Del Rey, 1982), *Brother to Dragons* (AvoNova, 1994), *Byzantium's Crown* (Popular Library/Questar, 1987), *Cat Scratch Fever* (Ballantine/Del Rey, 1994), *Cataract* (Ballantine/Del Rey, 1995), *Circumpolar* (Simon & Schuster/Timescape, 1984), *City of Crystal Shadow* (Ace, 1990), *City of the Singing Flame* (Timescape, 1981), *Cloud Castles* (Morrow/AvoNova, 1994), *Color Out of Space* ( Jove, 1978), *Courtship Rite* (Timescape, 1982), *Crimson Chalice* (Charter, 1978), *Crystal Line* (Ballantine/Del Rey, 1992), *Dagger Spell* (Bantam, 1993), *Dark Dimensions/Rim Gods* (Ace, 1978), *Darker Than You Think* (Dell, 1979), *Dark Gods* (Fawcett/Columbine, 1989), *Darkspell* (Del Rey, 1989), *The Daughters of Bast* (Avon Eos, 1999), *Devil Wives of Li Fong* (Del Rey, 1979), *Dimensions of Miracles* (Ace, 1979), *Divine Invasion* (Pocket, 1981), *Dolphins of Pern* (Ballantine/Del Rey, 1994), *Dracula Book of Great Vampire Stories* ( Jove, 1978), *Dragon Holder: The Life and Dreams (So Far) of Anne McCaffrey* (Ballantine/Del Rey, 1999), *Dragondrums* (Bantam, 1986), *Dragonsinger* (Bantam, 1986), *Dragonsong* (Bantam, 1977), *The Dreaming Jewels* (Bluejay, 1985), *Dream Park* ( Jove, 1978), *Dunwich Horror* ( Jove, 1978), *Dying of the Light* (Pocket, 1982), *Eyes of Sarsis* (Pocket, 1980), *Face in the Frost* (Macmillan Collier, 1991), *Fall of Worlds* (Avon, 1980), *Faith of Tarot* (Berkley, 1980), *Fantasy Life* (Pocket, 2003), *Final Test* (Fawcett, 1988), *Flight from Neveryon* (Bantam, 1985), *Flight of the Raven* (DAW, 1990), Firebird (Pocket, 1981), *Fire in His Hands* (Pocket/Timescape, 1984), *For Love of Evil* (Avon, 1990), *Garden of Stone* (Avon, 1990), *Ghosts I Have Been* (Dell, 1979), *God of Tarot* (Berkley, 1982), *Golden Helix* (SFBC, 1979), *Golden Swan* (Pocket, 1983), *Golem 100* (Simon & Schuster, 1980), *Hammer and the Horn* (Questar, 1985), *Harms' Way* (Avon, 1993), *The Haunt* (Popular Library, 1990), *Hidden Land* (Avon, 1999), *Horse Goddess* (Pocket, 1983), *In the Hands of Glory* (Pocket, 1991), *Into the Alternate Universe/Contraband From Otherspace* (Ace, 1979), *Into the Dream* (Fawcett/Columbine, 1989), *Ironlords* ( Jove, 1979), *Isobel* ( Jove, 1977), *King Dragon* (Ace, 1980), *Labyrinth* (Ace, 1989), *Last Incantation* (Pocket Books, 1982), *Mad Wand* (Ace, 1982), *Make Way for Dragons!* (Ace, 1990), *Malacia Tapestry* (Ace, 1978), *Malafrena* (Berkley, 1979), *Many Waters* (Dell, 1986), *Master of the Five Magics* (Ballantine, 1985), *Moonspell* (Fawcett/Columbine, 1989), *Neveryona* (Bantam, 1983), *Night Boat* (Pocket Books, 1988), *Night Songs* (Pocket, 1984), *Night Walk* (Dell, 1979), *Nightreaver*

(Avon, 1988), *No Clock in the Forest* (Avon, 1993), *No Earthly Shore* (Avon, 1980), *Outrun the Dark* (Putnam, 1977), *Passing Bells* (Seaview, 1978), *Pilgermann* (Pocket, 1986), *Power Lines; Power Play;Powers That Be* (Del Rey/Ballantine, 1994), *Project Pope* (Ballantine/Del Rey, 1981), *Queens' Blade* (Questar, 1988), *Retief: Diplomat at Arms* (Pocket, 1982), *Retief of the C. D. T.* (Pocket, 1981), *Retief to the Rescue* (Pocket, 1983), *Retief's War* (Pocket, 1978), *Riddle of the Seven Realms* (Del Rey, 1988), *Rite of Passage* (Pocket, 1982), *Sandkings* (Pocket, 1981), *Secret of The Sixth Magic* (Ballantine/Del Rey, 1984), *Shadows Out of Hell* (Berkley, 1980), *Shape Changer* (Ace, 1981), *Shattered World* (Timescape, 1984), *Shrine of Light* (HarperCollins, 2000), *Skyfall* (Ace, 1978), *Split Infinity* (Ballantine, 1980), *Stars are the Styx* (Bluejay/Dell, 1979), *Stardwellers* (Avon, 1982), *Stinger* (Pocket, 1988), *Stolen River* (AvoNova, 1992), *Sun Blind* (Fawcett/Columbine, 1988), *Swan Song* (Pocket, 1987), *Swept Away* (Fawcett/Columbine, 1988), *Swiftly Tilting Planet* (Dell, 1979), *Sword is Forged* (Pocket, 1984), *Sword of Calandra* (Del Rey, 1985), *Sword of Winter* (Timescape, 1983), *Tales from the Vulgar Unicorn* (Ace, 1982), *Tales of Neveryon* (Bantam, 1983), *The Talisman* (Donald M. Grant, 1984), *Tambu* (Ace, 1980), *They Thirst* (Pocket, 1992), *Thieves' World* (Ace, 1982), *Three from the Legion* (Pocket, 1980), *Thrice Upon a Time* (Del Rey, 1980), *Time Bender* (Ace, 1981), *Titan's Daughter* (Avon, 1981), *To the High Redoubt* (Popular Library Questar, 1985), *Unknown Five* ( Jove, 1978), *Unless She Burn* (Avon, 1980), *Venus Plus X* (Bluejay, 1984), *Visions of Tarot* (Berkley, 1980), *War in Heaven* (Pocket, 2000), *Warrior Who Carried Life* (Bantam, 1987), *Web of the Spider* (Pocket/Timescape, 1981), *Where Late the Sweet Birds Sang* (MacMillan Collier, 1991), *Whispers* ( Jove, 1979), *Who Fears the Devil* (Dell, 1980), *Wizard at Large* (Ballantine/Del Rey, 1989), *Wolf's Hour* (Pocket, 1989), *Woman of Flowers* (Questar, 1987), *World Shuffler* (Ace, 1981), *World Tree* (Eos, 2001), *Yearwood* (Pocket, 1981), *Warhound* (Timescape, 1981).

MAGAZINE ILLUSTRATIONS INCLUDE:
AMZ: 1981 (11)
HM: 1987 (summer)
WT: 2004 (3/4)

**Misc.:** *Best of Rowena* collector card set (FPG, 1996), *Guardians* collector card game art (FPG, 1995), 1981 *Tolkien* Calendar Great Illustrators Edition (Ballantine, 1980).

## Morrissey Lewis, Pat

(May 20, 1954) An American artist, self-taught, Morrissey had a head start on her career by having artists as family members: two sisters, her son and a niece. She started out as an advertising and graphic artist and then entered the science fiction and fantasy field with commercial assignments for a magazine, *Aboriginal Science Fiction*, illustrating Betancourt's short story "The Darkfishers" (1987) and then her first book cover, for the Science Fiction Book Club, *Hatrack River* (1987).

A versatile artist, Morrissey takes inspiration from the Pre–Raphaelites to create finely rendered, realistic scenes that often carry the sense of meaning not quite made explicit. She works in acrylics with oil finish, usually on masonite or illustration board, in dimensions typical for the genre, averaging 24" × 18". Morrissey has worked for genre magazines, specialty publishers, and gaming companies. From the mid 1980s to 2000, Morrissey worked for various planetariums, as a freelance artist creating production art for exhibitions, among them the Einstein Planetarium (Smithsonian Institution, Washington, D.C.), and others in Hartford (CT), Baltimore (MD), and Philadelphia (PA).

In an industry dominated by male artists, Morrissey has had to work hard for recognition, and in the 1990s was actively exhibiting and selling her work at genre conventions from Albany, New York to Knoxville, Tennessee, winning several awards at those venues. "Different than expected," as she puts it, her interests are diverse, ranging from the martial arts, which she says "creates better focus" to working as a tattoo artist — and was featured in *International Tattoo* magazine (December 2003). Morrissey continues to take commercial assignments while developing a portfolio of personal pieces, working out of her "Foxfire Studio." She has one son, Jeffrey, and is married to a jeweler, Stephen Lewis.

**Sources**: correspondence with the artist August, October 2005; Beth Gwinn and Stanley Wiater, Eds. *Dark Dreamers: Facing the Masters of Fear*. Cemetery Dance Publications, 2001.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Ancient Shores* (Easton Press, 1996), *The Best of Fritz Leiber* (SFBC, 1989), *Blade Runner 2: The Edge of Human* (Easton Press, 1995), *City* (Easton Press, 1995), *City of Pearl* (Easton Press, 2004), *Cooking out of this World* (Wildside, 1992), *Dark Dreamers* (Cemetery Dance, 2001), *Daughter of Elysium* (Easton Press, 1993), *Deepdrive* (Easton Press, 1998), *The Dispossessed* (Easton Press, 1986), *Dolphins Bell* (Wildside, 1993), *The Embedding* (Easton Press, 1992), *Empty Cities of the Full Moon* (Easton Press, 2001), *An Exchange of Gifts* (Wildside, 1995), *A Fisherman of the Inland Sea* (Easton Press, 1995), *The Girl Who Fell Into the Sky* (Pulphouse, 1991), *Gratitude of Kings* (Wildside, 1997), *The Guardian* (Easton Press, 2002), *Four Ways to Forgiveness* (Easton Press, 1995), *The Harrowing of Gwynedd* (SFBC, 1989), *Hatrack River* (SFBC, 1987), *How Few Remain* (Easton Press, 1997), *If Wishes Were Horses* (Wildside, 1996), *Last Legends of*

*Earth* (Easton Press, 1986), *Lest Darkness Fall* (Easton Press, 1988), *Loser's Night* (Pulphouse, 1991), *Metropolitan* (Easton Press, 1995), *Mirror Dance* (Easton Press, 1994), *Monet's Ghost* (Simon & Schuster, 1997), *On Wings of Song* (Easton Press, 1993), *Phoenix Caged* (Zebra, 1993), *Playing in Wonderland* (Wildside, 1994), *Prince of Chaos* (SFBC, 1991), *Queens Own* (Easton Press, 1997), *Requiem* (Tor, 1994), *Rescue Run* (Wildside, 1991), *Riddle Masters of Hed* (Easton Press, 1998), *Serve it Forth* (Warner, 1996), *Shadowdance* (SFBC, 1996), *Snow Queen* (Easton Press, 1990), *The Spider Glass* (Pulphouse, 1991), *Stardance* (Easton Press, 1991), *Starmind* (Easton Press, 1995), *Starseed* (Easton Press, 1991), *Terminal* Café (Easton Press, 1994), *Thorn and Needle* (TSR, Inc., 1992), *Tomorrow and Tomorrow* (Easton Press, 1997), *Triumph of the Dragon* (ROC, 1995), *Where Late the Sweet Birds Sang* (Easton Press, 1989), *Web of Angels* (Tor, 1992), *What Might Have Been 1, 2*, (SFBC, 1989), *Wolfling* (SFBC, 1991), *The Woodsman* (Ace/Berkley, 1992), *Wraiths of Time* (Tor, 1992), *Xenogenesis* (SFBC, 1989), *Yesterday We Saw Mermaids* (Tor, 1992).

MAGAZINE ILLUSTRATIONS INCLUDE:

ABM: 1998 (#9/Spring)

ABO: 1987 (7/8, 11/12); 1988 (1/2, 3/4, 11/12); 1989 (3/4, 7/8, 9/10, 11/12); 1990 (1/2, 5/6, 9/10, 11/12); 1991 (1/2, 5/6, 7/8, 12)

AMZ: 1991 (5, 7, 11); 1992 (1, 7, 10); 1993 (1, 10)

ASF: 1994 (5)

IASFM: 1990 (2, 3, 7, 8, 12); 1991 (1, 2, 4, 5); 1992 (3); 1993 (3, 7, 11); 1994) 3, 6)

SFAge: 1993 (3, 5, 11)

GAMING ILLUSTRATIONS INCLUDE: *Battletech* (Wizards of the Coast, 1996), *Galactic Empires* (Companion Games, 1994), *Gurps: Religion, Fantasy* (Steve Jackson Games, 1994, 2004), *Judge Dredd* (Mongoose Games, 2002), *Magic: the Gathering: Fallen Empires, Homelands, Ice Age, Mech Warrior, Vampires* (Wizards of the Coast, 1993, 1994, 1995), *Wheel of Time* (Wizards of the Coast, 2001).

## Morrissey, Dean W.

(b. October 1951) American artist. A native of Boston, Massachusetts and long-time resident of that state, Morrissey is a self-taught artist whose artistic vision and skills were honed by the demands of commercial illustration. Morrissey worked at a variety of jobs until deciding to paint full time in the late 1970's. The period provided excellent opportunities for freelance illustrators such as Morrissey; art directors had the freedom to choose among a wide variety of styles to achieve the "look" they wanted. Morrissey had a warmly engaging, old-fashioned narrative style of expression that was distinctly different from the hard-edged, "slick" airbrushed styling of Michael Whelan*, and he got work from major book publishers in New York, among them Avon, Ace, Baen, and others. The wide appeal of his style made him a popular choice for science fiction book club editions.

Working only in oil on canvas, Morrissey's painterly style is influenced by American "story telling" illustrators like N.C. Wyeth, Howard Pyle and Norman Rockwell, but with the darker palette favored by Dutch Masters. The rich colors combine with Morrissey's skill in reproducing antique maps and globes, aging velvet and silk cloth, and all manner of every day artifacts and children's toys, to yield an uncannily "old" realistic effect. Like Richard Bober*, Morrissey's desire to "fill the eye" often meant putting more effort into his commercial jobs than was demanded. This resulted in larger paintings; a typical original painting for a book cover was 36" × 24" at a time when 30" × 20" was considered generous. The visual effect put Morrissey into the class of illustrators who attracted collector's interest from the outset. Like many illustrators Morrissey also used himself, his wife and son as models to create realistic and engaging characters.

In 1991, Morrissey was inspired to paint the first scenes from a story based on "The Sandman"—a character in popular Western folklore who brings good sleep and dreams to children by sprinkling magic sand onto their eyes while they are sleeping. He exhibited the first of these paintings at a Lunacon science fiction convention in New York, and the response convinced him this was a direction he needed to pursue. Morrissey continued to write, and paint additional scenes, and in 1994, the well-known publishing firm Harry N. Abrams published *Ship of Dreams*. The book was named one of the ten best-illustrated children's books of the year by *The New York Times Book Review*, and was one of three finalists for the Benjamin Franklin Award for Children's Books. The book earned a Gold Award in the *Spectrum* annual anthology #2 (Underwood, 1995) and has since been translated into German and French. Morrissey was selected by the American Library Association to illustrate a poster encouraging children to read and images from *Ship of Dreams* have become the theme of a decade-long Christmas season exhibit in Saks Fifth Avenue store windows across the United States. His second book *The Great Kettles* (1997), won a Gold Medal from The Society of Illustrators (NY).

Morrissey is one of a few illustrators of his generation, like James Gurney* and Brian Froud* whose talents seem best served by moving beyond the field of commissioned book cover art into arenas where they can carry out their own literary and artistic concepts. Morrissey's art appeals to children as well as collectors of limited edition reproductions and orig-

inal paintings. His fantasy interpretations of white-bearded wizards, whimsically engineered contraptions, and fantastical sailing ships have attracted a wide audience for books, original paintings, and prints. Since 1992 major publishers such as Mill Pond Press, Apple Jack and Greenwich Workshop have released more than fifty limited edition and open edition prints of his paintings. His work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980). Morrissey received The Chesley Award in 2003 for his painting "The Light Ship" and 2004 for his "Anna of the Celts," both published by Greenwich Workshop as limited edition fine art prints. Morrissey lives with his wife Shan and son Ian on the South Shore of Massachusetts.

**Sources**: Personal correspondence with the artist; Dean Morrissey biographical notes at Greenwich Workshop www.greenwichworkshop.com/ Dean Morrissey Storytelling Art at Artcade Gallery online www.artcadeonline.com/storytelling/dean.asp; Artist Biography at Gallery One www.galleryone.com/

**Collections/Anthologies (various contributing artists)**

*The Art of Dragon Magazine* (TSR, Inc., 1988), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Ship of Dreams* (Harry N. Abrams, 1994), *The Great Kettles: A Tale of Time* (Harry N Abrams, 1997), *The Song of Celestine* (Little, Brown and Co., 1998), *The Christmas Ship* (HarperCollins, 2000), *A Christmas Carol* (Greenwich Workshop Press, 2000), *The Moon Robber* (HarperCollins, 2001), *The Winter King* (HarperCollins, 2002), *The Monster Trap* (HarperCollins, 2004), *The Crimson Comet* (HarperCollins, 2006).

BOOKS ILLUSTRATED INCLUDE: *The Adventures of Kelvin of Rud: Across the Frames; Final Magic* (SFBC, 1992), *Alchemy Unlimited* (Avon, 1990), *Alien Blood* (SFBC, 1988), *Ars Magica* (SFBC, 1989), *Back to the Time Trap* (Baen, 1992), *The Black Throne* (SFBC, 1991), *Books of Great Alta* (SFBC, 1990), *Cat-a-Lyst* (SFBC, 1991), *Cats in Space and Other Places* (Baen, 1992), *Child of Saturn* (Ace, 1989), *Druid's Blood* (Signet, 1988), The Enchanter Reborn (Baen, 1992), *Flare* (Baen, 1992), *Flute Song Magic* (Avon Flare, 1990), *Game's End* (Signet, 1990), *Gate of Darkness, Circle of Light* (DAW, 1989), *The Hidden Land* (Ace, 1986), *The Illegal Rebirth of Billy the Kid* (Tor, 1991), *Jewels of Gwahlur* (Donald M. Grant, 1979), *Kedrigern and the Charming Couple* (Ace, 1990), *Kedrigern in Wanderland* (Ace, 1988), *Moon in Hiding* (Ace, 1989), *The Outposter* (Baen, 1992), *The Questing of Kedrigern* (Ace, 1987), *Rehearsal for a Renaissance* (AvoNova, 1992), *A Remembrance for Kedrigern* (Ace, 1990), *Search for the Starblade* (Ace, 1990), *The Shrinking Man* (SFBC, 1988), *Sorcerers* (Ace, 1986), *Sun-Cross* (SFBC, 1991), *Sword of Sagamore* (Ace, 1989), *Swords' Masters* (SFBC, 1990), *Three of Swords* (SFBC, 1989), *A Voice for Princess* (Ace, 1986), *Vorkosigan's Game* (SFBC, 1990), *Whim of the Dragon* (Ace, 1989), *Whirlwind Alchemy* (AvoNova, 1993), *The Wings of Pegasus* (SFBC, 1991), *Wolf Moon* (Signet, 1988), *The Work of the Sun* (Ace, 1990), *Wizard's Mole* (Penguin/Roc, 1991).

MAGAZINES ILLUSTRATED INCLUDE:

DRA: 1978 (7); 1979 (8); 1980 (3, 4); 1983 (3); 1984 (4)

GAL: 1977 (4, 7)

**Misc.:** AD&D: *Campaign Sourcebook and Catacomb Guide* (TSR, Inc., 1990), *Northern Mirkwood: The Wood Elves Realm* game book (ICE, 1983).

## Morrow, Gray

(March 7, 1934–November 6, 2001) American artist. Dwight Graydon Morrow was born in Fort Wayne, Indiana, and started drawing at a young age. His family was very supportive of his skills and in school won several contests sponsored by National Scholastic Magazine. After high school Morrow went to Chicago to pursue a career in art. He roomed in a boarding house and worked for art studios supplying advertising work while developing comic strips and cartoons. He enrolled at the Chicago Academy of Fine Arts for a short time, attending night classes twice a week, but was largely self-taught. His early influences were Joseph Coll*, Virgil Finlay*, Mitchell Hooks, Austin Briggs and other fine line artists. When his teacher, who had previously done magazine and comic work, told him there was nothing more he could teach him, Morrow left Chicago and moved to New York, in 1954. Through a former acquaintance, political cartoonist Eugene Craig, Morrow was invited to a meeting of the National Cartoonist's Society, where he met Wally Wood*. Soon he was assisting Wood on war comics stories he was doing for DC Comics. In 1956 Morrow was drafted and sent to Korea. There he established a small art studio at his army base, and became the main pin-up artist for his company. He discovered painting during his time in the army, and when he came back to the U.S. he asked his friend Angelo Torres for introductions to magazines he had been working for. Morrow got assignments from *Cracked* magazine, and became one of the anonymous artists for Gilberton's *Classics Illustrated* line

of comics. Through a referral from Wally Wood, Morrow also started illustrating for books, including several dozen of the Bobbs Merrill classic children's books, the *Childhood of Famous Americans* series, for which he did black-and-white illustrations with two color overlays for the interiors and dust jackets.

A major turning point in Morrow's career came with his illustrations for the Jim Warren publications, *Eerie, Creepy*, and *Blazing Combat*, beginning in 1964. He did three covers for Creepy (April, December 1966, and February 1967), and two for Eerie (November 1966 and July 1967) and also did several interiors, proving himself to be a versatile artist. In the early 1960s, the growing popularity of science fiction digest sized magazines combined with Morrow's attraction to the genre led him to approach editors of *Analog, If, Galaxy* and *Fantasy and Science Fiction* and soon his art appeared on their covers and interior pages. By the late 1960s he was one of the most popular science fiction cover artists. He also began working for book publishers such as Avalon, Ace, Lancer, Avon and others, and produced more than a hundred covers for the Perry Rhodan series done by Ace. Morrow did the illustrations for the original *Galaxy* Magazine publication of the Hugo-winning novella *Soldier, Ask Not* by Gordon R. Dickson. He was nominated for the Hugo Award for best professional artist in 1966, 1967, and 1968.

Throughout the 1970s and early 1980s Morrow worked for comic books and men's magazines, for companies such as DC, Marvel and Archie Publications. One of his greatest works was the 1978 trade paperback graphic novel, *The Illustrated Roger Zelazny.* Morrow contributed to magazines such as *National Lampoon* and *Heavy Metal*, and in addition to science fiction art, he also did posters, educational filmstrips, children's books and television animation art. In the 1990s Morrow additionally worked for Rip-Off Press, Dark Horse and Hamilton.

Morrow lived until his death in rural Pennsylvania, with his wife Pocho, who served frequently as the artist's model and as an inspiration for his art. His death at age sixty-seven was apparently from a gunshot wound; he reportedly took his own life after months of despondency over his battle with Parkinson's Disease.

**Sources**: Gray Morrow at www.insightstudiosgroup.com/deliver/gray.htm; Bails, Jerry & Ware, Hames. *The Who's Who of American Comic Books*, 1928–1999 at www.bailsprojects.com; Science Fiction Writers of America obituary online www.sfwa.org/News/gmorrow.htm

### Collections and Anthologies (various contributing artists)

Hart, Christopher. *How to Draw Comic Book Heroes and Villains* (Watson-Guptill, 2001), Lawrence, James and Morrow, Gray. *Buck Rogers in the 25th Century* (Quick Fox, 1981), Wheatley, Mark and Gross, Allan. *Gray Morrow: Visionary* (Insight Studios Group, 2001)

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Age of Ruin* (Ace, 1968), *Altar of Asconol* (Ace, 1965), *Ambassadors from Aurigel*: Perry Rhodan #64 (Ace, 1975), *Avon Fantasy Reader I, II* (Avon, 1969), *Bane of Kanthos* (Ace, 1969), *Barbarians of Mars* (Lancer, 1966), *Behind the Walls of Terra* (Ace, 1970), *Best of Judith Merril* (Warner, 1976), *Blades of Mars* (Lancer, 1966), *Caves of Mars* (Ace, 1965), *Claimed* (Avalon, 1966), *Coming of the Terrans* (Ace, 1967), *Cycle of Fire* (Ballantine, 1975), *Dark World* (Ace, 1965), *Day of the Minotaur* (Ace, 1966), *Dolphin and the Deep* (Ace, 1966), *Endless Shadow* (Ace, 1964), *Enslaved Brains* (Avalon, 1966), *Enterprise Stardust*: Perry Rhodan #1 (Ace, 1974), *Explorers Into Infinity* (Avalon, 1965), *Final War and Other Fantasies* (Ace, 1969), *Forgotten Planet* (Avalon, 1965), *Fortress Atlantis*: Perry Rhodan #52 ( 1974), *Frankenstein Horror Series: The Curse of Quintana Roo; Ghoul Lover; Seven Tickets to Hell; The Marrow Eaters* (Popular Library, 1972), *Gates of Creation* (Ace, 1966), *Guts* (Ace/Tempo, 1979), *Harvest of Hoodwinks* (Ace, 1970), *High Sorcery* (Ace, 1970), *Hobbit* (Harry N. Abrams, 1977), *Hothouse World* (Avalon, 1965), *Hot Sleep: The Worthing Chronicle* (Baronet, 1979), *Hunter Out of Time* (Ace, 1965), *Invaders From the Infinite* (Ace, 1961), *The Illustrated Roger Zelazny* (Ace, 1978), *Jason, Son of Jason* (Avalon, 1966), *Jewel in the Skull* (Lancer, 1967), *Key to Irunium* (Ace, 1967), *Languages of Pao* (Ace, 1966), *Lizard Lords* (Avalon, 1964), *Lord Tedric* (Baronet, 1978), *Lord of Nardos* (Avalon, 1966), *Lord of the Trees/The Mad Goblin* (Ace, 1970), *Man of Many Minds* (Pyramid, 1968), *Mask of Circe* (Ace, 1970), *Masters of the Lamp* (Ace, 1970), *Minos of Sardanes* (Avalon, 1966), *Mouthpiece of Zitu* (Avalon, 1965), *Night of Masks* (Ace, 1965), *Norstrilia* (Ballantine, 1975), *Palos of the Dog Star Pack* (Avalon, 1965), *Planet of Fear* (Avalon, 1968), *Pastel City* (Avon, 1974), *Planet of the Double Sun* (Ace, 1967), *Polaris of the Snows* (Avalon, 1965), *Quest of the Three Worlds* (Ace, 1966), *Rogue Queen* (Ace, 1965*), Second Atlantis* (Ace, 1965), *Seed of the Dreamers* (Ace, 1970), *Space Pirates* (Baronet, 1979), *Space War* (Ace, 1967), *Star Quest* (Ace, 1968), *Sunless World* (Ace, 1967), *These Savage Futurians* (Ace, 1967), *Thief of Llarn* (Ace, 1966), *This Immortal* (Ace, 1966), *Thongor of Lemuria* (Ace, 1966), *Treasure of Tau Ceti* (Ace, 1969), *Twin Worlds* (Ace, 1967), *Venus Plus X* (Pyramid, 1968), *Warriors of Mars* (Lancer, 1966), *Weirwoods* (Ace, 1967), *When the Red King Woke* (Avalon, 1966), *Winds of Time* (Avon, 1975), *Wizard of Lemuria* (Ace, 1965).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1965 (3, 5, 6, 8, 10); 1966 (6, 8, 10); 1967 (2, 4, 6, 8, 10, 12); 1968 (2, 7); 1970 (3, 5); 1973 (12); 1974 (4, 6)

ASF: 1965 (12)

F&SF: 1965 (11); 1966 (3, 8); 1967 (1, 4, 11); 1968 (11); 1969 (6)

FTC: 1965 (3, 4, 5, 6, 9, 11); 1966 (1, 3, 5, 7, 9, 11); 1967 (1, 3, 5, 7, 9); 1968 (5); 1970 (6, 8, 10); 1971 (4); 1973 (11); 1974 (1)

GXY: 1959 (10, 12); 1964 (2, 4, 6 8, 10, 12); 1965 (2, 4, 6, 8, 10, 12); 1966 (1, 2, 3, 4, 7, 8, 9, 10, 11, 12); 1967 (1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12); 1968 (1, 2, 4, 7); 1969 (1, 6, 10)

IF: 1959 (7, 9, 11); 1960 (1, 3, 7); 1964 (1, 5, 7, 8, 12); 1965 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1966 (1, 2, 4, 6, 7, 8, 9, 10, 12); 1967 (1, 2, 4, 6, 9, 10, 12); 1968 (2, 4, 6, 7, 11, 12); 1969 (1, 10)

MOH: 1965 (winter); 1966 (summer)

WOT: 1963 (8); 1964 (2, 4, 6, 8, 11); 1965 (1, 3, 5, 7, 9 11); 1966 (3, 5); 1967 (2)

## Mugnaini, Joseph Anthony

(July 12, 1912–January 23, 1992) American artist. Born in Viareggio, Italy Mugnaini moved with his family to the United States a few months after his birth. He grew up in Los Angeles, California and attended the Otis Art Institute from 1940 to 1942. After serving in the army during World War II, he returned to Otis as an instructor and taught there as head of the drawing department until his retirement in 1976. One of his pupils was Norman Rockwell, with whom Mugnaini's family became good friends. Mugnaini's daughter, Diana, modeled for Rockwell several times and both she and her father were two of the models for Norman Rockwell's painting entitled "Traffic Conditions," which was published as a cover for *The Saturday Evening Post* July 9, 1949.

Mugnaini was one of the best-known interior artists of the day, and worked in many fields. He also illustrated many book covers for Ray Bradbury novels, for whose story illustrations he is perhaps best known. Bradbury, for his part, was enamored with the artist the first time he saw his work, referring to Mugnaini as "my soul mate … Joe made me feel as if we had known each other for half a life time." No, Joe Mugnaini is the main one. Adding, that when he saw Mugnaini's interpretations, he thought, "My God, this man has read my mind. All the fantastic dreams I've had, all the nightmares, are represented in the works of this single artist." (Farrell, 1981). Mugnaini created the cover art for a special Ray Bradbury issue of *Fantasy and Science Fiction*, his only cover for that magazine, for the May 1963 issue, depicting Bradbury and some characters and scenes from his most famous stories. His art was also used on the Heritage Press edition of *War of the Worlds*, 1999. Mugnaini was an artist for the Limited Editions Club 1958 publication of Bullfinch's *The Age of Fable*.

Mugnaini, according to Weinberg, strongly believed that "the graphic elements of each story must be matched by the physical potentials of the medium and the instrument through which a concept is materialized." (p. 200, 1988). Mugnaini worked in oils, and with pen and ink and brush drawing, often using a textured gesso surface to help support and enhance his design. In addition to his illustrative work, Mugnaini designed sets for the Seattle Opera Company, produced a short film *Icarus*, in collaboration with Bradbury, which earned an Academy Award nomination and the golden Eagle Award, and wrote four books on arts instruction. His paintings and illustrations are held in many public collections, among them the Los Angeles County Museum of Art, Pasadena Museum, the Smithsonian Institution, and the Library of Congress.

**Sources**: Di Fate. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press, 1997); "Mugnaini by Ray Bradbury," March 28, 1981, in Norman Corwin's introduction to Mugnaini's Bradbury portfolio, "Ten Views of the Moon" online at tobeycmossgallery.com/tenviews.html [accessed June 2007]; Shaun Farrell interviews Ray Bradbury, May 2005 www.farsector.com/quadrant/interview-bradbury.htm; Otis Institute "Alumni From the '40s" at www.otis.edu/alumni/da/mugnaini.htm; www.askart.com; Weinberg, 1988.

### Published Work

*Fahrenheit 451* (Ballantine, 1953), *The Golden Apples of the Sun* (Doubleday, 1953), *The Halloween Tree* (Knopf, 1972), *Last Circus and the Electrocution* (Lord John Press, 1980), *The Machineries of Joy* (Rupert Hart-Davis, 1964), *The Martian Chronicles* (Avon, 1974), *The October Country* (Ballantine, 1956), *R is for Rocket* (Doubleday, 1962), *S is for Space* (Doubleday, 1966), *Something Wicked This Way Comes* (Bantam, 1962), *Twice Twenty-Two: Golden Apples of the Sun and A Medicine for Melancholy* (Doubleday, 1959), *The War of the Worlds/The Time Machine* (Heritage Press, 1964).

## Murphy, Kevin M.

(December 21, 1968) American artist. Born in Manhattan, New York and raised in the Bronx, Murphy was inspired by the fantasy works of Boris Vallejo* to begin his art career in the field of book cover illustrations in 1992 having little formal art training. He attended the School of Visual Arts in New York City for a year, and studied with Dorian Vallejo* (Boris's son) a recent SVA graduate who had already begun his professional art career. But he considers himself self-taught, with "help from guys like Dorian, Joe DeVito* and Don Maitz*." He quickly acquired his first commission from The Berkley Publishing Group and assignments from other major publishing houses followed. His art appeared on the

covers of best selling authors such as Terry Goodkind, L.E. Modesitt, and Graham Masterton, and his client list expanded to include *National Geographic*, Barnes and Noble, Milton Bradley, Hasbro, Sega Genesis, Viacom, MTV, Virgin Records, and Lucas Films. Murphy paints in oil on masonite or illustration board, and signs his illustration work "Murf"

Talented, and highly motivated to succeed, Murphy won the 1995 World Fantasy Award for Best Epic Fantasy painting for his cover to Goodkind's *Blood of the Fold*, and was nominated for the Chesley Award in 1995 for Best Nonpublished Work for his painting "Void Engineers." DiFate featured him in *Infinite Worlds* (1997), alongside the upper echelon of science fiction illustrators since the founding of the genre, writing "In the short span since beginning his career in 1992, Kevin Murphy has become a major presence in the field of American illustration … one of the new stars rising on the Science Fiction art horizon." Also in 1997, Murphy was commissioned to create the cover for the highly coveted Rolling Stones album, *Bridges to Babylon*. By that time Murphy had already decided to leave the field of commercial art to focus on portraiture and fine art. Murphy has focused on the challenges of depicting the human figure, using classical painting approaches to develop dramatically posed, life-size portraits and paintings of nudes. Murphy was Vice-President and Art Director for Meisha Merlin Publishing, Inc. an independent fiction press he co-founded with his brother, Brian Murphy and Steven Pagel, in 1996. He is married to Mia, and has two daughters, Avery and Halley.

**Sources:** e-mail from the artist March, 2007; www.angelfire.com/nj/kevinmurphy

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Absolute Magnitude* (Tor, 1997), *Adiamante* (Tor, 1998), *Afterimage/Aftershock* (Meisha Merlin, 1998), *Arena—Magic: The Gathering* (HarperPrism, 1994), *Ash Ock* (Tor, 1995), *The Beast Within—Vampire: The Masquerade* (HarperPrism, 1994), *Bending the Landscape: Fantasy* (White Wolf, 1997), *Blood of the Fold* (Tor, 1996), *BloodWalk* (Meisha Merlin, 1997), *The Burning Ground* (DAW, 1995), *The Culai Heritage* (Meisha Merlin, 2001), *Dark of the Gods* (Meisha Merlin, 2000), *Dark Prince—Vampire: The Masquerade* (HarperPrism, 1994), *A Different Flesh* (Baen, 1994), *Double Jeopardy* (Tor, 1994), *The Dreamwright* (Del Rey, 1994), *The Ecolitan Enigma* (Tor, 1997), *Final Sacrifice—Magic: The Gathering* (HarperPrism, 1995), *Galactic MI* (Ace, 1993), *Hellspark* (Meisha Merlin, 1998), *Liege-Killer* (Tor, 1995), *Lord of the Isles* (Tor, 1997), *Navohar* (ROC, 2000), *The Parafaith War* (Tor, 1996), *The Paratwa* (Tor, 1995), *The Rat Trap* (Ace, 1993), *Shattered Chains—Magic: The Gathering* (HarperPrism, 1995), *Tapestries—Magic: The Gathering* (HarperPrism, 1996), *Temple of the Winds* (Orion/Millennium, 1998), *Time Blender* (HarperPrism, 1997), *The Tomorrow Log* (w/McGrath, Meisha Merlin, 2003), *Transformation* (ROC, 2000), *Under the Overtree* (Meisha Merlin, 2000), *Whispering Woods—Magic: The Gathering* (HarperPrism, 1995), *World of Darkness—Vampire: Dark Prince* (HarperPrism, 1994).

MAGAZINE ILLUSTRATIONS INCLUDE:

ABM: 1994 (fall/winter); 1996 (winter); 1997 (spring)

GAME-RELATED ILLUSTRATIONS INCLUDE (all White Wolf unless otherwise noted): *Mage: The Ascension—Technocracy: Iteration X* (1993); *Progenitors* (1993); *New World Order* (1995); *Void Engineers* (1996), *Rage* game card art (1995), *Street Fighter: The Storytelling Game* (1994).

## Musgrave, Real

(b. June 7, 1949) American artist. Born in Odessa, Texas, where his father was working as a geophysicist, Musgrave and his family soon returned to Colorado only to later return to Dallas, Texas by the time Musgrave was five. Always interested in art, Musgrave attended Texas Technological University, then switched to the School of Fine Arts, because it offered a bachelors degree in art. In college, Musgrave met and married his wife, Muff, then a nutrition major. He began providing art for Dunlap's, a chain of Texas department stores, and after graduating with a degree in drawing and painting (1972) he became an art director for that company. In 1973 the couple traveled in Europe, and then returned to Dallas, where Musgrave opened a studio, producing advertising art. He also did staff and editorial illustrations for local and regional magazines and newspapers.

Late in 1974 Musgrave began doing a series of paintings, followed by a series of fantasy fine-art prints, featuring distinctively rendered bearded wizards and small, whimsical green dragons he called "Pocket Dragons." Often, these and other fantasy characters would interact in humorously entertaining situations. His work was strongly influenced by the children's book artists from the late 19th century, including Arthur Rackham* and Kay Neilsson. However, the style of his art, childlike in its bright colors and narrative simplicity, was wholly original and appealed to adults who were "young at heart." In 1976 his work was collected in book form for the first time as *Real Fantasies* (Moon-Wing Press) and by 1978 he had moved to a larger studio and his wife was working full time as his business manager. Seeking exposure for his work, in 1979 he joined the Texas Renaissance Festival as an exhibitor, and soon he became the official artist for the event, producing

all posters, graphics and advertising. He participated in that event for 15 years, and continues to occasionally provide special posters for similar events, including the Scarborough Faire Renaissance Festival. In 1980 he received the Award of Excellence from the Texas Arts and Crafts Foundation, the highest honor given by that organization, and his work was placed in a national touring show sponsored by the Foundation. Musgrave signed with Otters & Others, San Diego California, in 1981 to bring out a signature line of greeting cards, "Real Magic," featuring his Pocket Dragons and other light-hearted fantasy creations. The commercial distribution of his imagery on such products, and his continued presence at numerous science fiction conventions, combined with exhibitions of his paintings in art galleries across the country, enhanced and solidified his popular appeal.

A major shift in his career occurred in the late 1980s, when Musgrave translated his two-dimensional Pocket Dragons into small, three-dimensional figurines and began to show them at fantasy conventions. At that point he was still participating in numerous group and individual museum shows of Fantasy Art, including The Delaware Museum Show (1987), where he received The Founders Award. In 1989 he entered into a licensing agreement with Lilliput Lane Land of Legend (based in England) to produce a figurine line called "The Whimsical World of Pocket Dragons." The Company subsequently changed its name to Collectible World Studios. However, this line of collectible resin figurines, sculpted and overseen by Musgrave, has become one of the longest lasting in the industry. As of 2005, Musgrave has sculpted around 400 figurines, which are distributed in the U.S., Canada, many countries in Europe, Australia and New Zealand. He was voted "Best Fantasy Artist" at the International Collectible Convention (the largest in the world) five times in a row. After his fifth win, he says, they retired the category! He also received numerous Collector's Choice Awards, including "Artist of the Year" and "Best Figurine Line Under $100.00.

In 1992 "The Pocket Dragons and Friends" Collector's Club was formed by Collectible World Studios. The Club had over 20,000 dues paying members at its peak. The Club publishes a 20-page full color quarterly magazine devoted to Pocket Dragons, the Musgraves, and the collectors and maintains a large Website. The Club has also published four books for collectors, including: *The Pocket Dragon Book* for Club Members (2002), *The Pocket Dragon Book of Real Magic* (2003), *The Pocket Dragon Wizard's Recipe Book* (2004), *A Pocket Dragon Scrapbook* (2005). Since 1990 the Musgraves have traveled extensively in the U.S. and abroad, to promote Pocket Dragons, making personal appearances to meet collectors and autograph the figurines they have purchased.

In 1997 the Musgraves began work on a children's' animated television show called "Pocket Dragon Adventures." BKN Network produced and distributed the show, which was launched in 1998. A total of 104 episodes were produced, which were originally distributed in 63 countries, including the U.S., most of Europe, India, China, South Africa, Mexico, Australia and more. The TV show led to a number of related licensed products, which were sold world wide. There was also licensed a computer game called "Pocket Dragon Adventures — The Wizard's Apprentices" produced and distributed by Ubi Soft, and sold across Europe. Over the years, Musgrave has also licensed the use of his "Pocket Dragons" for a wide variety of products.

Musgrave is a trail blazer: one of a small but successful number of science fiction and fantasy artists who have succeeded through their art without working as a magazine or book illustrator. Indeed, the case can be made that even if Musgrave had competed as a commercial illustrator, creating paintings for reproduction in children's or adult fantasy magazines and books, he *still* would not have realized the same level of appreciation for his talent, exposure for his art, or financial reward. His success has provided motivation for many other fantasy artists, who have taken very seriously the challenge to invent and develop licensable artistic properties, with commercial appeal.

Sources: Corresponence and biography provided by Muff Musgrave, July 2005; Weinberg, 1988.

## Napoli, Vincent

(April 8, 1907–October 28, 1981) American artist. A prolific interior illustrator, James Vincent Napoli was already an artist with his own studio, selling art to Weird Tales by the time he was twenty-three. He was born in Ohio, of immigrant parents, and grew up in Cleveland. Napoli was strongly influenced by the work of Harry Clarke*, and many of this early pieces are very derivative of Clarke's Poe illustrations. His earliest work for *Weird Tales*, in 1931, were simple line drawings, but in a short while he developed his own style; "a form of "feathering" (using numerous pen strokes to create a feeling of depth), which worked well on inexpensive pulp paper." (Weinberg, p. 201). Napoli at times used the pseudonym "James Vincent" for his commercial work.

Napoli left *Weird Tales* in the middle 1930s, and moved on to other magazine illustrations. He enlisted in the army in 1942, and after the war, reappeared in the science fiction field doing art for most of the major magazines of the time. He later returned to *Weird Tales* as a regular illustrator during

the waning years of that publication. Napoli died in San Diego, California.

**Sources:** Ancestry.com. California Death Index, 1940–1997; 1930 United States Federal Census; National Archives and Records Administration. U.S. World War II Army Enlistment Records, 1938–1946 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2000, 2002, 2005; Weinberg, 1988

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Conan- Red Nails* (Berkley, 1977), *Far Boundaries* (Pellegrini & Cudahy, 1951), *The Gargoyle: Lost Fantasies #3* (Weinberg, 1975), *Whispers 3* (Doubleday, 1981).

MAGAZINES ILLUSTRATED INCLUDE:

AMF: 1950 (2)

ASF&FR: 1953 (1)

FFM: 1947 (10)

FSQ: 1950 (fall); 1951 (winter, summer, fall); 1952 (winter, spring, fall)

GXY: 1951 (1)

MSS: 1951 (2, 5, 8, 11)

PS: 1947 (summer, fall); 1948 (summer); 1951 (9)

SS: 1947 (11); 1948 (1, 9, 11); 1949 (1, 3, 5, 7, 11); 1950 (1, 3, 7); 1951 (5, 11); 1952 (1, 2, 5, 6 8)

TSF: 1951 (spring)

TRE: 1964 (1); 1965 (2)

TWS: 1947 (6, 10, 12); 1948 (2, 4, 6, 8, 10, 12); 1949 (2, 6, 10, 12); 1950 (2, 4, 6, 8, 10, 12); 1951 (2, 4, 8, 12); 1952 (2, 8)

WB: 1951 (1, 2)

WSA: 1951, 1952, 1963R

WT: 1932 (4); 1935 (1, 2, 5, 8, 9, 10, 11, 12); 1936 (1, 2, 3, 5, 6, 8); 1937 (6); 1948 (1, 7, 9, 11); 1949 (1, 3, 5, 7, 9, 11); 1950 (1, 3, 5, 7, 9, 11); 1951 (1, 3, 5, 7, 9, 11); 1952 (1, 3, 5, 7, 11); 1953 (1, 7, 9, 11); 1954 (3)

**Misc:** *She: Stories by Famous Authors Illustrated #3* comic cover (Seaboard Pub., 1949).

## Nielsen, Terese

(b. March 11, 1966) American artist. Nielsen, along with her twin brother, was born and grew up amid cornfields on a farm in the small town of Aurora, Nebraska. She attended Brigham Young University in Idaho from 1984 to 1987, and married during that time. As a young artist, Nielsen was influenced by well-known comic book and fantasy artists, and her older brother, Ron Spencer (who preceded her at BYU, and is also a commercial artist). After graduating with an Associate Degree in Art and Science she studied at the Art Center College of Design in Pasadena, California, 1988–1991, earning a BFA degree with "great distinction," the highest honor. She was inspired by contemporary illustrators to develop a portfolio aimed at the book cover, comic book and movie poster markets.

Right out of school, in 1991, Nielsen landed her first commercial work with companies such as Landmark Entertainment, Harcourt Brace Jovanovich and Writer's Guild. In 1992, she was commissioned to create superhero trading card art for Marvel and DC, and that was her entry into the comic book and gaming industry. She painted comic books such as *Ruins*, and illustrated the comic covers for Topps' *Xena: Warrior Princess* series. In 1996, she was hired by Wizards of the Coast to illustrate cards for the popular fantasy role-playing game *Magic: The Gathering*, and developed a strong fan following by exhibiting and selling her work at genre conventions in the U.S. and abroad. She has produced over 125 cards to date, and it is the work for which she is probably best known. Nielsen has done book covers and interiors for Del Rey (Star Wars and others), and Wizards of the Coast, plus cards, pin-ups and painted comics for Marvel, DC, Topps, Darkhorse, and Image. Her work has also been used for several other collector card games, as well as video game covers for 3DO, Sierra Studios, and Mythic Entertainment.

Her early works were rendered in gouache, and later, beginning 1993, she switched to a mixed medium of acrylic, colored pencil and airbrush. In 1997, she began adding oils in the later stages of the painting process, and this mixed medium approach (acrylic, colored pencil, air brush and oil) represents her technique at present. In 1998, she began adding a digital element to her work, by scanning her sketches into the computer and then adding in textures and photos with Photoshop. The resulting image is printed out on art paper, soaked in water, and stapled to a piece of drywall in traditional watercolor wet stretching fashion. This serves as her painting surface, and when she's done, she simply pulls out the staples and has a lightweight original that is easily transported and framed. She signs her work "T. Nielsen."

One of the few women to succeed in a male-dominated business, Nielsen maintains that her gender has been fairly irrelevant in the flow of work; that it's been "neither boon nor bane." Her work was selected for the *Spectrum* anthologies #3, 4, 5, 8, 10, 13, 14 (Underwood, 1996, 1997, 1998, 2001, 2003, 2006, 2007). Nielsen also acted as Art Director for *Angel Quest* collector card game in 2005, commissioning over 100 pieces of angel art. Her marriage to artist Cliff Nielsen ended in divorce c. 1995. Nielsen resides in Temple City, California with her partner and their four children.

**Sources**: e-mail from the artist August 2007, and artist website at Daydream Graphics http://tnielsen.com/artists/nielsen/tn_frame_paintings.htm; Wachter, Toby. "Behind the Canvas: Terese Nielsen" April 24, 2002 interview online at www.wizards.com/default.asp?x=mtgcom/feature/38 [accessed August 2007]

**Collections and Anthologies**

*The Complete Encyclopedia of Magic: The Gathering* (Thunder's Mouth Press, 2002)

BOOKS ILLUSTRATED INCLUDE: *Black Wolf* (Wizards of the Coast, 2001), *A Calculus of Angels* (Ballantine/Del Rey, 1999), *Conquest* (Del Rey, 2001), *Dark Debts* (Del Rey, 2003), *Empire of Unreason* (Del Rey, 2001), *Final Prophecy* (Del Rey, 2003), *Halls of Stormweather* (Wizards of the Coast, 2000), *Heirs of Prophecy* (Wizards of the Coast, 2002), Newton's Cannon (SFBC, 1998), *Rebel Thunder* (Del Rey, 2003), *Rebirth* (Del Rey, 2001), *Shadows of God* (Del Rey, 2001), *Shadow's Witness* (Wizards of the Coast, 2000), *Shattered Mask* (Wizards of the Coast, 2001), *Venom's Taste* (Wizards of the Coast, 2004).

GAME RELATED ILLUSTRATIONS INCLUDE: *AD&D: Alternity Gamemaster Guide; Jakandor, Isle of Destiny* (TSR, Inc., 1998), *Changeling: The Dreaming: The Enchanted; Inanimae: Secret Way* (White Wolf, 1997, 1998), *Deadlands: Hell on Earth: The Wasted West* (Pinnacle, 1998), *Mage: The Ascension: Halls of the Arcanum* (White Wolf, 1995), *Magic: The Gathering* game card art: *Alliances; Darksteel; Fifth Dawn; Mirrodin, Unglued; 7th Edition 9th Edition* (Wizards of the Coast, 1998, 2001, 2003, 2004, 2005), *Monte Cook's Arcana Evolved* (Malhavoc Press, 2005), 7TH Sea: *Avalon; Castille; Eisen; Montaigne; Pirate Nations; Player's Guide; Ussura; Vendel, Vodacce* (Alderac Entertainment, 1999, 2000, 2001), *Shadowrun: Rigger 3* (FASA, 2001), *Wheel of Time* game card art (Wizards of the Coast, 2001).

MAGAZINES ILLUSTRATED INCLUDE: DRA: 1999 (1, 12); 2000 (7); 2001 (6, 7, 8); 2002 (4)

## Nodel, Norman Joshua

(June 9, 1922–February 25, 2000). An American artist, Norman (Nochem Yeshaya) Nodel was born in Hampton Roads, Virginia, the son of an Orthodox Rabbi. He learned how to draw during the Depression, when his father would send him with reams of paper to the local museum in order to keep warm, and he would pass the hours copying the work of the great masters. He began his career as a field artist in the army, drawing military maps during World War II, and for his heroism in going behind enemy lines he was awarded a bronze star. Before the war, he was a soloist with the Metropolitan Opera (NY), but singing was no longer a career he wished to pursue after witnessing the horrors of warfare, according to his daughter, Deborah. Instead, after returning from duty he became a comic book artist, convinced that "drawing had saved his life." During the 1950s–early 1960s he illustrated a number of the Gilberton's famous "Classics Illustrated" series of comics, among them *The Ten Commandments* (1956) which won the Thomas Alva Edison Award for best children's illustrated book of that year, and classic science fictional titles such as *Journey to the Center of the Earth* (1957).

A prolific interior artist, Nodel primarily worked for *Galaxy* and its companion magazines in the 1960s. After his science fiction career, he returned to the comic field and did some black-and-white comic stories for the Warren magazines. He also worked for Hannah-Barbera Studios, providing advertising art and animation for "Barbie" and other products, as well as mainstream magazines such as *16 Magazine*. For his magazine work, he would also sign with the pseudonym "Josh King" (King was his mother's maiden name). He experimented with a variety of styles, ranging from tightly drawn line work illustrations to grease pencil sketches.

By the 1970s he had turned to the children's and young adult market, illustrating a wide range of fiction and non-fiction books, among them biblical stories, pop-up books and classics of fantasy literature. In 1988, Nodel began working for the Jewish market. After completing the popular children's book *Labels for Laibel* for Hachai Publishing (1990), his talent was quickly recognized and in demand by almost every major Judaica publisher. In 1993, Nodel illustrated two books of bible stories that had been adapted by his daughter Maxine Nodel (Baronet Books). He spent the last twelve years of his life devoting his time and energy to illustrating books and magazines specifically for Jewish children. His illustrations for children have appeared virtually all over the world, in America, Europe, Israel, Russia, Australia, and South America. He was married for 51 years to Helen Nodel, and is survived by two daughters: Deborah Nodel Gordon, concert pianist, and Maxine Nodel, artist.

**Sources**: Correspondence with Deborah Nodel Gordon, August 16, 2005; www.lambiek.net, hachai.com/bios.html

**Published Work**

MAGAZINE ILLUSTRATED INCLUDE:

AMZ: 1965 (8, 10, 12); 1966 (1)

ASF&FR: 1953 (4)

GXY: 1963 (6, 8, 10, 12); 1964 (4, 6, 8); 1965 (4, 6); 1966 (8)

IF: 1963 (5, 7, 9. 11); 1964 (1, 3, 5, 7, 8, 12); 1965 (1, 2, 4, 5, 6, 8); 1966 (2, 3, 6); 1967 (1)

WOT: 1963 (6, 8, 10, 12); 1964 (2, 4, 6, 8, 11); 1965 (1, 5, 7, 9, 11)

## Normand, Jean-Pierre

(b. September 10, 1958) Canadian artist. Born and raised in Quebec City, the capital of the Canadian province of Quebec, Normand received a degree in Graphic Arts from College Sainte-Foy, Que-

bec, in 1979. Known for his methodically linear and detailed architecturally-inspired color paintings depicting "hard" science fiction and space scenes, Normand's ships and styling show the influence of British illustrator Chris Foss*, but are more precise in their rendering. Normand works in hand-brush and airbrush on illustration board or canvas, using a range of media; acrylics, inks, pastels and crayons. His originals are typically done in a vertical format of 16" × 9" and he signs his paintings "JPN." The artist's first science fiction book cover was for *Le Vieille Homme et l'Espace* published in Canada for the French language publisher Le Préambule in 1979. Since then, he has illustrated books and magazines for French, U.S. and Canadian publishers, primarily for the young adult market, and has done graphic work for all kinds of publications, including magazine and advertising layouts. Most of his earlier book covers were done for the French Canadian youth market, including over fifty titles for the Christian publisher Médiaspaul. He also worked for Les Éditions Héritage, Alire and Éditions Pierre Tisseyre.

Better known to francophone than English-speaking science fiction fans for his original works, Normand by the mid 1990s had crossed publishing boundaries into the adult SF English-language market. His artwork has appeared on translated versions of French Canadian SF, and on the animation magazine *Protoculture Addict*, on covers of the quarterly fanzine G-Fan (devoted to coverage of Godzilla and other Japanese monsters), on the semi-prozine *Science Fiction Chronicle (1995–2002)*, and on the Canadian SF magazines, *On Spec* (English) and *Solaris*, the oldest French-language science fiction and fantasy magazine. A major literary project is Julie E. Czneredа's *Tales from the Wonder Zone* for Trifolium Books (2002–2007). He has illustrated five books in the series, including the cover and interior illustrations and promotional poster. The series was created to use science fiction to interest young readers in science. Normand has worked for film, producing preproduction artwork for *Oceania* (1998), the Eddie Murphy SF comedy *Pluto Nash* (2002), and prop design for *The Aviator* (2004). Normand's work was featured in *Spectrum: The Best in Contemporary Fantastic Art* 2, and 5 (Underwood, 1995, 1996). He won the Canadian Prix Aurora Award for Artistic Achievement in 1996, 1997, 1998, 1999, 2001 and 2004, and was the winner of the 2006 Analog Analytical Laboratory for best cover September 2006. Normand was interviewed in the film documentary "Visions From the Edge" in 2005, broadcast on the Space Channel. He has been Artist guest since 2003 at the "Chandra X-Ray Observatory" summer workshops held by the Smithsonian Astrophysical Observatory and has been a member of the International Association of Astronomical Artists since 2005.

Normand lives in Montreal, Canada, with his wife Ann, and two cats. He loves 19th century SF and collects Jules Verne first editions "with the wonderful illustrations of Riou, and Bennett."

**Sources:** e-mail from the artist August 2007.

**Published Work**

BOOKS ILLUSTRATED INCLUDE (ENGLISH LANGUAGE ONLY): *The Engine of Recall* (Red Deer, 2006), *Open Space* (Red Deer, 2003), *Other Skies* (Nelson Canada, 1993), *Reluctant Voyager* (Tesseract, 1995), *Space Inc.* (DAW, 2003), *Stealth Planet* (Sparkling Press, 2006), *TesseractsQ* (Tesseract, 1999), *The Year's Best Science Fiction* (St. Martin's, 2004).

MAGAZINES ILLUSTRATED INCLUDE (ENGLISH LANGUAGE ONLY):

ASF: 2005 (3, 9); 2006 (3, 6, 9, 11)

IASFM: 2003 (8); 2004 (4, 7, 12); 2005 (5, 12)

ONS: 1994 (winter, summer); 1996 (winter); 1999 (winter); 2001 (spring)

## Nuetzel, Albert Augustus

(January 18, 1901–June 19, 1969) American artist. Born in New Albany, Indiana, the only son of Charles and Lena Nuetzel, both German immigrants. Nuetzel as a young boy played in the Louisville Orchestra, but in high school he grew interested in art after working as art editor on the school yearbook. By 1920, his family had moved to Los Angeles, California, and Nuetzel attended art school at night. He worked in architecture, cartooning and fine art before beginning his commercial art career. In 1931 Nuetzel married Betty Jane Stockberger. In 1934, living in San Francisco, they had twin sons, the oldest (Albert Augustus Jr.) dying soon after birth. The other son, Charles, grew up to be a science fiction fan, author and editor. Nuetzel is sometimes listed or credited erroneously as "Nuetzell," owing to his use of the double "l" for artistic balance when he signed his paintings. The artist also used "brush" names after becoming an illustrator, among them "Albet"—a combination of the first two letters of his name and the first three letters of his mother's name, which he pronounced "Al-bay."

Nuetzel worked in the movie industry from the 1940s through the 1960s, doing title work for Pacific Title and Arts Studio, and for several years worked for Fox West Coast Theaters, doing oil paintings to be used in theater lobbies as advertising for current features. Later Nuetzel taught at the California Institute of Art in Los Angeles. An excellent artist, Nuetzel displayed his work in several galleries and won a number of awards. He enjoyed

doing silk-screen prints and did thousands of them as a hobby.

Nuetzel entered the science fiction magazine and paperback cover field in the mid 1950s at the urging of his son, Charles, who initially acted as his agent. Soon, Forrest J Ackerman took over the job, and that association plus his father's illustrations provided a means for the son to enter the field himself, as book publisher, packager and author. Nuetzel's first cover was for the fanzine, *The Spacewarper*, Volume 1, No. 1 (VaL-FAS Publications, 1952) but his first professional magazine cover sale was to *Science Stories*, one of Ray Palmer's publications, in 1954. Some of his most memorable cover art appeared on early issues of *Famous Monsters of Filmland* (he did issues #4, 5, 6, 7, 8). Nuetzel's work also appeared on European SF magazines (*Apollo, Utopia*) and one issue of *Creepy* (May, 1968). Nuetzel's work was somewhat surrealistic, with spaceships that were pulp-like but graceful. In 1964, Nuetzel (credited as "Gus Albet") created cover art for Scorpion Books, a line of eight "adult-only" paperbacks that were written and packaged (for Pike Publications) by Charles, who wrote them under various pseudonyms. The books were published by N. A. C. Publications (Charles A. Nuetzel initials reversed). Scorpion Books led to single book packaging for Book Company of America and later, packaging of books as Powell SciFi for Powell Publications, with some books written by Charles and illustrated by Albert; the whole making a small family-run cottage business. Nuetzel's last published work was the cover for his son's anthology of stories, *Images of Tomorrow,* 1969. The artist died of cancer in Los Angeles in the same year.

**Sources**: Charles Nuetzel website: http://haldolen.com/alN/MoreCovers/cover_art_by.htm; interview with Charles Nuetzel http://haldolen.com/lynmon.html [accessed March 2006]

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Coming of the Rats* (Pike, 1961), *If This Goes On* (Book Co. of America, 1965), *Images of Tomorrow* (Powell, 1969), *Lost City of the Damned* (Pike, 1961), *Planets for Sale* (Book Co. of America, 1965), *Sex Life of the Gods* (Uptown Books, 1962), *Slaves of Lomooro* (Powell, 1969), *Swordmen of Vistar* (Powell, 1969).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1959 (3, 7, 9); 1960 (3, 4, 9); 1961 (7)
F&SF: 1957 (4)
FTC: 1960 (1, 8)
ScS: 1954 (2)
VOR: 1973 (4)

## Ochagavia, Carlos

(March, 10, 1913–November 25, 2006) Spanish Artist. Born in Logrono, Spain, of Basque heritage, Ochagavia moved with his parents to Argentina when he was two years old. He studied painting at the Escuela Superior de Bellas Artes and the Academia de Belles Artes, Buenos Aires, Argentina. He was awarded a scholarship to study with Morris Kantor at the Art Student's League, New York in 1937, and subsequently illustrated covers for Time, Newsweek, created art for advertising campaigns for numerous companies, and illustrated limited editions of fine art books. Upon returning to Argentina, he specialized in etchings, serigraphics, and paintings, receiving a number of awards for his work. An accomplished film maker, Ochagavia had his own movie company and created several short animated films, winning him mention in the French film festivals of Annecy and Tours, and a First Prize at the French National Short Animated Film Festival, in 1962. He also participated in the Venice festival of film in advertising in 1964. As a muralist, Ochagavia created large wall paintings for the State Cinematography Institute and the Argentine Industrial Union. In 1974 Ochagavia left Argentina and moved to the United States. His work received international exposure with three sets of postage stamps he produced for the United Nations Better Environment Program in 1991. A prolific artist, Ochagavia blends his Spanish culture with influences as diverse as Cubism and Surrealism to produce oil paintings showing an affinity with twentieth century Latin American surrealism; it is rich in color, visually arresting and meticulously painted. Much of his science fiction art was done for the Science Fiction Book Club and Popular Library. Ochagavia has exhibited extensively in the U.S. and Europe, and his works are held in private collections in Argentina, Europe and the United States, as well as the Museo del Grabado and the Museo de Bellas Artes, in Buenos Aires. The artist had two children Daniel (d. age 14) and Christina, with his first wife, Phyllis, who died very young. At the age of 90, after living in Connecticut for 30 years with his second wife Martha, Ochagavia moved back to Buenos Aires — where he continued to paint and explore the world of art until he died at 93. His daughter and three grandchildren are also artists.

**Sources**-*mail from Noa Jones, granddaughter May 2006;* www.noajones.com; http://carlosochagavia.com.ar/English/curric.html; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982

**Published Work**

*Alpha Centuri or Die* (Ace, 1976), *Another World Adventures in Otherness* (Follett, 1977), *Best Short Stories of J. G. Ballard* (Holt, Rinehart and Winston, 1978, Pocket Books, 1985), *Daughter of Is* (Popular Library, 1978), *Dream Park* (Ace/BCE, 1981), *Frostworld and Dreamfire* (Popular Library, 1977), *Michael & the Magic Man* (Berkley, 1980), *Nemesis from Terra* (Ace, 1976), Retief *and the Warlords, Retief: Emis-*

*sary to the Stars* (Pocket Books, 1978, 1979), *The Third Body* (Popular Library, 1979), *Unlimited Dream Company* (Holt, Rinehart & Winston, 1979), *Valley Where Time Stood Still* (Popular Library, 1976), *Universe 6, 7* (Popular Library, 1977).

## Orban, Paul

(June 23, 1896–April, 1974) Born in Budapest Hungary (Austria) Orban arrived in the U.S. with his parents and younger sister in 1902, settling in Chicago, Illinois. By the age of fourteen he had decided to become an artist, the story goes, when he earned five dollars for two week's work on a watercolor. He studied at the Chicago Academy of Fine Arts, and by 1918 had entered the commercial world illustrating serialized stories published in the *Chicago Tribune*, including several Sax Rohmer Fu *Manchu* novels. He married Karin Anna, had a son (Paul John, b. 1921) and moved into the advertising market where he worked his way up to art director. By 1930 the demand and pay scales for pulp illustrators was too high to resist and he moved to Mount Vernon, in Westchester NY to become a freelance illustrator. His work appeared in *The New York Times, Reader's Digest,* and many other non-genre magazines as well as in many pulps.

Orban was a gifted and prolific graphic illustrator who did some cover art, but he mainly worked as an interior artist for pulp titles, including, but not limited to, *Astounding Stories, Astounding Science-Fiction, Clues Detective Stories, Popular Detective, Skyfighters, Strange Stories, Terror Tales, Popular's Horror Stories, Texas Rangers*, and *Thrilling Adventures* as well as the "big name" hero pulp titles *The Shadow, The Whisperer, The Phantom Detective, The Avenger* and *Doc Savage* (which he illustrated from its first issue until its last, in 1949). As Weinberg notes, "He used an attractive cross-hatched style that worked well on the inexpensive paper used for most pulp publications" (p. 204). Orban continued working for the pulps through the 1950s, adding *IF, Startling Stories* and *Thrilling Wonder* to the list, although he is especially remembered for his excellent work for *Astounding SF*, including four covers for the magazine, December 1948 for Poul Anderson story "Genius" (December 1948) and The Double-Dyed Villains" (September 1949), Hal Clement's celebrated "Needle" (May 1949), and James H. Schmitz's "Space Fear" (March 1951). Weinberg also recounts the story that after Orban's illustration was published for the story "Deadline" by Cleve Cartmill (*Astounding*, 1944), he was quizzed by military intelligence agents about it. It was not until after the war that Orban discovered that the story described the atomic bomb over a year before it was ever used. In all, Orban worked for as many as twenty-five science fiction magazines, and when these began to fade, he turned to working on educational filmstrips and high school and college textbooks.

**Sources:** DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art*. Wonderland Press, 1997; http://members.aol.com/macmurdie2/biographies/orban.html; Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006; Weinberg, 1988.

### Collections and Anthologies

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Killdozer!* Vol. III (North Atlantic, 1996), *Marooned on Mars* ( John C. Winston Company, 1952), *Science Fiction Yearbook 2* (Popular Library, 1968), *Sons of the Ocean Deeps* (1952), *Treasury of Great Science Fiction Stories #2* (Popular Library, 1965), *The Universe Maker* (Ace, 1953), *Vault of the Ages* ( John C. Winston Company, 1952).

MAGAZINES ILLUSTRATED INCLUDE:

2CSAB: 1951 (spring)

AMZ: 1955 (1, 3, 12); 1956 (2)

ASF: 1933 (10, 12); 1934 (1, 3, 5); 1938 (8, 9, 10, 11); 1939 (2, 3, 4, 5, 6, 7, 9, 10, 12); 1940 (1, 5, 7, 8, 9, 10, 12); 1941 (1, 8, 10, 11); 1942 (1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12); 1943 (1, 3, 4, 5, 6, 7, 9, 10, 11, 12); 1944 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1945 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1946 (1, 2, 4, 5); 1947 (1, 2, 3, 4, 5, 6, 7, 10, 12); 1948 (2, 5, 6, 7, 8, 9, 10, 11, 12); 1949 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1950 (1, 3, 4, 6, 10, 12); 1951 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1952 (2, 3, 4, 6, 7, 8, 9, 11, 12); 1953 (1, 2, 3, 5, 7, 8); 1954 (1, 2, 7, 8)

CF: 1942 (spring); 1944 (winter)

DYN: 1952 (12); 1953 (3, 8, 10); 1954 (1)

FF: 1953 (2, 6)

FSQ: 1950 (summer, fall); 1951 (winter, spring, summer, fall); 1952 (winter, spring, summer, fall); 1953 (1, 3, 5, 7); 1954 (spring, summer, fall); 1955 (winter, spring)

FTC: 1954 (12)

FUT: 1951; 1952 (11); 1953 (1, 3, 5, 7, 9, 11); 1954 (1, 3, 6, 8, 10); 1955 (#28); 1956 (#30, #31); 1957 (spring); 1958 (4, 6, 8, 10, 12); 1959 (2, 4); 1960 (4)

IF: 1953 (5, 7, 9, 11); 1954 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 8, 10, 12); 1956 (2, 4, 6, 8, 10, 12); 1957 (2, 4, 6, 8, 10, 12); 1958 (2, 4, 6, 8, 10); 1959 (2)

INF: 1956 (8, 10); 1957 (2, 4, 6, 7, 9, 10); 1958 (4)

PS: 1951 (1, 3)

RS: 1953 (4, 7)

SF: 1953 (1); 1954 (2); 1955 (1, 3, 5, 7, 9, 11); 1956 (1, 3, 7, 9); 1957 (1, 3, 5, 7, 9, 11); 1958 (8); 1959 (2, 3); 1960 (1)

SFA: 1952 (11); 1953 (2, 3, 5, 7, 9)

SFQ: 1952 (11); 1953 (2, 5, 8, 11); 1954 (2, 11); 1955 (8, 11); 1956 (5, 8, 11)

SpS: 1952 (12); 1953 (2, 4)
SpSF: 1952 (5, 9, 11); 1953 (2, 3, 5, 7, 9)
SS: 1941 (5); 1942 (9); 1943 (3); 1946 (winter); 1950) 5, 9, 11); 1951 (1, 3, 5, 7, 9); 1952 (1, 2, 4, 6, 10, 11, 12); 1953 (1, 4, 5, 10); 1954 (1, spring); 1955 (winter, spring, summer)
SSF: 1956 (12); 1957 (2, 4, 6, 8, 10, 12); 1958 (2, 4, 6, 8, 10, 12); 1959 (2, 10);
StrS: 1939 (2, 4, 6, 12); 1940 (6)
GTRE: 1964 (1); 1965 (2)
TWS: 1940 (6); 1943 (2); 1950 (4, 6, 8, 10, 12); 1951 (2, 4, 6, 8, 10, 12); 1952 (2, 4, 6, 8, 10, 12); 1953 (2, 8); 1954 (spring, summer)
UK: 1939 (3, 4, 5, 6, 7, 9, 11, 12); 1940 (1, 3, 8); 1942 (2, 4, 6, 8), 10, 12); 1943 (2, 4, 6, 8)
WSA: 1952, 1953

## Palencar, John Jude

(b. February 26, 1957) American artist. Born in Fairview Park, Ohio, Palencar graduated from the Columbus College of Art and Design in 1980 with a BFA degree. In that same year, he won a scholarship to the Illustrators Workshop in Paris, France as well as the top cash prize presented by the Society of Illustrators National Student Competition. Primarily a book illustrator, Palencar's work has been seen on numerous children's, young adult and adult books for major publishers such as Bantam, Dell, Penguin USA, Simon & Schuster, Time/Life Books, National Geographic Television (Europe and Asia) and in magazines such as *Playboy* and *Heavy Metal*. He also has done work in advertising and corporate illustration, for clients such as Anheuser-Busch and Paramount Pictures.

Palencar's art is unique, a combination of classic figurative technique and fantastic symbolism that produces elegant and graceful but psychologically moody imagery. His style draws from the Vienna School of Fantastic Realism, group of artists founded in Vienna in 1946 that included Ernst Fuchs, whose art Palencar's echoes, with its emphasis on the techniques of the Old Masters, but expressed with a degree of realism, clarity and color palette that compares to early Flemish painting, combined with fantastic and esoteric symbolism. Palencar works in oils and acrylics to create highly finished surfaces, and his imagery is subtle, and suggestive. There is an unearthly, surrealistic quality to Palencar's work, which lends itself to fantasy and horror illustrations.

Palencar has received dozens of awards including Gold and Silver Medals from the Society of Illustrators and two of Spectrum's Gold Awards, in the book category. He has been given three Chesley Awards by The Association of Science Fiction Artists (ASFA), in three consecutive years, 1999. 2000, 2001. His work has been accepted in many Society of Illustrators Annuals, Communication Arts Illustration Annuals, American Artist Magazine, *Spectrum* anthologies and others and several of his works are in private collections including The Philadelphia Museum of Art and the Columbus Museum of Art. Outside the United States he has been a featured artist in *IDEA* magazine in Japan and is part of an ongoing artist in residence program in Ireland; his paintings were included in a special exhibit at the National Museum in Dublin, "Images of Ireland." His work was included in the *Spectrum* Retrospective exhibition held at the Society of Illustrators Museum of American Illustration in New York, 2005.

**Sources**: artist website at www.johnjudepalencar.com; Haber, Karen. "Caught Between Worlds: John Jude Palencar" gallery article in *Realms of Fantasy* Feb 2000; Sara Felix Science Fiction website at www.sarafelix.com

### Collections and Anthologies (various contributing artists)

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Fenner, Arnie and Cathy, eds. *Origins: The Art of John Jude Palencar* (Underwood, 2006).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Angel-Seeker* (Ace, 2005), *Alleluia Files* (Ace, 1998), *All the Bells on Earth* (Ace, 1995), *Arm of the Stone* (SFBC, 1998), *Chasing Fire* (Bantam Spectra, 2005), *Child Goddess* (Ace, 2005), *Dream Cycle of H. P. Lovecraft: Dreams of Terror and Death* (Ballantine, 1985), *Archangel* (Ace, 1996), *Attila's Treasure* (Bantam, 1996), *Beast Rising* (Pocket, 1987), *Becoming Human* (Penguin/Roc, 1995), *Black Tattoo* (Penguin, 2006), *Blood Debt* (DAW, 1997), *Blood Lines* (DAW, 1993), *Blood Pact* (DAW, 1993), *Blood Price* (DAW, 1991), *Blood Storm* (Ace, 1989), *Blood Trail* (DAW, 1992), *Bone Doll's Twin* (Bantam, 2001), *Child of the Prophecy* (Tor, 2001), *Children of Men* (Warner, 1994), *Chthon* (Ace, 1987), *Clay's Ark* (Warner Aspect, 1996), *Daughter of the Forest* (Tor, 2000), *Dawn* (Warner, 1999), *Dead Morn* (Ace, 1994), *Desperation* (Penguin/Signet, 1997), *Devil's Advocate* (Legend, 1990), *Distant Stars* (Bantam, 1981), *Dreams Underfoot* (Orb, 2003), *Earthsong* (DAW, 1994), *Eldest* (Knopf/BCE, 2005), *Empty Cities of the Full Moon* (Ace, 2001), *Eragon* (Knopf/BCE, 2003), *Evolution's Shore* (Bantam, 1995), *Eye of Flame* (Five Star, 2003), *Fellowship of the Ring* (Houghton Mifflin, 2005), *Fire Watch* (Bantam, 1998), *Forest House* (Viking, 1994), *Forests of the Heart* (Tor, 2000), *Four and Twenty Blackbirds* (Tor, 2005), *Ghost Light* (Berkley, 1984), *Hidden Warrior* (Spectra, 2003), *Hollow Man* (Bantam, 1992), *The Hollowing* (Penguin/Roc, 1994), *Impossible Things* (Bantam/BCE, 1993), *Imago* (Warner Aspect, 1997), *Innkeeper's Song* (ROC, 1994), *Jovah's Witness* (Ace, 1997), *Kushiel's Avatar*; *Kushiel's Cho-*

*sen; Kushiel's Dart* (Tor, 2003, 2002), *Lady of Avalon* (Viking, 1997), *Lord of the Crooked Paths* (Ace, 1987), *LoveDeath* (Warner, 1994), *Master of the Fearful Depths* (1989), *Mind of My Mind* (Warner Questar, 1994*), Moonlight and Vines* (Tor/Orb, 2006), *Of Saints and Shadows* (Ace, 1998), *Onion Girl* (Tor, 2001), *Oracle's Queen* (Spectra, 2006), *Parable of the Sower; Parable of the Talents* (Warner Aspect, 1995, 2001), *Patternmaster* (Warner Aspect, 1995), *Personal Darkness* (Dell, 1993), *The Postman* (Bantam/BCE, 1986), *A Princess of Roumania* (Tor, 2005), *Redemption of Althalus* (Ballantine/Del Rey, 2001), *The Regulators* (Penguin/Signet, 1997), *Restless Dead* (Trophy, 1994), *Return of the King* (Houghton Mifflin, 2005), *Return to Avalon* (DAW, 1996), *Rhinegold* (Bantam, 1994), *Road to Madness : The Transition of H. P. Lovecraft* (Ballantine, 1996), *A Scattering of Jades* (2002), *Scorpio; Scorpio Descending; Scorpio Rising* (Ace, 1990, 1991), *Serpent's Egg* (Ace, 1988), *Shadows Over Baker Street* (Ballantine/Del Rey, 2003), *Shadows over Innsmouth* (Ballantine/Del Rey, 2001), *Sisters of the Night* (Warner, 1998), *Smoke and Ashes* (DAW, 2006), *Smoke and Mirrors* (DAW/SFBC, 2005), *Someplace to be Flying* (Orb, 2005), *Son of the Shadows* (Tor, 2001), *Spirits in the Wires* (Tor, 2003), *Star Wars Darth Bane, Path of Destruction* (Ballantine Del Rey/BCE, 2006), *Tales of the Cthulhu Mythos* (Ballantine/Del Rey, 1998), *Teat's War* (Ace, 1987), *Tehanu: The Last Book of Earthsea* (Bantam, 1991), *Territory* (Ace, 1987), *Terrorists of Irustan* (Ace, 1999), *Testament* (ROC, 1995), *Trader* (Tor/Orb, 2005), *The Troupe* (Pocket, 1988), *Two Towers* (Houghton Mifflin, 2005), *Wall at the Edge of the World* (Ace, 1993), *White Tribunal* (Bantam, 1997), *White Tyger* (Tor, 2007), *Wild Swans* (Warner, 1999), *Waifs and Strays* (Viking, 2002), *Wild Seed* (Warner, 1999), *Wings to the Kingdom* (Tor, 2006), *Wizards: Magical Tales from the Masters of Modern Fantasy* (Berkley, 2007).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1999 (spring)

**Misc.**: *The Art of John Jude Palencar*: 2006 wall Calendar (Andrews McMeel, 2005)

## Papé, Frank Cheyne

(July 4, 1878–1972) British artist. Born in South London. Papé was a prolific artist of French ancestry who illustrated many books from circa 1908, his earliest recorded work, until the late 1930s, but earlier biographical information about him is unavailable. His best works are considered to be the illustrations done for illustrated editions of books by Anatole France and James Branch Cabell, in the 1920s, although he also provided illustrations for works as varied as *The Complete Works of Rabelais,* and *Tales of the Arabian Nights*. "(Papé's) finely drawn illustrations combine elements of the grotesque, the humorous, the horrific and the fantastic … often containing striking images" (Horne, p. 342), which is why his art was often compared to that of Sidney Sime* and Harry Clarke*, and thus well suited to illustrate Cabell's work. With the publication of the limited illustrated edition of Cabell's *Jurgen* in 1921, Papé became an "overnight" success. Cabell's 1919 novel had been suppressed in New York on moral grounds and so, of course, became his most famous work to date. Papé's illustrations were reproduced in photogravure for the plates and in black-and-white for the images within the text. The plates debuted a new style and a device he was to use to great effect for years: an illustrated border below the main image. The frontispiece was to be one of his last published color paintings. He was usually credited as Frank C. Pape for his book illustrations.

In 1907 Papé married Agnes Mary Stringer, an artist reported to have attended the Slade School of Fine Art, London, "whose illustrations to *Little Folks* (c. 1910) are in her husband's early manner, and who did much of the coloring of his pictures." (Horne, citing Peppin, *ibid.*). If that is the case, such collaborations would most likely have occured sometime early in his career, when Papé did illustrations for a series of fairy tale books (*The Ruby Fairy Book*; *The Diamond Fairy Book*; and *The Golden Fairy Book*, all in 1911) because according to Jim Vadeboncoeur Jr., "soon after World War I he settled into the black and white style with which readers are most familiar" (2000, online). Papé later illustrated children's books that his wife wrote, such as *Fair Folk of Many Lands* (1920), *Picture Story of Robinson Crusoe, Picture Story of Lorna Doone* (both, 1933). He also did several imaginative drawings for magazines such as *Boy's Herald, Cassell's Magazine* and *Nash's Pall Mall Magazine.*

Most sources report that Papé's illustration career came to an abrupt stop in the mid 1930s. Dalby states that "increasingly bad sight led to blindness, cutting short Papé's career at age sixty," which resulted in the artist's spending "the last thirty-four years of his life in relative obscurity." (Weinberg, p. 205). Contradicting that claim is Vadeboncoeur's discovery that Papé's art appeared for over ten years in issues of an obscure children's magazine called *Uncle Ray's Corner*, which began publication in Chicago, Illinois in November, 1943. Papé was also listed as "Art Director" in the November 1947 issue and for most issues afterwards (Biography online, 2000). Previously, Papé had provided illustrations for a children's book written by the publisher of the magazine, Ramon (Peyton) Coffman, published by the American publisher Rand McNally, in 1936: *Uncle Ray's Story of the Stone-age People*. Papé also is credited as the illustrator for a 1962 children's book

*Hercules* (Oxford University Press). We cannot say which report is true, however some of Papé's letters and papers c. 1921–1931 are held by Stanford University, California. This library collection of his letters and contracts also contains numerous drawings related to seven of his most famous books, which suggests that the artist may not only have continued drawing for a longer time than previously thought, but also that he, or members of his family, may have moved temporarily or permanently, to the United States before his death.

**Sources:** Horne, Alan. *Dictionary of Twentieth Century British Book Illustrators* (Antique Collectors' Club, 1994); Vadeboncouer, Jr., Jim. *The Vadeboncoeur Collection of Knowledge,* 2000 Online at www.bpib.com/illustra2/pape.htm; Ancestry.com and The Church of Jesus Christ of Latter-day Saints. 1881 England Census; England & Wales, FreeBMD Marriage Index: 1837–1983 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2004, 2006; Weinberg, 1988.

**Published Work (dates are for British first editions except as noted)**

*The Cream of the Jest* (John Lane the Bodley Head, 1927), *Domnei* (John Lane the Bodley Head, 1930), *Figures of Earth* (John Lane the Bodley Head, 1925), *High Place* (McBride U.S., 1923), *Jurgen* (John Lane the Bodley Head, 1921), *Mother of Pearl* (John Lane the Bodley Head, 1929), *Penguin Island* (John Lane the Bodley Head, 1925), *Revolt of the Angels* (John Lane the Bodley Head, 1924), *The Silver Stallion* (John Lane the Bodley Head, 1928), *Something About Eve* (John Lane the Bodley Head, 1929), *Thais* (John Lane the Bodley Head, 1926), *The Way of Ecben* (John Lane the Bodley Head, 1929), *The Well of St. Clare* (John Lane the Bodley Head, 1928).

## Parkhurst, H. L.

(July 22, 1876–1950) American artist. A leading cover artist from the 1920s to the 1940s, Harry Lemon Parkhurst was born in Minnesota and studied at the Art Institute of Chicago, where he completed a four-year course in two and a half years of intensive work on anatomy. The artist credited this background for the naturalness and solidity of his illustration work.

After graduation Parkhurst went to work for the *World* and the *Journal* as a newspaper illustrator. He then spent fifteen years in the advertising field as art director and visualizer for national accounts. It is not known when he moved to Long Island, New York, to work for an advertising agency there, but his Draft registration card for World War I, completed in 1918 when the artist was forty-two, shows that he was living here and employed in advertising at that time. He became known for his work for Colgate, American Tobacco, and Eastman Kodak. During this time he began doing freelance illustration, and his work soon was appearing on most major magazine covers.

Like many other magazine illustrators, Parkhurst found work during the Depression by working for pulp magazines. Beginning in the early 1930s he did illustrations for the Fiction House Publishing chain and numerous covers for the Trojan Magazine Company, publishers of the "Spicy" series of pulps, with titles such as *Spicy Detective, Spicy Western Stories, Spicy Mystery Stories, Spicy Adventures*, and so on. He became established with Fiction House and worked for them most of his later life.

Although Parkhurst did science fiction magazine covers, he was much better known for his covers in the detective and weird-menace vein. He worked primarily in oils and painted in comparatively large sizes: his cover paintings were usually twenty-four by thirty-two inches, often even larger. He signed all his work but owing to his differing use of initials and credits, "H. L. Parkhurst" or "H. L. V. Parkhurst," or "Harry L. Parkhurst" there has been some confusion in identifying his work, and actual name. His anatomy background served him well for these paintings, for he was an expert at depicting beautiful women in peril. Along with H. J. Ward, Parkhurst created some of the visually arresting and infamous covers ever published in the 1930s and 1940s, most featuring excellently painted but terrified blondes, whether the story was a mystery, western or science fiction. Like many artists of the time, Parkhurst was better at depicting fear, terror and surprise in humans than in imagining monsters.

Parkhurst was married and lived in Garden City, New York, where he helped to establish an Art Center for that city. He was prominent in many clubs and art organizations in the New York area and served four consecutive years as chairman of the Graphic Art Group of the Advertising Club of New York.

**Sources**: www. lambiek.net/artists/p/parkhurst_h_l.htm; Weinberg, 1988. Ancestry.com. World War I Draft Registration Cards, 1917–1918, and 1930 federal census [database online]. Provo, UT, USA: The Generations Network, Inc., 2005.

**Published Work**

PS: 1944 (fall, winter); 1945 (spring, summer, fall, winter); 1946 (spring)
SS: 1942 (7); 1947 (9)
StrS: 1939 (2, 6)
TWS: 1943 (2); 1946 (fall)

## Parkinson, Keith Arlin

(October 22, 1958–October 26, 2005) American artist. Born in West Covina, California, Parkinson attended Michigan State University and graduated from the Kendall School of Design Grand Rapids, Michigan, in 1980. He began his commercial art career with a staff position at Advertising Posters,

silkscreen printers that printed and generated art for the pinball and arcade video industry. He first made a name for himself as the youngest member of the founding group of four staff artists (Jeff Easley*, Clyde Caldwell*, Larry Elmore* and Parkinson) hired by TSR, Inc., the game company that originated the Dungeons & Dragons(™) role-playing game. During his five years at TSR(™) he created fantasy illustrations for a wide range of projects including magazines, calendars, game boxes, modules, and books. The various titles include: *Dragonlance*, *Forgotten Realms*, *Gamma World* and *Amazing Stories*. In the late 1980s, Parkinson moved on to freelancing and spent seven years primarily doing book covers for the New York publishing market. Clients included Random House, Bantam, Del Rey/Ballantine, Penguin, Avon, Berkley/Ace, Baen, and Tor Books. He illustrated works by best selling authors such as Terry Goodkind, David Eddings, Anne McCaffrey, Orson Scott Card, Tracy Hickman and Margaret Weis, C.J. Cherryh, Terry Brooks. Dennis McKiernan and others. From the beginning of his freelance career Parkinson licensed his artwork for use on computer games, puzzles, foreign publications and many other miscellaneous uses. During this time Parkinson received many awards for his art, most notably Chesley Awards for best hard cover jacket illustration in 1988 and 1989.

In August of 1995 Friedlander Publishing Group (FPG, Inc.), a known publisher of fantasy art trading cards and art books, financed and published *Guardians*, Parkinson's first foray into game design. Parkinson provided the layout and design, rules, art direction, and some artwork. The collectible card game used top artists in the fantasy art field to illustrate Parkinson's characters. FPG published Parkinson's first art book, *Knightsbridge: The Art of Keith Parkinson* (1997) and both of the artist's collector card sets. His second art book *Kingsgate: The Art of Keith Parkinson*, was published in 2004, by SQP, Inc. In 2000, Parkinson began devoting more time to writing and moved the focus of his commercial artwork into the software industry, producing art for the popular multiplayer *EverQuest* online role-playing game by Sony, and THQ's *Summoner*. He also painted an *EverQuest* piece that appeared on the cover of *TV Guide* magazine. In April of 2002 Parkinson became the Art Director at Sigil Games Online, a company he co-founded with *EverQuest* colleagues Brad McQuaid and Jeff Butler.

Parkinson's impact on fantasy and science fiction illustration, from gaming and the worlds of Dungeons & Dragons(™), to the many excellent covers in "mainstream" publishing, was large. To the earliest fans of D&D(™) role-playing games, Parkinson's oil paintings were synonymous with the look of the game, with strong colors, intense scenes, and confidently depicted characters. He set a high standard for artistic quality, and was famous for his narrative ability, and depictions of dragons and armor. His landscapes showed the power of his technique, ranging from stark, barren, snow covered wastes to grand, finely executed forests. He also excelled in slyly humorous works, painted in a broad style that through exaggeration, satirized the elements and characteristics of familiar types of game characters; his reminder, perhaps, not to take the genre too seriously. Parkinson died while a patient at UCSD Thornton Hospital, La Jolla (California), following a 16-month struggle with Acute Myelogenous Leukemia (AML), His wife, Donna, Director of Business Operations at Sigil Games, and two sons from a previous marriage survive him.

**Sources**: www.keithparkinson.com; Obituary: *Locus Magazine* December 2005; Keith Parkinson interview: www.sigilgames.com, accessed 12/2005; *Spellbound: The Keith Parkinson Sketchbook* Vol. 1 (SQP Inc., 1998); *Kingsgate: The Art of Keith Parkinson* (SQP, Inc., 2004); *KnightsBridge: The Art of Keith Parkinson* (FPG Inc., 1996), Terry Brooks. "Gallery: Magic at Work" *Realms of Fantasy* Magazine, October 1996.

### Collections/Anthologies (various contributing artists)

Blashfield, Jean (ed). *The Art of Dragon Magazine* (TSR, Inc., 1988; Heeszel, Marlys (ed). *The Worlds of TSR* (TSR, Inc., 1994); *Kingsgate: The Art of Keith Parkinson* (SQP, 2004); Kirchoff, Mary (ed). *The Art of the Advanced Dungeons & Dragons Fantasy Game*. TSR, 1989; Kirchoff, Mary (ed.) *The Art of the Dragonlance Saga* (TSR/Wizards of the Coast, 1998); *Knightsbridge: The Art of Keith Parkinson* (FPG, Inc., 1997); *Spellbound: Keith Parkinson Sketchbook* Vol. 1 (SQP, 1998); Weis, Margaret (ed). *The Art of the Dungeons & Dragons Fantasy Game* (TSR, Inc., 1985); Weis, Margaret (ed). *Masters of Dragonlance* (Wizards of the Coast, 2002).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *After the King* (Tor, 1992), *An Oblique Approach* (Baen, 1998), *The Anubis Murders* (ROC, 1992), *Ars Magica* (Bantam, 1989), *Babylon 5: Accusations, Clark's Law* (Boxtree, 1995, 1996), *Bristling Wood* (Bantam/Doubleday, 1990), *Camelot Chronicles* (Random House, 1995), *Carnivores of Light and Darkness* (Warner. 1998), *Cat-a-Lyst* (Ace, 1991), *The Changeling Saga: 1 The Changeling War, 2 The Sorcerer's Gun* (Ace, 1999), *Charlemagne's Champion* (Ace, 1990), *Chernevog* (Del Rey/Ballantine, 1990), *Chronicles of Pern* (Del Rey/Ballantine, 1993), *Daggerspell* (Bantam, 1993), *The Dark Sword's Lover* (Ace, 1990), *Dawn Song* (Morrow/Avon, 1990), *Days of Blood and Fire—A Novel of the Westlands* (Bantam, 1993), *Death Gate Cycle: 1 Dragon Wing, 2 Elven Star, 3 Fire Sea, 4 Serpent Mage 5 Hand of Chaos* (Bantam, 1990, 1992, 1993), *Debt of Bones* (Orion, 2001), *The Deed of Paksenar-*

*rion* (Baen, 1992), *Deepwater Dreams* (Avon, 1991), *Dragon Revenant* (Doubleday, 1990), *The Elenium: 1 Diamond Throne, 2 Ruby Knight, 3 Sapphire Rose* (Del Rey/Ballantine, 1989, 1991), *The Earth Lords* (Ace, 1989), *Eye of the Hunter* (Penguin/Roc, 1992), *Falkenberg's Legion* (Baen, 1990), *The Far Kingdoms* (Del Rey/ Ballantine, 1994), *Feather Stroke* (Avon, 1989), *First King of Shannara* (Ballantine/Del Rey, Legend, 1997), *Fortress of Eagles* (HarperCollins, 1998), *Galactic Dreams* (Tor, 1994), *Go Tell the Spartans* (Baen, 1991), *Green Rider* (DAW, 2000), *Hand of Chaos* (Bantam, 1993), *Heritage of Shannara: 1 Scions of Shannara, 2 Druid of Shannara, 3 Elf Queen* (Del Rey, 1992, 1993), *Homecoming: 1 The Memory of Earth, 2 The Call of Earth, 3 The Ships of Earth, 4 Earthfall, 5 Earthborn* (Tor, 1993, 1994, 1995), *The Illusionists* (Warner Questar, 1991), *Isle of Destiny* (Bantam, 1990), *Judson's Eden* (Baen, 1991), *Legends 2* (TOR, 1999), *Lens of the World* (Morrow/Avon, 1990), *Lost Prince* (Del Rey/Ballantine, 1993), *Magician* (Doubleday SFBC, 1982). *Mortalis* (Del Rey/Ballantine, 2000), *Neena Gathering* (Pageant, 1988), *Nothing Sacred* (Doubleday, 1991), *The Pearl: 1 The Ring of Five Dragons, 2 The Veil of a Thousand Years* (Tom Doherty, 2001, 2002), *Polgara: The Sorceress* (Del Rey/ Ballantine, 1997), *Prince of Mercenaries* (Baen, 1989), Revenge *of the Valkyrie* (Ace, 1989), *Road To Ehvenor* (ROC, 1991), *Rusalka* (Del Rey, 1990), *Song of the Dwarves* (Ace, 1988), *Stainless Steel Visions* (Tor, Legend, 1994), *Sword of Truth: 2 Stone of Tears, 4 Temple of the Winds, 5 Soul of the Fire, 6 Faith of the Fallen*, *7 Pillars of Creation 8 Naked Empire, 10 Chainfire* (TOR, 1998, 1999, 2000, 2002, 2003, 2004, 2005), *Stone of Tears* (Tor, 1997), *The Tamuli: 1 Domes of Fire, 2 Shining Ones, 3 Hidden City* (Del Rey/Ballantine, 1993), *Talismans of Shannara* (Legend, 1994), *The Tangle Box* (Del Rey/Ballantine, 1994), *Three Complete Xanth Novels* (Random House/Wings, 1994), *Time of Exile* (Bantam, 1992), *Time of Omens* (Bantam, 1992), *Twistor* (Morrow/ Avon, 1991), *The Varayan Memoir: 1 Son of the Hero. 2 Hero of Varay* (Penguin/Roc, 1990, 1991), *Voyage of the Fox Rider* (Penguin/Roc, 1993), *The Warrior Lives* (NAL, 1988), *Warrior's Tale* (Ballantine Del Rey, 1994), *War World: Burning Eye* (Baen, 1988), *West of Eden Trilogy: 3 Return to Eden* (Bantam, 1988), *Witches' Brew* (Del Rey, 1996). *Wolfking: 1 Wolfking, 2 Lost Prince* (Del Rey, 1992, 1993), *The Water King's Laughter* (Avon, 1989), *The Year's Best Fantasy Stories 14* (DAW, 1988), *Yvgenie* (Del Rey/Ballantine, 1991).

Game-related illustrations include (all TSR, Inc., unless noted): *Arms and Equipment Guide* (1991), *Bane of Llywelyn* (1985), *Book of Knights: Pendragon Manual* (Green Knight Publishing, 2000), *Campaign Sourcebook and Catacomb Guide* (1990), *Castle Greyhawk* (1988), *Circus of Fear: Endless Quest #10* (1983), *Complete Barbarian's Handbook* (1995), *Complete Book of Dwarves* (1991), *Complete Book of Gnomes and Halflings* (1993), *Complete Book of Villains* (1994), *Complete Druid's Handbook* (1994), *Complete Ranger's Handbook* (1993), *Conan and the Prophecy* (1985), *Creative Campaigning* (1993), *Crown of Ancient Glory* (1987), *Destiny of Kings* (1986), *Doom Brigade* (1998), *Draconomicon* (1990), *Dragonlance: Fifth Age* (1996), *Dragons of Desolation* (1984), *Dragons of Hope* (1984), *Dragons of War* (1985), *Duel of the Masters: Endless Quest # 21* (1984), *Dungeon Master's Design Kit* (1988), *Egg of the Phoenix* (1987), *Encyclopedia Magica 3* (1995), *Everquest: Luclin; Temple of Solusek Ro: EverQuest Player's Handbook* (Sword & Sorcery Studios, 2003), *The Eyes Have It* (1989), *Final Enemy* (1983), *Forest Oracle* (1984), *Gamma World*, 4th Ed. (1992), *Forgotten Realms Campaign Set* (1987), *Gateway to Ravens Bluff, The Living City* (1989), *Ghost Tower* (1985), *GURPS Cyberworld* (Steve Jackson Games, 1993), *History of Dragonlance* (1995), *Keep of the Ancient King* (1983), *Kingdom of Sorcery Trilogy: 3 Clash of the Sorcerers* (1986), *Lankhmar: City of Adventure* (1993), *Legends & Lore* (1990), *Light on Quests Mountain: Endless Quest Book #12* (1986), *Marvel Super Heroes Adventure Gamebook #1: The Amazing Spider-Man City of Darkness* (1986), *Moonshae Trilogy: Darkwallker on Moonshae, Black Wizards, Darwell* (TSR, Inc., 1987, 1988, 1989), *Mines of Bloodstone* (1986) *Monsters & Animals*, 2nd Ed. (Palladium, 1996), *Monstrous Compendium Annual 3* (1996), *Monster Mythology* (1992), *Necropolis: Dangerous Journeys* (Game Designers Workshop, 1992), *Necropolis: d20 System* (Necromancer Games, 2000), *Player's Guide to the Dragonlance Campaign* (1993), *Queen of the Spiders* (1986), *Renegades of Luntar: Endless Quest 3* (1985), *Rifts, Rifts World 2: Atlantis, Rifts World 3: England* (Palladium, 1990, 1992, 1993), *Sabre River* (1984), *Saga of the Shadow Lord* (1986), *Sages & Specialists* (1996), *Savage Coast* (1985), *Spawn of Dragonspear* (1988), *Tales of the Lance* (1992), *Tears of the Night Sky: Chaos Wars* (Wizards of the Coast, 1998), *Temple of Elemental Evil* (1985), *Throne of Bloodstone* (1988), To Find a King (1985), *Unsung Heroes* (1992), *Waterdeep and the North* (1987), *Wrath of Olympus* (1987), *Zebulon's Guide to Frontier Space* (Star Frontiers, 1985), *24 Hour War: Endless Quest* (Wizards of the Coast, 1995).

Magazines illustrated include:
AMZ: 1984 (9); 1985 (5); 1986 (11)
ASFM: 1989 (12); 1993 (11)
DRA: 1988 (1) DRA: 1990 (1)
DUN: 1986 (9/10)
ROF: 1996 (6); 1997 (2)

**Misc.:** *Art of Keith Parkinson* collector trading card set, *Keith Parkinson Colossal Cards* (FPG, Inc. 1994, 1996), *Parkinson Masterworks Miniatures* set #1. #2 (Dark Sword Miniatures, 2004, 2005) *Dagger Isle: Guardians* card art (FPG, Inc, 1995), *Dragon Tales* screen saver (Second Nature Software, 1992), *The Fantasy Art of Keith Parkinson* 2006 Calendar (Ronnie Sellers Productions); *Go Quest, Young Man* interior art *Game Trade Magazine* #11 ( January, 2001), *Magic the Gathering: Eight Edition* RPG (Wizards of the Coast/Hasbro, 2003), *Tales of the Lance* trading card art (TSR, Inc., 1992), *Shadis* Magazine cover (Fall, 1997).

## Paul, Frank R.

(April 18, 1884–June 29, 1963) American artist. Frank Rudolph Paul was the first of the great science fiction pulp illustrators. Although perhaps not as accomplished an artist as many who followed, Paul effectively captured the feel of the science fiction published in the pulps during the 1920s and 1930s. More than any other illustrator, he epitomized the "sense of wonder" that was a prominent feature of early science fiction.

Born in Austria, Paul studied architecture there and later studied art in Austria, Paris, and New York. He originally worked as an editorial cartoonist for a rural newspaper in New Jersey, where Hugo Gernsback discovered him in 1914. The artist was given an assignment for Gernsback's magazine *Electrical Experimenter*, and the results proved so positive that he soon was doing numerous illustrations for that magazine. Paul contributed many of the interior illustrations as well as the covers to the magazine, which changed its title to *Science and Invention.* It was a good match of talents, as Gernsback, an early pioneer in amateur radio, liked to emphasize the technical aspects of science fiction and Paul, as a trained architect, was excellent at depicting strange machinery and futuristic cityscapes.

In 1926 Gernsback started publishing the first all-science fiction magazine, *Amazing Stories.* Paul not only provided the cover painting for the magazine but also did the black-and-white interiors. He continued to paint the covers and do the interiors for *Amazing* from 1926 through 1929 while also working on other Gernsback magazines including *Science and Invention.* He additionally worked at his regular job, illustrating textbooks, and considered science fiction illustrating a sideline. Paul lived in suburban New Jersey for most of his adult life with his wife, three daughters, and a son. He played the violin and the mandolin for a hobby.

In 1929 Gernsback lost control of *Amazing Stories* through a complex bankruptcy proceeding. Gernsback immediately began several new magazines, including *Science Wonder*, *Air Wonder,* and *Wonder Quarterly.* Paul remained with Gernsback and provided all of the covers and most of the interior illustrations. In 1930 Clayton magazines started publishing *Astounding Stories*, and within a short time, he began illustrating for it as well.

Paul was extremely popular with the fans of the early 1930s, although everyone who has seen his art would agree with Weinberg: "His art was bright and garish; his people were stiff and simplistic, but his cities and spaceships were imaginatively done with great detail." (p. 207). Paul liked pure reds and yellows, particularly as backgrounds, an approach probably driven as much by the inferiority of pulp paper and crude reproduction methods of the time, as much as the cheapness of his publishers (Gernsback was notoriously stringent in his expenses, so red and yellow backgrounds often dominated Paul paintings because of the lesser expenses involved in using a three-color instead of a four-color press). At the same time, by using bright, primary colors in large areas, and heavy black outlining to define forms, Paul created effective and visually arresting images that would stand out among competing magazines on the racks — and that remain surprisingly appealing to fans of the genre sixty years later. As an indication of his popularity with genre fans at the time, Paul was the Guest of Honor at the very first World Science Fiction Convention held in New York City in July 1939. And although Paul never won a Hugo Award (the awards began in 1953, after he stopped illustrating), his art by the turn of the twentieth century was in high demand by collectors, with some pieces commanding well over $20,000.

In 1936 Gernsback sold his science fiction magazines, and for several years, Paul did very little work in the field. During this period, however, he was featured in *The Family Circle* magazine, which had a circulation of more than 1.4 million. The article "Bogeyman," August 26, 1938, concentrated much more on Paul's art than on the artist but still was probably the most exposure any science fiction artist had received in a national publication. It was heavily illustrated with many of Paul's best covers. In the piece, Paul mentioned that his own personal favorite of his paintings was done for the December 1926 *Amazing Stories*. The unusual painting of a huge ocean liner being taken to an alien world by two glowing globes was not based on any story. Instead, it was an original illustration done by Paul for which readers were invited to write a story around the art for a cash prize.

With the boom in science fiction magazines in the early 1940s, Paul returned to the pulps as an old favorite. He contributed a large number of interior illustrations to many of the magazines of the time. *Amazing Stories* and *Fantastic Adventures* had both begun a series of back-cover paintings, unrelated to

the stories in the issue but based instead on some common theme month after month. Paul was a frequent back-cover artist for these magazines, contributing a series of paintings: *Life on Other Worlds, Cities on Other Worlds, Mythology,* and *Stories of the Stars.* In all, and through the course of his career, Paul would paint more than 150 covers for Gernsback (closer to 190 if you count *Science & Mechanics* and *Forecast*), with a further 28 front covers for various non–Gernsback SF magazines, including all twelve for Charles D. Hornig's *Science Fiction*, and also a series of full color back-cover paintings for the Ziff-Davis *Amazing Stories* and *Fantastic Adventures* (1939–1946). He also did all the illustration for *Superworld Comics*, a Gernsback experiment of 1939.

Paul contributed very little to the science fiction magazines during the war years. Afterwards, he again resumed illustrating, working primarily for the Popular Publications reprint magazines. His old-fashioned art, still popular with older fans, was perfectly suited for reprints of stories from *All-Story* and *Argosy* from the 1920s and earlier.

In 1953 Gernsback published his last science fiction magazine, *Science Fiction* +. Not surprisingly, Paul was a frequent contributor to the publication. When it died after less than a year, Paul stopped working in the science fiction field. However, he continued to do some fantastic illustrations even then. Hugo Gernsback each year published a professional little booklet, in a magazine format, *Forecast,* which he sent as a Christmas card to hundreds of people. Filled with articles on advances in science as well as Gernsback's own predictions for future advances, these attractive publications usually featured a number of excellent Paul illustrations. And, in 1961 when *Amazing Stories* published a special reprint issue for its twenty-fifth anniversary issue, special consultant Sam Moskowitz was able to convince the publisher to have Paul paint a new back-cover illustration. The attractive painting featuring a fantastic scene on a distant planet showed that Paul had lost none of his skills even after years of retirement from science fiction art.

Although critics of pulp art deride the lack of subtlety in execution and simplicity of technique that marks much of the art of the time, there is no denying the importance of Frank R. Paul to the history of science fiction. Technically, Paul could not match many of the artists who followed him; however, such comparisons in retrospect are meaningless. His art perfectly matched the early exuberance of the stories it illustrated, and in that way remains an authentic and vibrant reminder of science fiction's roots. As DiFate puts it, "(Paul's) seminal works were the very centerpiece of SF's early allure … with vast sweeping cityscapes, great spaceships, and intricate machines, he established the legitimacy of such subjects as a way of visually identifying the field at a time when SF was not yet a fully established form of specialized literature." (p. 232).

**Sources:** Clute, John and Nicholls, Peter. *The Encyclopedia of Science Fiction* (Orbit, 1993), Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Wu, Frank. *The Fantastic Illustration of Frank R. Paul*: Biography, Gallery and Archive www.frankwu.com/paull.html; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art* (Bounty Books, 1975), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Haining, Peter. *The Classic Era of American Pulp Magazines* (Prion, 2000), Lesser, Robert. *Pulp Art* (Sterling, 2005).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Complete Book of Outer Space* (Gnome Press, 1953), *Immortal Storm* (Atlanta Science Fiction Organization Press, 1954), *Skylark of Space* (F.F.F. Publishers, 1950).

MAGAZINES ILLUSTRATED INCLUDE:

AA: 1927

AMZ: 1926 (4, 5, 6, 7, 8, 9, 10, 11, 12); 1927 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1928 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1929 (1, 2, 3, 4, 5, 6); 1939 (4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1942 (1, 2, 3, 4); 1943 (2, 3, 4, 5, 6, 8); 1944 (9); 1945 (3); 1946 (8); 1948 (1); 1961 (4); 1962 (2R, 5R); 1963 (10R); 1965 (10R, 12R); 1966 (2, 4, 10); 1967 (4); 1968 (6, 7, 9); 1972 (7)

AQ: 1928 (winter, spring, summer, fall); 1929 (winter, spring, summer); 1930 (summer); 1931 (spring)

ASF: 1931 (6, 9, 10, 11); 1932 (2); 1933 (1)

ASH: 1942 (12); 1943 (2)

AW: 1929 (7, 8, 9, 10, 11, 12); 1939 (1, 2, 3, 4, 5)

CF: 1940 (winter, spring, summer, fall); 1941 (winter, spring, summer, fall); 1942 (winter)

COM: 1941 (1, 5)

DYN: 1939 (2, 4)

FA: 1939 (5, 7, 9, 11); 1940 (1, 2, 3, 4, 5, 10); 1942 (7, 8, 9, 10, 11, 12); 1943 (1, 2, 3, 4, 7, 10); 1944 (4, 6); 1945 (7, 10); 1946 (2, 5, 7)

FFM: 1939 (12); 1940 (1, 2, 3, 8, 10); 1941 (4, 6, 10, 12); 1942 (4, 6, 7, 8, 9, 10)

FN: 1940 (9); 1941 (1); 1948 (5); 1949 (11); 1950 (5, 9)

FTC: 1965 (9R); 1966 (3, 5, 7, 9, 11); 1967 (1, 3, 9); 1968 (3, 10); 1969 (4); 1972 (12)

FUT: 1939 (11); 1940 (3, 11); 1941 (4, 8)

MSS: 1938 (11); 1951 (5, 8, 11)

PS: 1940 (summer, fall, winter); 1941 (spring,

summer, fall, winter); 1942 (spring, summer, fall, winter); 1943 (3, 5); 1945 (spring)

SAT: 1957 (12); 1958 (2, 6)

SF: 1939 (3, 6, 8, 10, 12); 1940 (3, 6, 10); 1941 (1, 3, 6, 9)

SF+: 1953 (3, 4, 5, 6, 8, 10, 12)

SFD: 1930 (4)

SFQ: 1941 (winter, spring, summer)

SS: 1939 (1, 7); 1940 (3, 5, 7, 9, 11); 1941 (1, 5, 11); 1942 (1); 1943 (6); 1944 (1, summer)

SSS: 1943 (2); 1949 (1, 4, 7, 9); 1950 (7, 9, 11); 1951 (1)

StrS: 1939 (2, 4, 8, 10, 12); 1940 (12)

SW: 1929 (6, 7, 8, 9, 10, 11, 12); 1930 (1, 2, 3, 4, 5)

SWQ: 1929 (fall); 1930 (winter, spring)

TWS: 1939 (2, 4, 10); 1940 (1, 2, 3, 4, 5, 7, 8, 9, 10); 1941 (3, 6, 10)

WS: 1930 (7, 8, 9, 10, 11, 12); 1931 ( 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1932 (1, 2, 3, 4, 5, 6, 7, 8, 9, 12); 1933 (1, 2, 3, 4, 5, 6, 8, 10, 11, 12); 1934 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1935 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1936 (1, 3)

WQ: 1930 (summer, fall); 1931 (winter, spring, summer, fall); 1932 (winter, spring, summer, fall); 1933 (winter)

## Peake, Mervyn Laurence

( July 9, 1911–November 17, 1968) British artist. Born in Kuling, Central Southern China, the son of a missionary doctor, Peake was a writer, artist, poet and illustrator best known for what are often referred to as the Gormenghast books, or (inaccurately) the "Gormenghast Trilogy." He spent his early childhood in Tientsin (now Tianjin), close to Peking and when his family permanently returned to England in 1923, he attended Eltham College, Kent where his talent was encouraged by his English teacher, Eric Drake. Peake studied at Croydon School of Art (1929) and the Royal Academy Schools (1929–32), winning the Arthur Hacker Prize in 1930, and exhibiting his works there in 1931. He moved to the Channel Island of Sark to write and paint, after visiting his former teacher Eric Drake who was setting up an artists' colony. He exhibited with the group both on the island and, in 1934, in London at the Cooling Galleries. After his return to England, Peake taught life drawing part-time at Westminster School of Art (1935–1938) and married a student of the school, the painter Maeve Gilmore in 1937 during which year he also had his first solo show at the Calman Gallery, London. He began his unique career in 1939 with the publication of his first book, *Captain Slaughterhouse Drops Anchor*, an illustrated comic fantasy. Peake's main artistic influences were Goya, Rowlandson, Cruikshank, Dore, and, most importantly, Stanley L. Wood*, of whom Peake said, in 1947 "This man was my secret god. His very signature was magic." The mix of influences helped fashion his unique interpretations — paintings and line drawings that combined a macabre humor with a talent for grotesque caricatures.

While serving in the army, beginning 1940, Peake began to work on *Titus Groan*, the first of a sequence of three remarkable novels that are his masterpiece: *Titus Groan* (1946), *Gormenghast* (1950), and *Titus Alone* (1959). Peake originally envisioned a long series of books featuring his protagonist, Titus Groan, but an early death limited works in the series to three. Peake completed the first novel following his discharge from service in 1943, and it was published in 1946. According to Sebastian Peake, son and executor of the Peake estate, his father delivered the manuscript for *Titus Groan* with many accompanying illustrations but Graham Greene (the editor) rejected the idea of the book being illustrated. Later editions of the book included Peake's many fine line drawings, as did later books in the series, to much acclaim. His other illustrative projects from this time include *The Rime of the Ancient Mariner* (1943), *Witchcraft in England* (1945), *Household Tales* (Grimm's Fairy Tales) published under wartime conditions in 1946, *Dr. Jekyll and Mr. Hyde* (1948) and contributions to the *Radio Times*. For his illustrations for *The Rime of the Ancient Mariner*, Peake used a fine cross-hatching style, which was later used for *Alice's Adventures in Wonderland* and *Through the Looking Glass*, published in 1946 and 1954. Along with those for *Treasure Island (1949)*, these are considered his best-known illustrations. He wrote *Gormenghast* during the period 1946–1949 while living with his family on Sark. Published in 1950, it received both the Heinemann Award for Literature and a prize from the Royal Society of Literature, in 1951. A related novella *Boy in Darkness* featuring the character Titus Groan, was published in 1956. *Titus Alone* (1959). the third novel, was distinctly different in setting, mood and length than the previous two; it was much shorter and some believe, not properly finished. This may be related to Peake's degenerating health, bouts of illness which at times caused his hospitalization for nervous breakdown, but which by 1958 appeared to be early symptoms of Parkinson's disease. Nonetheless, *Titus Alone* in its revised version (edited by Langdon Jones, 1970), is still considered extraordinary, and admirers of Peake's idiosyncratic and surreal fiction regret that illness prevented him from continuing the series. Peake had taught drawing at the Central School of Arts and Crafts in the 1950s, but from 1955 onward the disease progressed to the point where he could no longer draw, and he completed his illustrations to Balzac's *Droll Stories* (1961) and

his own *The Rhyme of the Flying Bomb* (1962) only with his wife's help.

Peake's last years were marred by medical problems, and he died largely forgotten, although after his death — mainly through his Gormenghast books — he became much better known and more widely appreciated: "a virtuoso prose writer in the baroque style … the most accomplished Fantastic Realist in modern English literature." (Wintle, p. 367). Peake spent the last ten years of his life moving in and out of various institutions and hospitals. He died at 57 at the rest home near Oxford which was owned by his brother-in-law. He had two sons, Sebastian (b. 1940) and Fabian (b. 1942). Peake's work is held by the National Portrait Gallery, London (various portraits including his self-portrait) and the Imperial War Museum, London (drawings and paintings from wartime). Owen Press, 2006, published a major illustrated book of his art and writings, *Mervyn Peake: The Man and His Art*, edited by G. Peter Winnington, and compiled by Sebastian Peake and Alison Eldred. Another book by Winnington, who is also author of a periodical dedicated to Peake, *Peake Studies*, was published in the same year\ from the academic point of view: *Mervyn Peake: Voice of the Heart* (Liverpool University Press),

**Sources**: e-mail from Alison Eldred, September 2006; www.chrisbeetles.com/pictures/artists; www.mervynpeake.org; www.peakestudies.com; Winnington, Peter G. *Vast Alchemies: The Life and Work of Mervyn Peake*. (Peter Owen Ltd., 2000); Wintle, Justin, ed. Peake, Mervyn Laurence In: *Makers of Modern Culture*, U.K.: Routledge and Kegan Paul, 1981 p. 367 [Online at www.spoonrecords.com/peake.html]

**Published Works**

BOOKS WRITTEN AND/OR ILLUSTRATED INCLUDE: *Figures of Speech* (Gollancz, 1954), *Gormenghast* (Eyre & Spottiswoode, 1950), *Mr. Pye* (Heinemann, 1953), *Titus Alone* (Eyre & Spottiswoode, 1959, revised 1970), *Titus Groan* (Eyre & Spottiswoode, 1946).

**Misc. illustrated publications include**: *The Craft of the Lead Pencil* (Wingate, 1946), *Drawings by Mervyn Peake* (Grey Walls Press, 1949), *Poems and Drawings* (Keepsake Press, 1965), *The Drawings of Mervyn Peake* (Davis-Poynter, 1974), *Mervyn Peake: Writings and Drawings* (Academy Editions, St. Martin's Press, 1974).

## Pederson, John, Jr.

(?) American artist. A skilled artist, Pederson worked for the SF magazines in the late 1950s into the 1960s, and then appears to have left the field. He specialized in depicting "hard" science fiction and astronomical scenes, and produced a number of attractive covers for the *Galaxy* chain as well as three covers for *The Magazine of Fantasy & SF*. Pederson worked in oils, and although his compositions tended to be simple and less detailed than others, they were visually effective. He painted one cover for Warren Publications magazine, for *Eerie*, the Annual issue, 1972.

Sources: Weinberg, 1988.

**Published Work**

AMZ: 1970 (5, 7); 1971 (3); 1972 (1)

F&SF: 1957 (6); 1958 (11); 1963 (2)

FTC: 1972 (6)

GXY: 1957 (5, 11); 1958 (2, 5, 6); 1963 (8); 1964 (8); 1965 (10, 12); 1968 (12); 1969 (2, 8)

IF: 1959 (7, 9, 11),; 1960 (7, 9); 1962 (3); 1963 (5); 1964 (5, with Dember*); 1965 (6); 1966 (2); 1968 (1, 5)

WOT: 1963 (4); 1965 (7)

## Peebles, Peter

(October 7, 1952) American artist. Peebles was born in Minneapolis, Minnesota and has been living on the east coast for the past 25 years. He graduated from The Kansas City Art Institute on full scholarship in 1977, studying painting and printmaking under Lester Goldman and Wilbur Neiwald. He was strongly influenced and inspired by the works of classical Pre–Raphaelite painters and Brandywine school illustrators, and later Howard Terpning, Frank McCarthy, Burton Silverman, Richard Schmidt, and Frank Frazetta*. Shortly after graduation Peebles moved to Boston Massachusetts, having in mind the idea of making his career in illustration, "but the idea of moving directly to New York City was a bit intimidating." In Boston he met and married his wife and began putting together a portfolio for the trips to New York City, "doing the 'drop-off' routine." His persistence paid off, and before long he had engaged an agent and was producing cover art for publishing houses, advertising and marketing campaigns. Peebles first cover commission was for Del Rey, for *Mind Light* (1993). He spent the next 16 years working for clients such as Random House, *Collier*, Harper Collins, Broderbund, Penguin, *Wired* magazine, Ace, and Tor.

In 1999, tiring of the up and down pace of working freelance, Peebles began his transition to portrait painter. His personal and professional work had always focused on the human figure, so portraiture was a natural progression for his skills. His medium of choice for portraits, as for book covers is oil paint. Recently, Peebles has given thought to returning to illustration, and plans on resuming attending local genre conventions and exhibiting work there. He is a member of ASFA, and the Portrait Society. The artist lives and works in Glen Cove, NY with his wife Barbara and daughter Olivia.

**Sources:** email from the artist November 2006; www.peterpeebles.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Anvil of the Sun*

(Penguin/Roc, 1996), *Cain's Land* (Ballantine/Del Rey, 1996), *Chimera* (Ballantine/Del Rey, 1993), *City Who Fought* (SFBC, 1993), *Coelura* (Tor, 1996), *Conrad's Quest for Rubber* (Ballantine/Del Rey, 1998), *Cosm* (Easton Press, 1998), *Crystal Singer* (SFBC, 1993), *Drylands* (Ballantine/Del Rey, 1993), *Fire in a Faraway* Place (Ballantine/Del Rey, 1993), *Fountains of Mirlacca* (Ace, 1995), *In the Empire of Shadow* (Ballantine/Del Rey, 1995), *Isaac Asimov's I-Bots: Time Was* (HarperPrism, 1998), *McLendon's Syndrome* (Ballantine/Del Rey, 1993), *Medicine Show* (Ace, 1994), *A Mind For Trade* (Tor, 1997), *Mind Light* (Ballantine/Del Rey, 1993), *Minds Apart* (Ballantine/Del Rey, 1994), *The Nature of Smoke* (Tor, 1996), *Nocturne for a Dangerous Man* (Tor, 2000), *Out of This World* (Ballantine/Del Rey, 1994), *Pennterra* (Ballantine/Del Rey, 1993), *Probability Broach* (Tor, 1996), *Quest for Tomorrow: Beyond the Stars* (HarperPrism, 2000), *Tarzan, Lord of the Jungle/ Tarzan and the Lost Empire* (Ballantine Del Rey, 1997), *Taylor's Ark* (Ace, 1993), *Voyage to Eneh* (Tor, 2000), *Wizard and a Warlord* (Tor, 2000), *Wizard in a Feud* (Tor, 2002), *Wizard in Chaos, Wizard in Midgard, Wizard in Peace* (Tor, 1996, 1997, 1998), *The 22nd Gear* (Ace, 1993).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Battletech: I Am Jade Falcon; Warrior: Coupé: Wolves on the Border; Black Dragon* (Penguin/Roc, 1995, 1996, 1998), *Mech Warrior: Dagger Point, Illusions of Victory, Roar of Honor* (Penguin/Roc, 1999, 2000), *Shadowrun: Blood Sport; Burning Bright; Forever Drug; Technobabel; Worlds Without End* (Penguin/ Roc, 1994, 1995, 1998, 1999)

MAGAZINES ILLUSTRATED INCLUDE:
ABO: 1992 (summer)
ASF: 1995 (4)
IASFM: 1995 (1, 4)

## Pelham, David

(b. May 12, 1938) British artist. Pelham graduated from St. Martin's School of Art, London and entered the field of book and magazine illustration. In 1962 he was appointed Art Editor of the art magazine *Studio International*, and spent the late 1960s as Art Director of *Harper's Bazaar.* He then was made art director of Penguin Books, appointed by pioneering publisher of paperback books in England, Sir Alan Lane. Pelham was responsible for the change of style and new look of Penguin covers in the early 1970s.

While Pelham does not think of himself as an illustrator of fantasy and science fiction today, his surrealist-inspired covers for Penguin's science fiction titles gave the genre a strong literary presence. Pelham's interest in science fiction was inspired by the novels of J.G. Ballard, an author for whom he had — and still has — huge respect. His cover art for Ballard's *The Drought, The Drowned World, The Terminal Beach* and *The Wind from Nowhere* was memorable, although at the time, Pelham recalls, Ballard was not happy when Penguin published him in their science fiction category. Using an airbrush technique, Pelham created memorably graphic and symbolic images for those books, distinguished by starkly simple typography and black backgrounds, well-suited to dystopian fantasy. During his eleven years at Penguin Pelham also became fascinated by kites, and wrote and designed his award-winning *The Penguin Book of Kites* (1976), the first of several successful books that he wrote on the subject, winning him the Gold Award of the Designers and Art Directors' Association of London.

In 1980 Pelham left Penguin to set up his own design practice and in 1982, with the help of one of the greatest British paper engineers, Vic Duppa-White, he designed and co-authored the hugely successful pop-up book *The Human Body*. The book was inspired by elaborately illustrated Victorian medical books, and was designed to use "animated" diagrams to communicate the way certain human organs function. It sold almost three million copie, won the Gold Award of the Art Directors' Club of New York, and was the book of the year at the Bologna Book Fair 1983. In 1985, Pelham collaborated with other designers to create *Universe*, a spectacular pop-up book of cosmic history (Random House). Pelham also collaborated with novelty book publisher Intervisual Communications, Inc. (Los Angeles, CA), the pop-up book packager responsible for revitalizing pop-ups in the 1980s, and became Creative Director for that company. In 1990, for Simon & Schuster, Pelham created the largest pop-up ever made: *Dimensional Man* This was a unique, life size (6" tall), three-dimensional wall chart providing a vivid, detailed view of the human body's inner structure. By the end of the decade, Pelham was a firmly established favorite in the world of children's pop-up books, the author of over 30 titles, and well-established among the best of "paper engineers." In 2000, he collaborated with the sculptor Sir Anthony Caro to produce a highly complex fine art limited edition pop-up wall sculpture. Pelham's work has been exhibited at the Museum of Modern Art, New York, the Stedelijk Museum, Amsterdam, and the Victoria and Albert Museum, London. He continues to write and design a wide variety of books, mainly for children.

**Sources:** e-mail from the artist December 2005; www.eye-magazine.com Dan Nadel. Eye Review of "Penguin By Design: A Cover Story 1935–2005," *Eye: The International Review of Graphic Design*, #57, Autumn 2005 [accessed December 2005]; "Penguin Science Fiction Covers" in *Eye: The International Review of Graphic Design*, # 22, August 1996; Sacks, Janet. *Visions of the Future* (Chartwell, 1976).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: (publisher is Penguin Books except where noted) *Apeman, Spaceman* (1972), *Black Cloud* (1968), *Clockwork Orange* (1979), *Drowned World* (1974), *Final Stage—The Ultimate Science Fiction Anthology* (1975), *October the First is Too Late* (1968), *Sirius* (1973), *Star Maker* (1973), *The Day after Judgment* (1974), *The Demolished Man* (1974), *The Drought* (1974), *Night of Light* (1972), *The People: No Different Flesh* (1973), *Plague of Pythons* (1973), *Terminal Beach* (1977), *The Three Stigmata of Palmer Eldritch* (1973), *Tiger! Tiger!* (1974), *Towards Infinity: Nine Science Fiction Adventures* (Pan, 1973), *The Wind From Nowhere* (1974).

## Pennnington, Bruce

(b. May 10, 1944) British artist. Pennington studied at Beckenham School of Art (1960–1962) and Ravensbourne College of Art (1962–1964) in Kent, England before starting his commercial art career. He worked as a film poster artist at Titan Arts, London from 1964–1966 and for a few months at Jupiter Studios (1966) and then became a freelance illustrator in the spring of 1967. His first science fiction cover appeared in the autumn of that year, Heinlein's *Stranger in a Strange Land*, published by New English Library. During the next two years he produced distinctive covers for a series of Ray Bradbury paperbacks for Corgi Books, followed by numerous covers for major authors such as Brian Aldiss, Isaac Asimov, Robert Heinlein, and Frank Herbert primarily for New English Library. In the mid 1970s, many of his vivid illustrations were seen also on the covers of *Science Fiction Monthly* magazine, published by New English Library.

Known for his strong use of color, striking graphic style, and surrealistic landscapes, Pennington's covers through the 1970s and into the early 1980s are among the most memorable in the genre. Though stylistically related to the works of other British artists working in the genre during this time period, for example Tim White* for meticulous handling of subject matter and luminous color, and Melvyn Grant* in terms of strong composition and comfort with dark fantasy themes, Pennington's combination of inks and varnishes with opaque watercolor (gouache) produced an impression of depth and brilliance that was distinctive. Among the early painters Pennington admires are Blake, Goya and Bosch, and his artwork shows their influence. Pennington's art books include *Eschatus* (1977, a fully illustrated interpretation of Nostrodamus' prophecies, demonstrating the artist's gothic imagination and *Ultraterranium* (1991), a later collection of some of his best works.

**Sources**: correspondence from the artist December 2005; Weinberg, 1988.

**Art Collections and Anthologies (various contributing artists)**

*The Bruce Pennington Portfolio*. US: Avery, 1991; *Bruce Pennington: Paper Tiger Miniatures* (art book). U.K.: Paper Tiger, 1994; *Eschatus : Future Prophecies from Nostradamus' Ancient Writings* (Dragon's World, 1977, Simon & Schuster, 1978), Sacks, Janet. *Visions of the Future* (Chartwell, 1976); Suckling, Nigel. *Ultraterranium: The Paintings of Bruce Pennington*. U.K.: Paper Tiger, 1991.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Abominations of Yondo* (Panther, 1974), *Age of the Pussyfoot* (Corgi, 1971), *Airs of Earth* (NEL, 1975), *Aliens from Space* (Panther, 1975), *Alien Way* (Corgi, 1973), *All Judgment Fled* (Corgi, 1969), *Backflash* (Sphere, 1975), *Best of Frank Herbert 1965–1970* (Sphere, 1976), *Beyond the Curtain of Dark* (NEL, 1972), *Beyond This Horizon* (Panther, 1974), *Big Sun of Mercury* (NEL, 1973), *The Big Time* (NEL, 1969), *Black Druid* (Panther, 1975), *Book of Days* (Arrow, 1981), *Book of Frank Herbert* (Granada, 1984), *Book of the New Sun: 1 Shadow of the Torturer, 2 Claw of the Conciliator, 3 Sword of the Lictor, 4 Citadel of The Autarch* (Arrow, 1982, 1983, 1984, 1985), *Bug-Eyed Monsters* (Panther, 1974), *Butterfly Revolution* (Panther, 1967, Ballantine, 1971), *Canopy of Time* (NEL, 1972), *Canticle for Leibowitz* (Corgi, 1975), *Changeling* (Manor, 1976), *Children of Dune* (NEL, 1977), *Children of Tomorrow* (NEL, 1973), *Citizen in Space* (NEL, 1969), *Comic Inferno* (NEL, 1973), *Dai-San* (Star, 1981), *Dandelion Wine* (Corgi, 1969), *Dark Light Years* (NEL, 1971), *The Day of Their Return* (Corgi, 1978), *The Dark Man Omnibus: 2 The Dead Remember* (Panther/Granada, 1979), *Decision at Doona* (Corgi, 1970), Dragonflight (Corgi,), *Dune, Dune Messiah* (NEL, 1979, 1981), *Earthworks* (NEL, 1972), *Equator And Segregation* (NEL, 1973), *Fahrenheit 451* (Corgi, 1968), *Flashing Swords I & II* (Mayflower, 1974, 1975), *The Future Makers* (NEL, 1969), *Genius Loci and Other Tales* (Panther, 1974), *Glory Road* (NEL, 1971), *The Goat-Foot God* (Star, 1977), *The Goblin Reservation* (Corgi, 1971), *God Emperor of Dune* (NEL, 1982), *Gods of Foxcroft* (NEL, 1972), *Golden Apples of the Sun* (Corgi, 1972), *Green Brain* (NEL, 1973), *Heaven Makers* (NEL, 1975), *Horror Horn: Best Horror Stories of E.F. Benson* (Panther, 1974), *The Hounds of Tindalos* (Panther, 1975), *The Illustrated Man* (Corgi, 1969), *Impossible Possibilities* (Mayflower, 1974), *Indoctrinaire* (NEL, 1973), *The Interpreter* (NEL, 1972), *Interstellar Two-Five* (Corgi, 1968), *Island of Doctor Death* (Arrow, 1981), *Lost Worlds 1* (Panther, 1975), *Lost Worlds of 2001* (Sidgwick & Jackson, 1976), *Machineries of Joy* (Corgi, 1969), *Magic and Mystery in Tibet* (Corgi, 1971), *Man in the Maze* (Star, 1981), *Master Mind of*

*Mars* (NEL, 1972), *Moon is a Harsh Mistress* (NEL, 1969), *Mysterious Railway Stories* (Star, 1985), *New Maps of Hell* (NEL, 1969), *New Worlds 6* (Sphere, 1973), *Night of the Warlock* (NEL, 1969), *On a Planet Alien* (NEL, 1977), *Other Dimensions, Vol.1 & 2* (Panther, 1977), *Out of Their Minds* (Sidgwick & Jackson, 1973), *The Pastel City* (NEL, 1971), *Pawns of Null-A* (Sphere, 1985), *The Pillars of Midnight* (NEL, 1972), *Pirates of the Asteroids* (NEL, 1972), *Police Your Planet* (NEL, 1978), *A Princess of Mars* (NEL, 1969), *Quest for the Future* (NEL, 1972), *Real-Time World* (NEL, 1976), *Rendezvous With Rama Riverworld and Other Stories* (Granada, 1981), *Revolt in 2100* (NEL, 1972), *Satan's World* (Corgi, 1973), *Science Fiction Hall of Fame* (Sphere, 1974), *The Sea Priestess* (Star, 1976), *A Sense of Wonder* (NEL, 1974), *The Shallows of Night* (Star, 1981), Ship Who Sang (), *Silkie* (NEL, 1973), *Sky Is Falling* (NEL, 1974), *Sky Pirates of Callisto* (Futura/Orbit, 1975), *Something Wicked This Way Comes* (Corgi, 1969), *Songmaster* (Orbit, 1981), *Space Ranger* (NEL, 1973), *Space, Time and Nathaniel* (NEL, 1972), *Starcross* (Sphere, 1974), *The Stone God Awakens* (Panther, 1976), *Sunset Warrior* (Star, 1980), *Tales of the C'thulhu Mythos 1* (Panther, 1975), *Tales of Horror and the Supernatural Vol. 1 & 2* (Panther, 1975), *Third Asimov Double* (NEL, 1973), *Three Stigmata of Palmer Eldritch* (Manor, 1977), *Thrice-Born* (NEL, 1977), *Thuvia, Maid of Mars* (NEL, 1975), *Time and Timothy Grenville* (NEL, 1976), *A Time of Changes* (Panther, 1975), *Trail of C'thulhu* (Panther, 1976), *Ty's Tricks* (Hyperion, 2003), *The Weapon Makers, The Weapon Shops of Isher* (NEL, 1970, 1974), *Whipping Star* (NEL, 1972), *A Wilderness of Stars* (Corgi, 1972), *World of Null-A* (Sphere, 1981), *The Worlds of Robert Heinlein* (NEL, 1970), *Year's Best Science Fiction 6* (Sphere, 1973), 3 To the Highest Power (Corgi, 1971).

MAGAZINES ILLUSTRATED INCLUDE:
SFM: 1971 (1, 6, 7, 10, 12), 1975 (6)

## Pepper, Robert

(b . October 23, 1938) American artist. Robert Ronald Pepper was born in Portsmouth, New Hampshire and grew up in Los Angeles, California where he studied at Los Angeles City College, Chouinard and Los Angeles County Art Institutes. He received a scholarship to the Art Center School, majoring in advertisiting and illustration, and graduated with distinction in 1962. While there he met and married Brenda Soderquist, a 3-dimensional and children's fashion illustrator.

After settling in New York City, "Bob" Pepper worked as an Art Director for the J. Walter Thompson Advertising Agency, freelancing illustration for magazines on the side. His first major printed illustration ws an editorial spread for the *Saturday Evening Post* which encouraged him to leave the agency in 1964 and devote all his time to illustration. Over the years, Pepper's art has appeared in numerous national editorial and institutional magazines, newspapers and advertisements.

Pepper is perhaps best known for his many record album and book covers. His decorative style has been seen on Electra, BMG, Checkmate and Nonesuch albums, the latter displaying his work on fifty-six of their albums. He has illustrated for practically every major book publisher and in 1967 began a long-running relationship with Ballantine Books with the introduction of Mervyn Peak's *Gormanghast* trilogy — his first venture into the science fiction adult fantasy world. Pepper was one of the first illustrators to use a heavily designed, brightly colored, highly stylized montage approach in that genre, which perfectly reflected the psychedelic mood of the times. Pepper's style was distinctive, and so added to the distinctive abstract look desired by Ian and Betty Ballantine when the were commissioning artists for their Ballantine Adult Fantasy Series; Pepper created wrap-around cover art for nine titles. He was soon in great demand as a cover artist for science fiction/fantasy books and remained so for ten years. His popularity won him recognition in 1971 as Favorite Fantasy Illustrator in a fanzine genre convention poll of readers. His clients included all the major hardcover and paperback publishers, among them: New American Library (NAL), DAW, Ace, Pocket Books, Pyramid. Avon, Dell, and others.

Pepper originally worked only in gouache, but by the late 1960s had added dyes and colored inks, to "speed up the process." These mediums gave his work a translucent, but colorful "new" look, befitting the "new wave" of science fiction being published. His compositions were also surprisingly fresh, and says "Although I have done some "wrap-around scenic" covers, most of my work for fantasy books has been design originated, using colored, textured, and patterned shapes." Within these designs, he places "stylized, realistic images as symbols in a posterized or surreal setting," in a way which he feels will best convey the essence of the story. "I want the finished piece to read as art as well as story message." Most of the effort on a book cover, for Pepper, is made in the beginning thought process, where he researches and pieces together a thumbnail design. The finished art is bigger and more detailed, about two to three times the printed size, and is completed fairly quickly once the initial work is done.

Pepper was chosen to do the 1972 National Book Week Poster, and was included along with several top illustrators in a picturing of moral values collection for the IInternational Advertising Council. His art has won numerous awards including the Award

of Merit fom the Society of Publication Designers (1976), the Award of Excellence from the Society of Illustrators (NY) in 1968, and twenty-six Awards of Merit from that Society from 1963–1984. His work has been exhibited in a one-man show at the Society (1977) and is included in the Society of Illustrator's permanent museum collection. Pepper's art was included in the definitive group show "200 years of American Illustration" at the New York Historical Society (1976), and in exhibitions of fantasy and science fiction art hosted by the Brooklyn Museum (1982) and Kent State University School of Art (1981). In 1983 Pepper taught illustration at the Pratt Institute of Art and Design in New York.

From 1968 to 1973, a point when new ideas in books and art were influencing the market in science fiction, innovators like Pepper were highly regarded and Pepper was one of the best known illustrators of the time. As the paperback industry grew more conservative, Pepper became less interested in the science fiction and fantasy field; his style did not fit in with the trend toward "mechanical renderings of spaceships and unicorns." He completed thirty-eight pieces of card art for the *Dragonmasters* game for Milton Bradley in 1981, and provided illustrations for that company's Dungeons & Dragons(™) oriented computer board game *The Dark Tower*. In 1983 he also produced six covers for Philip K. Dick novels for DAW. Pepper returned to the paperback market for a few years, with fantasy covers for Bantam in the early 1990s before moving into the children's book market with illustrations adapted to a whole new audience.

**Sources:** Correspondence from the artist January 17, 2006, Jan 22, 1985; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (The Wonderland Press/Penguin, 1997), Summers, Ian. *Tomorrow and Beyond: Masterpieces of Science Fiction Art* (Workman, 1978).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Ashes and Stars* (Ace, 1977), *Astrology Predictions 1976* (NAL, 1975), *Beast That Shouted Love* (NAL, 1973), *Blood Cults* (Ace, 1975), *Book of the Damned* (Ace, 1972), *Caviar* (Ballantine, 1969), *Chronicles of the King's Tramp: #1 Walker of Worlds; #2 The-End-of-Everything Man* (Bantam Spectra/SFBC, 1991, 1992), *Ciara's Song* (Warner Aspect, 1998), *Clarion III* (NAL, 1973), *Continent Makers* (NAL, 1971), *Dark Side of Earth* (NAL, 1970), *David Starr Space Ranger* (NAL, 1971), *Day of Their Return* (NAL, 1974), *Demolished Man* (NAL, 1970), *Deryni Checkmate* (Ballantine, 1971), *Deryni Rising* (Ballantine, 1969), *Deus Irae* (DAW, 1983), *Do Androids Dream of Electric Sheep?* (NAL, 1971), *Don Rodrigues Chronicles* (Ballantine, 1970), *Dragon's Blood; Dragon's Eye; Dragon's Claw* (Ace, 1991, 1992, 1993), *Driftglass* (NAL, 1972), *Ellison in Wonderland* (NAL, 1974), *Emerald House Rising* (Warner Aspect, 1997), *E Pluribus Unicorn* (Ballantine, 1969), *Fahrenheit 451* (Ballantine, 1969), *Flesh* (NAL, 1972), *Figures of Earth* (Ballantine, 1969), *Gods in Anger* (Avon, 1991), *The Gods of Ireland: #1 Most Ancient Song; #2 Enchanted Isles* (Bantam Spectra, 1991), *Gormanghast* (Ballantine, 1967), *Hammer and the Cross* (Tor, 1993), *Hawk of May* (Bantam Spectra, 1992), *Idyll of the White Lotus* (Pyramid, 1974), *Incredible Tales: Tales of Saki* (Dell, 1965), *In Winter's Shadow* (Bantam Spectra, 1993), *Islandia* (NAL, 1971), *Island of the Mighty* (Ballantine, 1970), *Islands in the Sky* (NAL, 1971), *The Islar* (NAL, 1971), *Jack of Shadows* (NAL, 1972), *The Key of the Keplian* (Warner Aspect, 1995), *Kingdom of Summer* (Bantam Spectra, 1992), *King of Elfland's Daughter* (Ballantine, 1969), *King of Light and Shadows* (Avon 1990), *League of Grey-Eyed Women* (Pyramid, 1971), *Legends From the End of Time* (DAW, 1976*), Legends Reborn* (Bantam Spectra, 1992), *Living Demons* (Belmont, 1967), *Lo* (Ace, 1973), *Lord Tyger* (NAL, 1972*), Lucky Starr & The Big Sun of Mercury; Lucky Starr & the Moons of Jupiter; Lucky Starr & the Oceans of Venus; Lucky Starr & The Pirates; Lucky Starr & the Rings of Saturn* (NAL, 1971), *Magestone* (Warner Aspect/SFBC, 1996), *Mask of Circe* (Ace, 1971), *Maze of Death* (DAW, 1983), *Messiah at the End of Time* (DAW, 1977), *Monday Begins on Saturday* (DAW, 1977), *More Than Human* (Ballantine, 1969), *New Lands* (Ace, 1973), *October Country* (Ballantine, 1968), *Omega Point* (Ace, 1971), *Once a Hero* (Bantam Spectra, 1994), *One King's Way* (Tor, 1995), Passing For Human (DAW, 1977), *The Pipes of Orpheus* (Avon, 1995), *A Place Among the Fallen* (Avon, 1990), *Point of Hopes* (Tor, 1995), *Prince of the Blood* (Grafton U.K., 1989, Bantam Spectra/SFBC, 1990), *Red Moon and Black Mountain* (Ballantine, 1970), *Ring of Fire* (Avon, 1979), *Robert Silverberg's Time Tours: #1 The Robin Hood Ambush; #2 Glory's End; #3 Timecrime, Inc.; #4 The Dinosaur Trackers; #5 The Pirate Paradox; #6 Caesar's Time Legions* (Harper Paperbacks, 1990, 1991), *Saga of Kraki* (Ballantine, 1973), *A Scanner Darkly* (DAW, 1983), *Science Fiction Monsters* (Paperback Library, 1967), *Shores of Another Sea* (NAL, 1970), *Silver Stallion* (Ballantine, 1969), *Something About Eve* (Ballantine, 1970), *Singularity* (Bantam Starfire, 1990), *Starburst* (NAL, 1970), *Summer King, Winter Fool* (Tor, 1994), *Three Stigmata of Palmer Eldridge* (DAW, 1983*), Throne of Fools* (Avon, 1990), *Titus Alone* (Ballantine, 1967), *Titus Groan* (Ballantine, 1967), *Ubik* (DAW, 1983), *Unicorn Highway* (AvoNova, 1992), *Voyage to a Forgotten Sun* (Ballantine, 1974), *Voyage to Arcturus* (Bal-

lantine, 1968), *Warding of Witch World* (Warner Aspect/SFBC, 1996), *We Can Build You* (DAW, 1982), Wild Talents (Ace, 1973), *Witchstone* (Ace, 1973), *World's Strangest Crimes* (Pocket Books, 1969).

## Pesek, Ludek

(April 26, 1919–December 4, 1999) A Swiss artist, Pesek was born in the Czech Republic at Kladno, Czechoslovakia, and grew up in the mining town of Ostrava close to the Beskidy Mountains. His potential artistic and literary talents were recognized early and encouraged by his art teacher at grammar school. It was during those first years of schooling that he had the opportunity to use an astronomical telescope, and developed an abiding interest in the "extraterrestrial landscape" after being exposed to the works of Lucien Rudaux (1874–1947, the first genuine astronomical artist), in his book *Sur Les Autres Mondes* (On The Other Worlds) published by Larousse, 1937). At the age of fifteen Pesek began to paint, followed by attending the Academy of Fine Arts in Prague. He produced his first artworks around the age of 19, demonstrating a realistic and precise style of painting. Like Bonestell* he was fascinated by the exploration of space, and had the rare ability in his space paintings to intuit with surprising accuracy — before direct observation or further research made such knowledge known — the actual conditions he was being asked to portray. His views of Saturn seen from within the rings (one of 15 scenes for an article called "Journey to the Planets'" for *National Geographic Magazine*, August 1970) and his paintings of Mars done after the results of the Mariner 9 orbiter became available, which "anticipated" the landscape as it would appear at various locations on the surface, are perhaps his most famous astronomical paintings.

Pesek's first publications were *The Moon and Planets* (Hamlyn, 1963) and *Our Planet Earth* (Hamlyn, 1968). In 1967 Ludek wrote his first science-fiction novel, *Log of a Moon Expedition* (Knopf, 1969) that he illustrated in black and white. Another, *The Earth Is Near* (Longman, 1973, Dell, 1975) won the Prize of Honor in Germany in 1971. But his work first reached U.S. readers through the *National Geographic Magazine*, which on the strength of his earlier work commissioned him to do a series about Mars. Assignments from the magazine, and subsequent friendships with Tom Crouch, Curator of the National Air and Space Museum, Smithsonian Institution, and Frederick C. Durand, then Director of the Museum, made it possible for Pesek to continue his career after leaving his native country for Switzerland, following the Soviet occupation in 1968. In the pages of the *National Geographic* (e.g., February, 1973), and for the Smithsonian Institution, he illustrated several of the discoveries made by NASA's spacecraft in the late 1960s and 1970s. Pesek produced several 360-degree panoramas for projection in the domes of the planetariums at Stuttgart, Winnipeg and Lucerne. His space paintings appeared also in magazines such as *Omni, Starlog, Astronomy, Future Life*, and others. He worked with writer Peter Ryan on several books for children: *Journey to the Planets* (Puffin, 1972), *Planet Earth* (Longmans, 1972), and *UFOs and Other Worlds* (Puffin, 1975). He later worked with the same author on the large-format *Solar System* (Viking, 1978). His last book illustrations were produced for a children's astronomical book for National Geographic, *Our Universe* (1980).

In his later years Pesek applied his precise, naturalistic technique to renderings of symbolic/visionary works that incorporated astronomical elements, calling these works "poetic surrealism," and exhibited them in Washington, DC, Boston, Nashville, Stuttgart, Switzerland. The minor planet 6584 was named LUDEKPESEK by the Czech Astronomical Society. His work is in the collection of the Smithsonian Institution.

**Sources:** www.spacearts.info; "An Artist in Modern Times: On Extraterrestrial Landscapes" Leonardo, Vol. 5, 1972, pp. 297–300; Cramer, Noel. *The Art of Ludek Pesek*, ORION 257 (August, 1993). Miller, Ron. "Ludek Pesek" Future September 1980; Dr. Roger Launius and Bertram Ulrich, *NASA and the Exploration of Space* (New York: Stewart, Tabori & Chang, 1998); *Ludek Pesek*: *Catalog* published by the Gallerie Moderniho Umeni, Roudnice Nad Labem, Czech Republic, 2003.

**Collections/Anthologies**
**(various contributing artists)**

*Eyewitness to Space: From the Art Program of the National Aeronautics and Space Administration, 1963 to 1969* (Abrams, 1971); *Space Art* (Starlog, 1978).

## Pettee, Clinton (Walter C.)

(1872–c. 1945) An American artist, Pettee achieved immortality in the science fiction field for painting the first appearance of *Tarzan* — the cover illustration for the first publication (complete) of *Tarzan of the Apes* by Edgar Rice Burroughs, published in *All-Story Magazine*, October 1912. The cover, which showed Tarzan, armed only with a knife, in a life-and-death struggle with a lion, became one of the most famous illustrations in the history of the fantasy genre and has been reprinted innumerable times. The image of Tarzan and the lion locked in deadly embrace established the basic look of Tarzan that has endured ever since. Anecdotally, Robert Barrett (Burroughs expert and historian), tells the story that "Edgar Rice Burroughs was interested in buying Pettee's cover painting, as well as acquiring N. C. Wyeth's *New Story* cover for *The Return of Tarzan*. However, when Wyeth asked $150. for his cover, Burroughs became disgusted at the "high price" that Wyeth wanted, and notified Mun-

sey that he was no longer interested in the Pettee cover — even though he could have had it for $50.!"

Little is known about Pettee, apart from the fact that he was a staff cover artist for the Munsey Publications chain — which hired many illustrators during the period, few of them ever gaining recognition for their art. Pettee was born around 1872 in Connecticut, one of three children born to Henry Clinton Pettee (of Vermont) and Jane Elizabeth Davis (Connecticut). The artist was reported as living in Maplewood, New Jersey when his mother died in East Orange, New Jersey (the obituary was carried in the Vermont Phoenix, October 17, 1922) but information on Pettee's date of death is lacking; based on his publications it was likely to be post 1936. As artist and illustrator he was credited as W. Clinton, and Walter C. Pettee, in addition to Clinton Pettee. Pettee's total output is unknown; he did a cover for *Cavalier* magazine, August 1912, illustrations for Scientific American (1918–1919), and a couple of book covers for Doubleday, *The Unseen Hand, Adventures of a Diplomatic Freelance* (1918) and *The Other Side of the Wall* (1919), neither of which were science fiction or fantasy-related. In 1930, he was credited for another Munsey publication cover, the April 4th issue of *Argosy*, for "Alexander the Red" (part 1 of 3), by Don McGrew. His last documented credit was for the graphic, in ink on paper, for "Cure Juvenile Delinquency in the Slums" a poster designed for Planned Housing, 1936, for the Federal Art Project for the New York City Housing Authority. A copy is held by the Library of Congress. Descendants of the William Pettee (Pitty, Pittee, Petty) Family date from 1638 in Weymouth, MA, and many remained in the New England area, in particular Vermont, where both his parents are buried.

**Sources**: Robert Barrett correspondence February 9, 2006; Barrett, Robert "In the Shadow of the Sun" in Burroughs Bulletin #3 (new series) July, 1990 pp. 16–20; www.petteefamily.org. 10/27/05.

## Pfeiffer, Fred

(1940–1995) American artist. Pfeiffer attended the Art Center College of Design in Los Angeles in the late 1950s and began freelancing in the early 1960s. He worked in many genres, but is little known by SF fans apart from being the artist who took over the *Doc Savage* series reissued by Bantam in paperback, after the departure of James Bama*. His painting technique, which by the early 1970s had matured into his "trademark" style, was unique. While some fans loved it, others considered his style to be lacking in detail and definition, and rather unexciting and drab, compared to that of Bama's — perhaps because, as DiFate points out "(Pfeiffer's) beautiful oil painting technique, though realistic, incorporated numerous painterly touches, such as the obvious presence of variegated brushwork and the use of oil washes … stylistic elements (that) lent his work a decidedly modern look." (1997, p. 238). So while his skills brought him work from major paperback publishers such as Dell, Bantam, and Ballantine, his covers did not appeal to Doc Savage readers and he was replaced first by Boris Vallejo* and then Robert Larkin*.

Along with paperback covers, Pfeiffer also produced art for several motion-picture campaigns, and in 1979 he moved from New York to Los Angeles. According to DiFate, "In the late fall of 1995, Pfeiffer visited New York in an effort to reintroduce himself to the publishing markets. Around the time of that visit, this extraordinarily talented artist took his own life" (*ibid*.).

**Sources**: Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Weinberg, 1988.

### Published Work

*Black Spot*: Doc Savage # 76 (Bantam, 1974), *Crimson Serpent*: Doc Savage # 78 (Bantam, 1974), *Derrick Devil*: Doc Savage # 74 (Bantam, 1973), *Devil Genghis*: Doc Savage # 79 (Bantam, 1974), *Gorgon Festival* (Bantam, 1974), *King Maker*: Doc Savage # 80 (Bantam, 1975), *Land of Fear*: Doc Savage # 75 (Bantam, 1973), *Metal Master*: Doc Savage #72 (Bantam, 1973), *Murder Mirage*: Doc Savage # 71 (Bantam, 1972), *Mystery on the Snow*: Doc Savage #69 (Bantam, 1972), *Quest of the spider*: Doc Savage #68 (Bantam, 1972), *Seven Agate Devils*: Doc Savage #73 (Bantam, 1973), *South Pole Terror*: Doc Savage # 77 (Bantam, 1974), *A Specter is Haunting Texas* (Bantam, 1971), *Spook Hole*: Doc Savage # 72 (Bantam, 1972), *Star Rider* (Bantam, 1974), *Stone Man*: Doc Savage # 81 (Bantam, 1976).

## Pini, Wendy

(b. June 4, 1951) American artist. Best known for having created *Elfquest*, one of the most successful and popular self-published comics in the late 1970s, Pini yet has maintained close ties to science fiction fandom and began her professional career as an illustrator for science fiction magazines. Born in San Francisco, California, Pini was one of two children adopted into the Fletcher family. She grew up in Santa Clara County, on an isolated ranch in Gilroy, California and developed an early appreciation for fantasy literature and art, inspired by diverse traditions, ranging from turn-of-the-century illustrators, to film and TV animation. Her storytelling abilities evolved from a love of Shakespeare, Japanese history and legend, modern fantasy and the epic poetry of the Ramayana. Largely self-educated, Pini began exhibiting her artwork in fanzines and at science fiction conventions in the mid 1960s, garnering awards and recognition. She attended Pitzer College, a Clare-

mont College near Los Angeles, and joined the Los Angeles Science Fiction Society. In 1972 she married computer programmer and science fiction/comic fan Richard Pini and moved across the country to live in Massachusetts. In June, 1974 Pini began her professional career with her first publication in *Worlds of IF* magazine, and other science fiction magazines followed: *Galaxy* and *Galileo*.

In 1977, Pini created *Elfquest*, one of the first independently published American comic series, and the first continuing fantasy/adventure graphic novel series in the U.S. to be co-created, written and illustrated by a woman. With her husband she founded WaRP Graphics, later Warp Graphics, an acronym formed from their names, to publish the *Elfquest* books. *Elfquest* premiered in February 1978 in black-and-white in *Fantasy Quarterly* No. 1 and by April 1979 it had its own title. In 1979, the Pinis moved to Poughkeepsie, New York, and in 1981 they made the decision that Richard would leave his job with IBM to become a full-time publisher, editor, marketer and co-creator of *Elfquest*, which has since attracted a unique and unprecedented audience. Pini has scripted, drawn and painted many *Elfquest* graphic novels, co-written and illustrated prose novelizations, produced calendars, portfolios and art prints and provided cover art for the *Elfquest* related anthology series "Blood of Ten Chiefs." The success of *Elfquest* led to the establishment of Father Tree Press, which publishes Pini books, and various licensed products. In the late 1980s Pini wrote and illustrated two graphic novels based on the cult hit TV series "Beauty and the Beast" and an art book inspired by the writings of Michael Moorcock. In 1984 Chaosium produced a licensed tabletop *Elfquest* role-playing game. Pini has also done work for Marvel Comics, First Comics, Comico, "Frazetta Fantasy Illustrated" magazine, and DC Comics. Since the mid 1990s Pini has co-written the screenplay for a planned full-length animated feature based on *Elfquest*.

In March 2003 after 25 years of self-publication the Pinis licensed all publishing and merchandising rights in the series to , although the Pinis retain creative control, and Pini continues to maintain close connections to SF and comic fandom, and the phenomenon that is *Elfquest*.

**Sources**: www.*Elfquest*.com; Ariel Wulff: Artist Profile Wendy Pini *Sendings* Issue #1 online March 1997/spring 2001 at www.*Elfquest*.com

**Published Work**

MAGAZINES ILLUSTRATED INCLUDE:

GAL: 1976 (9)

IF: 1974 (6, 8, 10)

GXY: 1974 (7, 8, 9, 10); 1975 (1, 2, 4, 6, 8, 9, 10); 1976 (1, 2); 1977 (11)

## Pitts, Jim

(b. January 19, 1950) British artist. Without formal art training, Pitts made his debut as an illustrator in David Sutton's *Bibliotheca: H.P. Lovecraft* and Jon Harvey's magazine *Balthus*, in 1971. He cites Sidney Sime*, Frank Hampson," Aubrey Beardsley and Frank Frazetta* among his major influences, as well as the Weird Tales artists such as Virgil Finlay*, Lee Brown Coye* and (most importantly) Hannes Bok*. As Green wrote as preface to a showcase of Pitts' artwork in *Critical Wave* #41 "His artwork is imbued with a quirky Gothicism and sinister atmosphere which can trace its roots directly back to the pulp horrors and illustrated chapbooks of more than half a century past." Pitts' work has appeared in British, European, and American magazines, among them *Ghosts and Scholars*, *Dark Horizons, Whispers, and Chills* and in publications of the British Fantasy Society. A notable early collaboration was with David Sutton and Stephen Jones on the original *Fantasy Tales* magazine, having worked previously on Sutton's *Shadow* (1968–1974). Pitt also has done cover art for paperback and hardcover books, and record albums. In 1976 Spectre Press published a portfolio of six black-and-white prints of his prints titled *Lovecraftian Characters and Other Things An Illustrated Portfolio from the Works of H. P. Lovecraft.*

Although known mainly for his black-and-white fantasy illustrations for British fanzines, small press publications and magazines, at least 25 percent of Pitts' work has been in color and some of his early color drawings were published as covers for *Fantasy Tales*. He uses a variety of media, including colored ink, watercolors, and colored pencil. Pitts has always signed his work, typically "Jim Pitts" but also occasionally signs in a stylized logotype, which combine the initials J and P. He has received many awards in the illustration field, including the Ken McIntyre Award in the early 1970s, and the British Fantasy Award for Best Artist in 1991 and 1992.

While still illustrating fantasy books, in recent years Pitts has taken on more mainstream assignments, working mainly in colored pastel. To augment his artist's income he works full time at a local brewery, and his personal interests include playing blues harmonica and bass with local bands. He lives in a modest terraced cottage with his partner, Joyce and two 16 year-old cats.

**Sources**: Correspondence from the artist November, 2005; "Showcase: Jim Pitts," *Critical Wave European Science Fiction and Fantasy Review*, #41, July 1995; "Jim Pitts Biography" In: *Shadows Over Innsmouth: Afterwords*. Fedogan & Bremer, 1994, p. 335; Portfolio: Jim Pitts. *Skeleton Crew*, March 1991.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Anthology of Fantasy & The Supernatural* (Tiger Books, 1994), *Beneath the Ground* (Alchemy Press, 2002), *The Best*

*Horror from Fantasy Tales* (Robinson/Carroll and Graf, 1990), *The Clock of Dreams* (W. Paul Ganley, 1994), *The Coming of the Voidal* (Spectre Press, 1977), *The Compleat Khash: Vol I, Vol 2 Sorcery in Shad* (W. Paul Ganley, 1991, 1994), *Northern Chills* (Kimota, 1994), *Oblivion Hand* (Wildside, 2000), *Poems of the Sea* (Ferret Fantasy, 1977), *Savage Heroes* (Star, 1977, Taplinger, 1980), *Shadows Over Innsmouth* (Fedogan & Bremer, 1994, Gollancz, 1997, Del Rey, 2001), *Spaced Out* (Panther, 1977), *Storm Over Atlantis* (Wildside, 2001), *Swords Against the Millennium* (Alchemy Press, 2000), *The Vampire Stories of R. Chetwynd-Hayes* (Fedogan & Bremer, 1997), *Voices from Shadow* (Shadow Publishing, 1994), *Whispers II* (Doubleday, 1979), *Whispers 8* (Schiff, 1975).

## Player, Stephen John

(b. April 18, 1965) British artist. Born in Hertford, England, Player attended the Saint Albans School of Art. 1983–1984, and after winning several school-sponsored art competitions decided to move to London at the age of 20 to study illustration at the Camberwell School of Arts and Crafts. He graduated with that degree with Honors, in 1987. In his last year Player met horror writer Clive Barker, who used the artist's work in his next novel and the biographical work *Shadows in Eden*. Through Barker, Player found his long time commissioning agent, Artists Partners, and he began to specialize in fantasy, science fiction, horror and children's book illustration. He won several competitive art awards through the 1990s, including the British Science Fiction and Fantasy Association (BSFA) award in 1994 for his map illustrating Terry Pratchett's *The Streets of Ankh Morpork*. He was also the winner of a children's book award from the United Kingdom Reading Association. 1998, and the Sheffield Childrens Book Award for *Becky Bananas*, 1998. His work has been exhibited in several galleries in London and Europe, and was selected for the *Spectrum* annual anthology 2005, and 2006, and for the New York Society of Illustrators 48th annual exhibition, 2005.

Through the 1990s, Player continued to illustrate titles for Transworld, Penguin, and other publishers which displayed his talent for dark humor; his very expressive, at times childlike characterizations belie a theatrically dark edge which suits the sarcasm of writers such as Terry Pratchett and Mervyn Peake. For his illustrative works Player uses watercolors (gouache) or acrylics and airbrush on illustration board. During the 1990s, Player also produced artwork for several fully illustrated editions: among them children's literary classics, such as *Alice in Wonderland, King Arthur and the Round Table*, and *Pinocchio* for Fabri Publishers (1992), young adult and adult science fiction such as Barker's *The Thief of Always* (1995) and Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1995). Beginning 2000, Player illustrated six titles in the *Tramp* children's book series by Chris Hooper for Penguin. From 1993 to 2004 Player also illustrated a series of FREAK graphic novels by Jim Eldridge for Random House, and two for Hodder (UK) by Andrew Fusek Peters. Beginning in the early 1990s Player was also active in producing artwork for television, film, video and computer games. He produced several video game cassette covers for Manga Video, featuring anime' characters. Among his clients were BBC Television, Ogilvy & Mather Direct, and Millenium Interactive. He continues to be actively involved in illustrating books, most notably for Terry Pratchett titles.

**Sources:** e-mail from the artist, April 2007; http://playergallery.com/cv.html

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Anno Dracula* (INT Book Distributers, 1992), *Blood of My Bone* (HarperCollins, 1989), *The Book of Fantasy* (Transworld, 1989), *Cabal* (HarperCollins, 1989), *Carpe Jugulum, Carpe Jugulum — the Play* (Samuel French, 1998, 2000), *Closed at Dusk* (Penguin, 1990), *The Colour of Magic* (Transworld, 1990), *Empress of the Seven Oceans* (Fiona Cooper, 1992), *Gallowglass* (Penguin, 1990) *The Gormanghast Trilogy* (Heinemann, 1992), *Guards Guards —The Play* (Transworld, 1996), *Hothead* (HarperCollins, 1991), *In the Image of God* (HarperCollins, 1990), *The King's Evil* (Little Brown, 1995), *The Knights Vengeance* (Little Brown, 1997), *Laptop of the Gods* (Simon and Schuster, 1999), *Lords and Ladies — the Play* (Samuel French, 2001), *Maskerade-the Play* (Samuel French, 1998), *Men at Arms —The Play* (Transworld, 1996), *The Monstrous Regiment* (Transworld, 1990), *Mort— The Play* (Transworld, 1996), *The Original Dr Shade* (Pocket, 1992), *Post Mortem* (Transworld, 1989), *The Queens Captive* (Little Brown, 1996), *Ronan and the Singing Sword* (Orion, 1994), *The Secret Diary of Georges Armoulian* (Simon & Schuster, 1992), *Shadows in Eden* (Underwood Miller, 1990), *What We Did on Our Holidays* (Hodder and Stoughton, 1990), *Wyrd Sisters —The Play* (Transworld, 1996).

**Misc.:** Cartoons & Illustrations for *Liverpool Daily Post and Herald* 1990–95), *Terry Pratchett/Discworld* greetings cards (R & P Baker, 1994), *Terry Pratchett 2006 Calendar* page (Orion Publishing Group, 2005), "Swipehead" T-Shirt design (Bloody Red, New York 2003).

## Podwil, Jerome

(1938) American artist. Born in New York City, Podwil attended Pratt Institute and the Art Students League from 1955 through 1960, graduating from Pratt School of Art and Design in 1960. Along with providing art for various science fiction mag-

azines he also sold art to *Playboy* and other magazines. His impressionistic works, usually in gouache or oil, were "appealing, realistic (with) a sense of magic to them capture the sense of science fiction's rapid emergence as a maturing literary art form," wrote DiFate, "and fit right into science fiction's New Wave movement of the mid 1960s to 1970s." Although as DiFate also pointed out, few of his cover paintings were used for those books themselves. (Infinite Worlds. P. 240). Podwil illustrated the Fitzroy editions of Jules Verne re-issues for Ace Books, and did many paintings for New American Library also, among them covers for reissues of books by Arthur C. Clarke at a time when he was emerging as a preeminent author in the genre. Podwil won a Gold Medal from the Society of Illustrators (NY) and won Awards of Excellence from Chicago shows in 1974 and 1976.

**Sources**: DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Weinberg, 1988

**Published Work**

*And Others Shall Be Born* (Belmont, 1968), *The Alternate Martians* (Ace, 1965) *Asylum Earth* (Belmont, 1968), *Babel-17* (Ace, 1966, 1978) *Before Adam* (Ace, 1971), *Begum's Fortune* (Ace, 1968), *Bell From Infinity* (Lancer, 1968), *Black Star Passes* (Ace, 1965), *Bloodhype* (Ballantine, 1973), *Carpathian Castle* (Ace, 1968), *Crack in Space* (Ace, 1966), *Crisis on the Cheiron* (Ace, 1967), *Deep Range* (NAL, 1974), *Demolished Man* (Pocket, 1978, 1983), *Doppelgangers* (Ace, 1966), *Empress of Outer Space* (Ace, 1965), *Enemy Stars* (Berkley, 1965), *Fall of Moondust* (NAL, 1968), *Fantastic Universe Omnibus* (Paperback Library, 1968), *For the Flag* (Ace, 1968), *Glide Path* (NAL, 1973), *Hawk of the Wilderness* (Ace, 1966), *Hunt for the Meteor* (Ace, 1968), *Into the Niger Bend* (Ace, 1967), *Islands in the Sky* (NAL, 1970), *Jade Darcy and the Affair of Honor* (NAL/Signet, 1968*), Journey Beyond Tomorrow* (Dell, 1969), *Lost Worlds of 2001* (NAL, 1972), *Mightiest Machine* (Ace, 1965), *Other Side of Time* (Berkley, 1965*), Players of Null-A* (Berkley, 1977), *Planet of Exile* (Ace, 1966), *Report on Planet Three and Other Speculations* (NAL, 1973), *Road to the Rim* (Ace, 1967), *Sands of Mars* (NAL, 1974), *Space Lash* (Dell, 1969), *Science Fiction Monsters* (Paperback Library, 1967), *Status Civilization* (Dell, 1968), *Tales Of Ten Worlds* (NAL, 1973), *Tama of the Light Country Tama; Princess of Mercury* (Ace, 1965, 1966), *Terror* (Belmont, 1962), *Thief of Thoth* (Belmont, 1968), *This Perfect Day* (Fawcett/Crest, 1970), *Tigers and Traitors* (Ace, 1959), *2001 Space Odyssey* (NAL, 1968), *Universe Maker* (Pocket, 1979), *Village in the Treetops* (Ace, 1968), *Wandering Terllurian* (Ace, 1967), *War With the Newts* (Berkley, 1967), *The Weathermakers* (Signet, 1973), *Yesterday and Tomorrow* (Ace, 1968), *The 7 Cardinal Virtues of Science Fiction* (Fawcett/Crest, 1981), *The 7 Deadly Sins of Science Fiction* (Fawcett/Crest, 1980).

## Popp, Walter R.

(May 19, 1920–November 10, 2002). American artist. Popp began his career as a comic artist in the 1940s before working for science fiction pulp magazines for a relatively short time in the 1950s. A prolific artist, he moved on to the paperback field and non-genre magazines when the market for pulp magazines died off in the mid 1950s. His paintings were slick and well-done, with emphasis on beautiful women and heroic men, rather than alien monsters. Popp illustrated good girl digest pulps and men's adventure magazines such as *Stag, For Men Only, True Detective, Man's Illustrated, Male, Master Detective, Man's World*, and then moved on to detective and crime paperbacks, gothics, westerns, and mystery paperbacks. Later he teamed with his wife, and fellow artist Marie (a former fashion artist and model whom he met at the Art Student's League in New York, 1946) on covers for period romance novels for Warner, Bantam, Harlequin, Dell. The couple found their niche in the 1970s when celebrity romance author Barbara Cartland, in her hunt for a New-York-based artist to do covers for a "Regency Romance," chose the Popps — in the process establishing them as specialists in this popular subcategory of pop romance fiction. They rented costumes from a company in Long Island City and hired models for the photography, and together would draw backgrounds, lay out the figures, make color sketches in chalk and finally paint the picture in oil. Altogether, nearly a month long process. In recent years, the Popps also created a series of giclee' prints, sold through galleries in New Jersey, where the couple had lived for many years. Popp was survived by his wife, Marie.

**Sources**: Beckerman, Jim. "A painter's work is endless romance" Interview with Marie Popp, October 23, 2005 in the *North Jersey Record* online http://www.northjersey.com/ [accessed April 2006]; Weinberg, 1988; Di Fate, Vincent. *Infinite Worlds*. NY: Wonderland Press/Penguin, 1997

**Published Work**

MAGAZINES ILLUSTRATED INCLUDE
AMZ: 1952 (6, 8, 9, 10, 11)
FA: 1952 (6, 7, 8, 9, 10)
FSQ: 1953 (7); 1954 (summer)
SpS: 1953 (4)
SS: 1952 (9, 11); 1953 (3, 5, 8); 1954 (1)
TWS: 1952 (12); 1953 (6, 11); 1954 (spring)

## Potter, Jeffrey Knight

(July 10, 1956) American artist. Born in Riverside, California, Potter has lived for most of his career in the South, and in particular, Louisiana — which he admits has greatly influenced his work "It

is the weirdest state in the Union and its history includes many notable fantasists." He is self-taught, and learned his craft from Clarence John Laughlin, creator of the first American surrealist photographs. Potter was inspired by Laughlin's book *Ghosts Along the Mississippi* (1948) and it convinced him that he could make a career out of photographic illustrations in the fantasy field. Potter started out as a predigital photo retoucher in the advertising field, and initially worked as a magazine and book illustrator as a sideline. A mentor during this time was the portrait photographer Paul Skipworth, for whom Potter worked as a retoucher for ten years.

Potter describes himself as "an artist of uncompromising intensity," but that only weakly describes the dramatic extremism of his imagery. The atmosphere and environment of New Orleans, sometimes described as "Southern Gothic," pervades his work; the elaborate funerary architecture has often provided a dramatic setting for his nightmarish photomontage creations. He traditionally works with his own photographic images, collaged and airbrushed, and sometimes augmented by transparent dyes and watercolor tinting applied by hand or airbrush, to produce startlingly surreal results that are often horrific or grotesque in content. In 2003, he succumbed to technology and began using digital techniques to create similar imagery. His influences are the symbolists and surrealists Man Ray, John Hartfield, and Hans Belmer, among others. But his cinematic effects are distinctively original, and always definitively on the "dark side." He excels in what he calls *morphs*, the blending or conjoining or *transforming* of subject matter or photographic portraits in such was as to produce an entirely new and surprisingly bizarre image.

Potter entered the horror fantasy illustration field via fandom, gaining immediate recognition for his unusual art in the pages of the leading Lovecraft fanzine *Nyctalops*, as well as in *Xenophile* and *Weirdbook*. His first commercial assignment was to illustrate the *Tales of the Werewolf Clan* by H. Warner Munn (Donald M. Grant, 1979). In 1984, Potter became a freelance artist, and since then has produced hundreds of illustrations in the literary and entertainment fields, worldwide. Many images are initially created as personal works and only later appear on publications. His pictures have an emotive intensity and evocative moodiness that is well suited to horror, fantasy, mystery and the ghostly; his remarkable illustrations for the writings of authors such as Stephen King (*Skeleton Crew*, 1985), Ramsey Campbell (*Alone with the Horrors*, 1993) and others established his reputation as a premier illustrator for weird fantasy. In the 1980s and early 1990s, his work was seen on CD and record album covers, posters, comic books (Dark Horse), and specialty magazines, particularly those with unconventional and imaginative content, such as *Horrorstruck*, *Horrorshow*, *American Fantasy*, *Iniquities*, *Night Cry*, *Mondo 2000*. Potter won the World Fantasy Award for Best Artist in 1988, and 1994. In recent years he has enjoyed contributing to fine small press projects, which enable him to fully illustrate whole collections of stories, for example *Embrace the Mutation* (Subterranean Press, 2002). Potter also has shown his original works at fine art galleries and other public exhibitions and is in many private collections. His work has been collected in two art books, and collectible trading cards (FPG, 1994). He typically signs his works in initials J.K., or J. K. Potter.

Potter enjoys collecting books on ancient art, and illustrated books from the 1920's, especially books illustrated by Harry Clarke, Mahlon Blaine and Aubrey Beardsley. He is married to Jennifer Wren Potter, performance artist and dancer.

**Sources:** www.jkpotter.com; e-mail from the artist March, 2005; Jude, Dick. *More Fantasy Art Masters*. U.K./US: Collins /Watson-Guptill, 2002, 2003; Suckling, Nigel. *Horripilations: The Art of JK Potter* (Paper Tiger, 1993); Suckling, Nigel. "J.K. Potter: The Master of Paradox" *Realms of Fantasy* magazine, Feb. 1995; Potter, J. K. *Neurotica*. U.K./US: Paper Tiger/Overlook Press, 1996.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Alone with the Horrors* (Arkham House, 1993), *The Anubis Gates* (Mark Zeising, 1989), *Are You Loathesome Tonight?* (Gauntlet Publications 1998), *Arslan* (Tor, 1988), *A Bed of Earth* (Overlook Press, 2002), *Bending the Landscape: Horror* (Overlook Press, 2001), *Black Projects, White Knights* (Golden Gryphon, 2002), *Black Wine* (Dark Harvest, 1986), *Books of Blood* (Scream/ Press, 1985), *The Blood Kiss* (Scream/Press, 1988), *By Bizarre Hands* (Avon, 1989), *The Breath of Suspension* (Arkham House, 1994), *Bridge of Ashes* (Signet, 1989), *Cold Print* (Scream/Press, 1985), *The Dark Country* (Scream/Press, 1982), *The Death Artist* (DreamHaven, 2000), *The Ends of the Earth* (Arkham House, 1991), *Eternal Light* (Morrow/ Avonova, 1993), *Exorcisms and Ecstasies* (Fedogan & Bremer, 1997), *The Face That Must Die* (Scream/ Press, 1983), *Faces Underwater* (Overlook Press, 1998), *The Father of Stones* (WSFS, 1990), *High Cotton* (Golden Gryphon, 2000), *Homecoming Queen* (Scholastic, 1996), *Hostilities* (Scholastic, 1994), *House Shudders* (DAW, 1987), *Inside Job* (Subterranean Press, 2005), *Isaac Asimov's Magical Worlds of Fantasy* (NAL, 1992), *The Jaguar Hunter* (Arkham House, 1987), *The Lathe of Heaven* (Avon, 1997), *Liar's House* (Subterranean Press,2004), *Lord Kelvin's Machine* (Arkham House, 1992), *Louisiana Breakdown* (Golden Gryphon, 2003), *Lovecraft's Book* (Arkham, 1985), *Marked Man* (DAW, 1989), *Memories of The Space Age* (Arkham House, 1988), *The New Neighbor* (Charnel House, 1991), *Ramsey Camp-*

*bell and Modern Horror Fiction* (Liverpool University Press, 2001), *Red Dreams* (1985), *A Rendezvous in Averoigne* (Arkham House, 1988), *The Robot's Twilight Companion* (Golden Gryphon, 1999), *Scared Stiff* (MacDonald & Co, 1989), *Skeleton Crew* (Scream/Press, 1985), *Singer From the Sea* (Avon, 1999), *The Site* (Leisure, 1989), *Six Moon Dance* (Avon, 1998), *Something Wicked This Way Comes* (Bantam Books, 1990), *Space Eater* (Baen, 1982), *Tales of the Cthulhu Mythos* (Arkham House, 1990), *Tales by Moonlight* (Garcia, 1982), *Tales of the Werewolf Clan #1, #2* (Donald M. Grant, 1979, 1980), *Taps and Signals* (Subterranean Press 2000), *Things Beyond Midnight* (Scream/Press, 1984), *Trade Secrets* (Mark Zeising, 1989), *UFO Abductions in Gulf Breeze* (Avon, 1995), *The Ultimax Man* (Baen, 1987), *Who Made Stevie Crye?* (Headline, 1984), *Weird Tales*: Spring Fall (Terminus, 1989), *The Year's Best Horror Stories 16* (DAW, 1988).

MAGAZINES ILLUSTRATED INCLUDE:
ASM: 1986 (1, 6); 1987 (3, 7)
HM: 1979 (10)
INT: 1993 (11) 1996 (9)
NC: 1986 (#2/Winter, #6/Summer); 1987 (#4/Summer)
ROF: 1998 (10)

MEDIA-RELATED ILLUSTRATIONS INCLUDE:
*Cradle of Filth: Midian* CD (Music for Nations, 2000), *Fishbone: The Psychotic Friends of Nuttwerx* CD (Hollywood Records, 2000), *H. P. Lovecraft's Necronomicon*: film (August Entertainment, 1993), *Lydia Lunch: Crimes Against Nature* boxed CD set (Triple XXX Records, 1992), *Shadow of Doubt*: film (Sony, 1998).

## Poulton, Peter

(March 24, 1914–May 2, 1972) American artist. Born Nelson Poulton, in Barnesville, Ohio, and known variously as N. Peter, and Peter N. Poulton, the artist was one of many who entered the science fiction field during the boom years of the early 1950s, and he was one of the best. Little is known about Poulton's formal education or career. He apparently had only one year of college before enlisting in the Army in 1942. By that time he was living in California, although after the war he lived and worked in New York City. His father, Elmer Antone Poulton was a painter who worked as an interior decorator in Barnesville for many years, and was recognized as a master craftsman; it is possible Peter Poulton learned his skills from him.

Weinberg notes that Poulton used a sharp pen-and-ink style as opposed to the many artists who worked in grease pencil or wash during the period. For shading he used detailed cross-hatching and stipple work to produce the desired effect. In many ways, his work was very much in the style of Virgil Finlay*. Although Poulton did not have the near photographic realism of Finlay, his art often expressed a lighter, more humorous touch. Poulton handled human figures well but also was not afraid to depict unusual aliens or strange machinery in his art. Although he was primarily an interior artist, he also painted several attractive covers for *Future Science Fiction,* and one book cover, for *Earthbound*—a novel in the classic Winston science fiction series for young readers. Poulton was unmarried, and died in New York at fifty-eight; he was buried at the Long Island National Cemetery, on Long Island.

**Sources:** National Archives and Records Administration. U.S. World War II Army Enlistment Records, 1938–1946; National Cemetery Administration. U.S. Veterans Gravesites, ca.1775–2006; 1920 United States Federal Census [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005, 2006; Rootsweb.com at freepages.genealogy.rootsweb.com/~clark42/ps03/ps03_035.html [accessed June 2007]; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Earthbound* ( John C. Winston Co, 1952)

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1955 (9)
FSQ: 1951 (winter); 1952 (9, 11); 1953 (1, 3, 5, 7, 9); 1954 (winter)
FUT: 1951 (1, 3, 5, 7, 9, 11); 1952 (1, 3, 5, 9)
SF: 1956 (1); 1958 (5); 1959 (11)
SF+: 1953 (10, 12)
SFQ: 1951 (5, 8, 11); 1952 (2, 5, 8); 1955 (5); 1957 (11)
SpS: 1952: (10, 12); 1953 (4, 6)
SpSF: 1952 (9)
SS: 1950 (11); 1951 (3, 5, 9); 1952 (1, 3, 8, 10, 11); 1953 (1, 3, 4, 8); 1954 (1, spring, summer); 1955 (summer)
TRE: 1965 (2)
TWS: 1950 (12); 1951 (2, 4, 8, 10); 1952 (4, 6, 8, 10, 12); 1953 (2, 6, 11); 1954 (winter)
WSA: 1952, 1953

## Powers, Richard M.

(February 24, 1921–March 9, 1996) American artist. Considered one of the most skilled and inventive of artists to work in the science fiction field, as well as one of the most prolific and versatile, Powers is rivaled only by Virgil Finlay*, and Frank Frazetta* in his influence on other artists in the field. By dominating the paperback market in the 1950s and 1960s, and introducing a range of styles influenced by surrealism, Powers changed the perception of science fiction from space opera to real literature. He set a standard and a style continued by many other artists such as Vincent di Fate*, Paul Lehr*, John Schoenherr*, and Jack Gaughan*. Di

Fate places Powers in the company of artists such as J. Allen St. John*, Frank R. Paul*, and Chesley Bonestell* in terms of his influence "as a prime mover of the field" (*Infinite Worlds*, p. 246).

Richard Michael Powers was born in Chicago, Illinois, and early on he was impressed by the work of an uncle who was an artist, and by trips to the Art Institute of Chicago. After attending Jesuit schools, he studied two years at Loyola University, and at the Art Institute of Chicago for a year in 1939, before switching to the University of Illinois Art School, in 1940. He was drafted into the army during World War II, and during basic training in Kentucky took art classes at the University of Kentucky. He served in the Signal Corps film studios working out of Queens, New York. After the war, he stayed on in New York, and married Evelyn Schaeffer, whom he had known from his high school days in Chicago. They had the first of their four children while living in New York.

After trying his hand at writing (radio plays, poetry, stories) Powers decided to become a commercial artists and used the G.I. Bill to attend the School for Illustrators, studying with by Dan Content, and then the New School, studying painting with Julian Levi. He also studied privately with landscape and marine painting with Jay H. Connaway on Monhegan Island, in 1947, and continued during following summers through 1950, and then irregularly after that. When Connaway moved to Dorset, Vermont, to set up a permanent art school, Powers moved there also, 1948–1950. By that time, however, Powers had taken his portfolio to all the New York publishers, getting only small assignments until his first major book illustration assignment, a fully illustrated edition of Swift's *Gulliver's Travels* (World Publishing, 1948). There followed several book cover assignments from Doubleday, ranging from westerns to mysteries to science fiction. Since Doubleday was just starting to publish science fiction, Powers' work soon got him known as a science fiction artist. Word spread, and soon Horace Gold, editor of *Galaxy* magazine, contacted Powers for magazine work. However, and as Powers never refuted, he was not necessarily a great fan of the genre. What he always liked about science fiction was that it gave him artistic freedom.

All during the 1950s, and through the boom in the paperback market of the 1960s, Powers was one of the most active science fiction artists of the day. As Weinberg notes, when Powers began working in the science fiction field there was a dearth of artists who were able to fill publishers' needs. Science fiction had been published in pulps for twenty-five years, but had rarely been in book form. The small-press SF publishers used artists like Hannes Bok* or Edd Cartier*, who were popular in the pulps, when they wanted illustrators for their books. Doubleday and Simon & Shuster were not interested in typical science fiction pulp art for their covers; most of their books were aimed at libraries, not collectors. They wanted respectable cover art, and Powers — who had not come from the world of magazine illustration — was able to provide what they were looking for: art that was commercial and appropriate for literary titles. As Hartwell writes, "Richard Powers remained a continuing explosion of innovation throughout the decade.… His stylistic slant became so dominant and fashionable in the paperback market by the and of the 1950-s that younger artists had to imitate the Powers' look to sell." (*Science Fiction Age*, p. 78).

Shortly after the beginning of the paperback's popularity, in the early 1950s, Ian Ballantine founded Ballantine Books and through an agent hired Powers to give his new line of science fiction books a special look. Soon Powers was handling all the covers for the important Ballantine series of "adult" science fiction. A major reason Powers got the assignment was that there were very few artists working in the paperback field who wanted to do science fiction covers all the time. Powers explained the circumstances in an interview published in *Algol* magazine (1979): "If the number of good artists who are painting good SF now were working in the early 1950s when Ballantine approached me to do the work, he might not have approached me, he might have approached somebody else and the competition would have been a hell of a lot sronger than it was."

Powers' work quickly came to define the appearance of adult science fiction, setting Ballantine Books apart from others, both hardcover and paperback editions. While at first his images more traditional in content, featuring spaceships and spacemen — albeit with a surrealistic use of colors and abstracted shapes — his covers were so successful that Powers was given free rein to experiment. Books such as *Childhood's End* by Ray Bradbury were given abstract treatments, and they proved just as popular. Powers in time developed several wholly original styles: some making use of collage elements, some totally painted; some brightly colored, some muted in color; some whimsical, some horrific; some "bio-organic" abstract surreal. His illustrations for Edgar Rice Burroughs' *Tarzan* books, for example, combined a stark, black line with a powerful and attention-getting use of color. The "woodcut" style was a striking departure from the realistically depicted dramatic scenes that readers had come to expect, from artists such as J. Allen St. John or Frank Frazetta: a muscular, athletic, and handsome ape-man fighting jungle animals. Equally distinctive were the series of artworks he produced for "Major Cultures of the World" dustjackets for World Publishing Co. in the early 1960s, and the paperbacks of classic po-

etry and literature books for Dell. His magazine assignments outside of science fiction included work for *Esquire, The Saturday Evening Post, Redbook, Life* and *Natural History*. Powers had tremendous range and capability, but it was through his science fiction covers that Powers soon became an accepted standard in the genre.

At the same time his illustration career was succeeding, Powers was moving forward in his career as a fine artist. His art was featured in a four-man show at the Museum of Modern Art in 1952. Also during this time, Powers established his long-time affiliation with the Rehm Gallery in Manhattan. The gallery provided a showcase for his impressionistic paintings not in the science fiction vein, and placed a number of his fine art pieces in private collections. Just as science fiction illustration was only a part of his commercial work — he did a good deal of children's book illustration, record jacket art for classical music, and medical advertising illustration — Powers pursued with equal vigor a career as a fine artist. His specialty was seascapes, and abstracted portraits of favorite artists and writers (Picasso, Kafka), and constructions employing small sculptures and found materials. After the untimely death of his first wife, Evelyn, in 1966, Powers left the illustration field for a period, spending winters living and working in Jamaica, West Indies. In later years, he spent winters in Spain and showed his abstract paintings through a gallery in Madrid, where they were well-received. Powers also was a political cartoonist for a time for a distinguished newspaper, the *Berkshire Eagle*, in association with a column by his friend Roy Hoopes (writing as Peter Potomac).

Powers's illustrative style was influenced by European surrealists such as Tanguy, Miró, Matta. He was not influenced in any way by pulp art, nor (not having grown up as a fan of science fiction) was he familiar with the popular SF artists of the period. His style was unique, and entirely his own. It was surrealistic and symbolic, but also experimental. By the 1970s he had largely moved beyond his earlier graphic style to a fantastical kind of almost pure abstraction. He worked with found materials, and was apt to re-use previous works in his collaged paintings, cutting up previously published illustrative works to create new ones (to the chagrin of collectors). Powers used acrylics, pencil, crayon, chalk, ink, and other media, whatever was to hand. He painted, dripped, and splattered paint. As substrates, Powers used an equally broad range of material, from masonite and pressed panel, illustration board, poster board and heavy watercolor paper, to pieces of cardboard salvaged from cardboard cartons and wooden door panels. He signed his works in multiple ways. Powers's early works and fine art pieces were signed Gorman, Gorman Powers (Gorman was his mother's maiden name), Richard Powers, or Powers. His illustrations, from 1970 on, typically were signed "Powers LAZ/org." Space precludes a full explanation of this cryptic signature (the LAZ/Org stood for Lazarus Organization), but suffice it to say that it was Powers's sense of the absurd that sparked the concept. It was "a way to express his feelings toward Pop Art in a satiric mode … as well as a gag. (Powers enjoyed) the mystification it produced on the part of some of his fans." (Richard Gid Powers, in *The Art of Richard Powers*, pp. 24–25).

Often Powers was not given the manuscript to read, but only the title and author's name. It would not have mattered in any event, because Powers was not interested in narrative illustration, but rather in catching the mood of science fiction. Rarely did Powers attempt to capture scenes from a novel, or to delineate characters and events. He used symbolism to represent the book as a whole. His approach was totally new and different, a "look" that had never been seen before on science fiction books, and it set off the genre from others in way that was distinctive without being lurid or garish. It is estimated that Powers produced more than 1,400 illustrations over his lifetime, including at least 800 book covers. He did nearly a hundred covers for Ballantine Books, and hundreds more for Dell, Berkley, Pocket Books, McFadden, Belmont, Macmillan, and later DAW, and several frontis illustrations for special editions by Easton Press. Powers' work soon came to define the appearance of the progressive side of the science fiction field. It demonstrated that science fiction did not have to be packaged to aim at juveniles or young adults to sell. Powers, more than any other artist, showed that books could feature challenging, unusual covers that did more than illustrate a scene from a story and still sell well.

In the 1980s–1990s, Powers lived and worked out of a studio in Ridgefield, Connecticut. He only rarely was persuaded to attend SF conventions, and was Artist Guest at NASFIC (North American Science Fiction Convention) held in Austin, Texas in 1985, and Chicon V, the 49th Worldcon, held in Chicago, Illinois in 1991. At the latter convention he was given several panels to showcase his art, and all were for sale, at modest prices for the day, ranging from about $250. to a high of $1,700, for "Mars Cityscape" a major work on door panel, 32" × 60" that was used for the cover of *Year's Best SF* in 1987. The artwork was not actually on view, because it was still at the Hayden Planetarium in New York, where it had been on display since 1989. Powers offered it anyway, via a 3" × 5" photograph, which did not do justice to the theme (a much larger recreation of his previous Ballantine Book cover for Arthur C. Clarke's *Reach for Tomorrow*). Despite his stature in the field, practically nothing sold, and Powers was

disheartened by the results. Ironically, it was the piece not on display that sold — to collectors Jane and Howard Frank — who didn't mind waiting a couple of months for the artist to deliver the work. Within ten years Powers's illustrations at last began to receive the recognition they deserved — exhibited, and in demand, selling at prices far exceeding those realized by Powers during his lifetime. Soon after meeting the artist in person, Jane Frank (via Worlds of Wonder) offered to represent the artist in sales of his original art, an arrangement that continued for his estate, after Powers's death. A compendium art book by Jane Frank, *The Art of Richard Powers* (Paper Tiger, 2001) was nominated for a Hugo Award.

Known for his "wisecracking" sense of humor, and "echoing, brazen laugh," writes his long time friend David Hartwell, Powers also was "a big guy" (over 6') and athletic (he was an avid tennis player for many years before developing heart problems in 1995). He may have been a reluctant SF artist, but he once told Di Fate, "I can't think of a better way to get through life than to first be an artist, and second to have been able to make a decent living in a field that I found interesting; that is, science fiction." (*Art of Richard Powers*, p.7). Powers had two sons and two daughters from his first marriage, and several grandchildren, and was divorced from his second wife, Tina Paul for some years before his death. Richard Gid Powers, the oldest son, is a Pop Culture/American Literature scholar, Terry (Terence) and his family and Cathy (Sarah Kathleen) and her family live in Connecticut, and Beth (Elizabeth), a lawyer in Madrid, and her family live in Spain. It was while Powers was in Spain that he had a stroke, and died the next morning.

**Sources**: interview and correspondence with the artist, 1992–1996; Di Fate, Vincent. "Richard Powers: The Surreal Saavy of a Reluctant Sci-Fi Artist" *Outre'* magazine#24, 2001; Frank, Jane. "Richard Powers: Master of Surreal Dreams" gallery article in *Realms of Fantasy*, December 2001; Hartwell, David G. "Powers of the Imagination" gallery article in *Science Fiction Age*, March 1996; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art*. (Wonderland Press/Penguin, 1997), Frank, Jane. *The Art of Richard Powers* (Paper Tiger, 2001), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), *The New Visions: A Collection of Modern Science Fiction Art*. (Doubleday & Co, 1982), *Space Time Warp* Portfolio (Doubleday, 1983), Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *2nd Foundation: Galactic Empire* (Avon, 1958), *6 Great Short Novels of Science Fiction* (Dell, 1954), *13 Great Stories of Science Fiction* (Fawcett, 1962), *43,000 Years Later* (Signet, 1958), *Abominable Earthman* (Ballantine, 1963), *A for Andromeda* (Crest, 1964), *Against the Fall of Night* (Perma Star, 1954), *Ahead of Time* (Ballantine, 1953), *Aliens* (Berkley, 1960), *Alley God* (Ballantine, 1962), *All the Traps of Earth and Other Stories* (McFadden, 1963), *Alpha 6* (Berkley, 1975), *Alternating Currents* (Ballantine, 1956), *Alternities* (Ace/SFBC, 1988), *Annual World's Best SF: 1978, 1983, 1984, 1985, 1987, 1988, 1989, 1990* (DAW, 1978–1990), *Another Kind* (Ballantine, 1955), *Assignment in Tomorrow* (Hanover House, 1954), *Astounding Tales of Space and Time* (Berkley, 1957), *At the Narrow Passage* (Berkley, 1973), *Away and Beyond* (Berkley, 1959), *Baby is Three* (North Atlantic Press, 1999), *Beasts of Tarzan* (Ballantine, 1963), *Beetle in the Anthill* (MacMillan, 1980), *Beyond Eden* (Ballantine, 1955), *Beyond Infinity* (Dell, 1954), *Big Book of Science Fiction* (Berkley, 1957), *Bodyguard and Four Other Short Science Fiction Novels from Galaxy* (Perma/Pocket, 1962), *Bolo* (Berkley, 1976), *Br-r-r-!* (Avon, 1959), *Brain Wave* (Ballantine, 1954), *Bright Phoenix* (Ballantine, 1956), *Bring the Jubilee* (Ballantine, 1953), *Brother Assassin* (Ballantine, 1969), *Budrys' Inferno* (Berkley, 1963), *A Case of Conscience* (Ballantine, 1958), *Caviar* (Ballantine, 1955), *Chalk Giants* (Putnam/Berkley, 1975), *Childhood's End* (Ballantine, 1953), *Children of the Atom* (Avon, 1958), *Chronopolis* (Berkley, 1971), *Chthon* (Berkley, 1975), *Citizen in Space* (Ballantine, 1955), *City* (Permabooks, 1954), *City and the Stars* (Signet, 1957), *City at World's End* (Crest, 1957), *Clock Strikes 12* (Ballantine, 1961), *Cloud Cry* (Putnum, 1977), *Confessions of a Crap Artist* (Entwhistle, 1975), *Creatures of the Abyss* (Berkley, 1961), *Cycle of Fire* (Ballantine, 1957), *Cupful of Space* (Ballantine, 1961), *Dark Dominion* (Ballantine, 1954), *David Starr: Spaceranger* (Doubleday, 1952), *Deadly Image* (Ballantine, 1958), *Deals With the Devil* (Ballantine, 1959), *A Decade of Fantasy and Science Fiction* (Dell, 1962), *Decision at Doona* (Ballantine, 1969), *Definitely Maybe* (MacMillan, 1978), *Destiny Doll* (Berkley, 1975), *Destination Infinity* (Avon, 1956), *Double in Space* (Doubleday, 1951), *Double Star* (Signet, 1957), *Earthblood* (Berkley, 1968), *Earthclan* (SFBC, 1987), *Earthlight* (Ballantine, 1955), *Enemy Stars* (Berkley, 1959), *Epoch* (Putnam/BCE, 1975), *Expedition to Earth* (Ballantine, 1953), *Fabulous Riverboat* (Putnam, 1971), *Far and Away* (Ballantine, 1955), *Farewell to Yesterday's Tomorrow* (Berkley/Putnam, 1976), *A Far Sunset* (Berkley, 1968), *Fire Past the Future* (Ballantine, 1960), *Four for the Future* (Pyramid, 1959), *Four Lords of the Diamond* (SFBC, 1983), *Friday* (Holt, Rinehart & Winston/SFBC, 1982), *From Outer Space* (Avon, 1957), *Future Corruption* (Warner,

1975), *Galactic Diplomat* (Berkley, 1966), *Gather, Darkness!* (Berkley, 1962), *Genus Homo* (Berkley, 1961), *Get Out of My Sky* (Crest, 1960), *Girls From Planet 5* (Ballantine, 1955), *Gladiator-at-Law* (Ballantine, 1955), *Gods Themselves* (Easton, 1986), *Graveyard Reader* (Ballantine, 1958), *Great Science Fiction Stories* (Dell, 1964), *Greybeard* (Signet, 1965), *Guardians of Time* (Ballantine, 1960), *Handful of Time* (Ballantine, 1963), *Hell's Pavement* (Berkley, 1955), *Hermit's Swing* (MacMillan, 1980), *Hero's Walk* (Ballantine, 1954), *High Vacuum* (Ballantine, 1957), *His Share of Glory: The Complete Short Science Fiction of Cyril M. Kornbluth* (NESFA Press, 1997), *Horror Stories From Tales To Be Told in the Dark* (Ballantine, 1960), *Human Angle* (Ballantine, 1956), *Impact-20* (Paperback Library, 1963), *Incomplete Enchanter* (Pyramid, 1960), *In Deep* (Berkley, 1963), *Infinite Cage* (Berkley/Putnam, 1972), *Inside* (Berkley, 1974), *Invisible Men* (Ballantine, 1960), *Jungle Tales of Tarzan* (Ballantine, 1963), *Lucky Starr and the Oceans of Venus* (Doubleday, 1954), *Lucky Starr and the Pirates of the Asteroids* (Doubleday, 1953), *Man of Earth* (Ballantine, 1958), *Martian Time-Slip* (Paperback Library, 1971), *Mary and the Giant* (Manor House, 1987), *Maske: Thaery* (Berkley/Putnam/SFBC, 1976), *Mathenauts: Tales of Mathematical Wonder* (Arbor House, 1987), *Men Without Bones* (Paperback Library, 1962), *Men, Martians and Machines* (Berkley, 1958), *Messiah* (Ballantine, 1954), *Mirror for Observers* (Dell, 1958), *Missing Man* (Berkley/Putnam/SFBC, 1975), *Mission to the Stars* (Berkley, 1955), *More Adventures on Other Planets* (Ace, 1963), *More Than Human* (Ballantine, 1953), *Mortals and Monsters* (Ballantine, 1965), *Natives of Space* (Ballantine, 1965), *Nebula Award Stories 8* (Berkley, 1975), *Needle in a Timestack* (Ballantine, 1966), *Nerves* (Ballantine, 1956), *Neutron Stars (Fawcett, 1977), New Dimensions 11* (Pocket, 1980), *New Dreams This Morning* (Ballantine, 1966), *New Maps of Hell* (Farrar Strauss/Ballantine, 1961), *New Soviet Science Fiction* (MacMillan, 1979), *New Worlds Quarterly 1, 2, 3, 4* (Berkley, 1971, 1972, 1973), *Night of Delusions* (Berkley, 1974), *Night of Light* (Berkley, 1966), *Nine by Laumer* (Berkley, 1969), *Nine Horrors and a Dream* (Ballantine, 1962), *Nine Tomorrows* (Doubleday, 1959), *No Boundaries* (Ballantine, 1955), *No Time Like the Future* (Avon, 1954), *No Time Like Tomorrow* (Signet, 1959), *Not in Solitude* (Berkley, 1961), *Number of the Beast* (Fawcett, Fawcett Columbine, 1980), *Occam's Razor* (Ballantine, 1957), *Odd John* (Berkley, 1965), *Of All Possible Worlds* (Ballantine, 1955), *Off the Beaten Orbit* (Pyramid, 1959), *On an Odd Note* (Ballantine, 1958), *Operation Terror* (Berkley, 1962), *Or All the Seas with Oysters* (Berkley, 1962), *Orbit 1* (Berkley, 1966), *Ossian's Ride* (Berkley, 1961), *Our Lady of Darkness* (Berkley, 1977), *Out of My Mind* (Ballantine, 1967), *Out of the Deeps* (Ballantine, 1953), *Passport to Eternity* (Berkley, 1963), *Pavane* (Berkley, 1976), *Pebble in the Sky* (Doubleday, 1950), *Phthor* (Berkley, 1975), *Plague of Demons* (Berkley, 1965), *Possible Worlds of Science Fiction* (Berkley, 1960), *Preferred Risk* (Dell, 1962), *Prelude to Space* (Ballantine, 1954), *Prisoners of Power* (MacMillan, 1977), *Pstalemate* (Berkley, 1973), *Quy Effect* (Berkley, 1967), *Re-Birth* (Ballantine, 1955), *Reach for Tomorrow* (Ballantine, 1956), *Retief: Ambassador to Space* (Berkley, 1970), *Return of Tarzan* (Ballantine, 1963), *Return to Otherness* (Ballantine, 1962), *Riders to the Stars* (Ballantine, 1953), *Rissa Kerguelen* (Berkley, 1977), *Roadside Picnic/Tale of the Troika* (MacMillan, 1977), *Robots and Changelings* (Ballantine, 1957), *Rogue Moon* (Fawcett, 1960), *Science Fiction Omnibus* (Berkley, 1956), *Search the Sky* (Ballantine, 1954), *Seed of Light* (Ballantine, 1959), *Seeker From the Stars* (Berkley, 1967), *Shadow of Alpha* (Berkley, 1976), *Shield* (Berkley, 1963), *Silver Eggheads* (Ballantine, 1961), *Sirens of Titan* (Dell, 1959), *Six-Gun Planet* (Paperback Library, 1970), *Slan* (Ballantine, 1961), *Sometime, Never* (Ballantine, 1957), *Space Merchants* (Ballantine, 1953) *Space Odysseys* (Berkley, 1978), *Space, Time & Crime* (Paperback Library, 1964), *Spectrum 1* (Berkley, 1962), *Star Short Novels* (Ballantine, 1954), *Star Light, Star Bright* (Berkley, 1976), *StarMother* (Berkley/SFBC 1975), *Star Science Fiction Stories 1, 2, 3, 4* (Ballantine, 1953, 1954, 1958), *Stories from The Other Passenger* (Ballantine, 1961), *Strange Eons* (Whispers Press, 1978), *Strangers from Earth* (Ballantine, 1961), *Strangers in the Universe* (Berkley, 1956), *Synthajoy* (Berkley, 1977), *Tales from the White Hart* (Ballantine, 1957), *Tales of Gooseflesh and Laughter* (Ballantine, 1956), *Tarzan and the Antmen; Tarzan and the City of Gold; Tarzan and the Castaways; Tarzan and the Forbidden City; Tarzan and the Foreign Legion; Tarzan and the Golden Lion;Tarzan and the Leopard Men; Tarzan and the Lion Man; Tarzan and the Lost Empire; Tarzan and the Madman; Tarzan at the Earth's Core; Tarzan Lord of the Jungle;Tarzan of the Apes; Tarzan's Quest; Tarzan The Invincible; Tarzan The Magnificent; Tarzan The Terrible; Tarzan The Untamed; Tarzan Triumphant* (Ballantine, 1963, 1964, 1975), *Tau Zero* (Berkley, 1976), *Telepath* (Ballantine, 1962), *Terminal Beach* (Berkley, 1964), *Tide Went Out* (Ballantine, 1959), *Tomorrow's Gift* (Ballantine, 1958), *Transmigration of Timothy Archer* (Timescape, 1982), *Treasury of Science Fiction* (Berkley, 1957), *Tunnel Through the Deeps* (1974), *Wailing Asteroid* (Avon, 1960), *What If? Vol 1, 2* (Pocket, 1980, 1981), *Werewolf Principle* (Berkley, 1968), *Wolfbane* (Ballantine, 1959), *Xenogenesis* (Ballantine, 1969), *Year's Best S-F; 5th annual, 6th annual* (Dell, 1961) *Year's Greatest Science Fiction and Fantasy; 2nd annual; 3rd annual, 4th annual* (Dell, 1956, 1957, 1958, 1959), *Zacherley's Midnight Snacks* (Bal-

lantine, 1960). *Zacherley's Vulture Stew* (Ballantine, 1959).

MAGAZINE ILLUSTRATIONS INCLUDE:
ASF: 1978 (5, 9, 10, 11)
BEY: 1953 (7, 9)
FTC: 1953 (3)
GXY: 1951 (12); 1952 (2, 4)
MZB: 1993 (fall)
STAR: 1958 (1)
WSA: 1957, 1963

## Poyser-Lisi, Victoria

(b. November 26, 1949) American artist. Lisi received a BA in art from Evergreen State College, Olympia, WA (1980) and was first exposed to the SF genre at a 1979 World Fantasy Convention in Providence, Rhode Island, where she met Michael Whelan and was influenced by his work. Mentors from her early years were Kevin Eugene Johnson* (with whom she later collaborated on several science fiction cover paintings) and Rowena*, but her work has changed and gone through a number of different styles through the years. Working as Victoria Poyser, she won two Hugo Awards for Best Fan Artist before her move to New York in 1982 to pursue a career as a professional illustrator. She illustrated well over a hundred publications in the SF genre before adding children's picture books to her repertoire in the early 1990s. Her earliest works were in pen-and-ink and watercolors, but for her fantasy and science fiction works she generally worked in oils on gessoed masonite. Her later and current children's and fine art work is primarily watercolor on watercolor paper. Lisi's signature also has changed over the years; her early work was signed "V Poyser," then once she began doing SF covers she signed as "Victoria." She does not always sign her illustrative works, however, feeling some are "so heavily art directed that it's not really mine … one feels more like a computer program than an artist, having no creative input," and is one of the reasons she offers for moving "more and more into fine art." Lisi was Artist Guest of Honor at the 1985 World Fantasy Convention (as Victoria Poyser), and at 1997 Westercon 50 in Seattle and 2003 Arisia, Boston.

Lisi's marriage to Julius Lisi (a former portrait painter), in 1987 refocused her career, and they began collaborating on paintings, mainly for the children's and young adult market, in 1989. Most of Lisi's illustrative works since then have been a collaboration, which are signed "VJ." She is writing and illustrating a book of imaginative fiction and with her husband produces award-winning fine art for juried art shows and galleries, and limited edition giclees. Lisi won the Frank R. Paul Award 1986 for excellence in SF&F and exhibited her SF art in museum group shows and genre conventions through the 1980s, including the Delaware Art Museum, "Art of SF&F" 1989 and the Olympia & York "In Dreams Awake" exhibit, NYC 1990. Lisi was Partner and co-inventor for KGV Designs (1986–1988), and she invented and sold the toy line "Supernaturals" to Tonka Toys in 1987. She teaches art part-time at Aims Community College (Loveland, CO). Lisi has one daughter, Astra Poyser, a jewelry designer, and a son, Bryan Poyser, who is a screenwriter, producer, and film director.

**Sources:** e-mail from the artist February 2006; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Adventures of Alyx* (Baen, 1986), *Ariel* (Tor, 1984), *Bones of Zora* (Phantasia Press, 1983), *Carnelian Throne* (Baen, 1985), *Castle Crispen* (Tor, 1984), *A Century of Progress* (Tor, 1983), *Chanur's Venture* (Phantasia Press, 1984), *Dare to Go A-Hunting* (Tor, 1990), *Day of the Dissonance* (Phantasia Press, 1984), *Dicing with Dragons* (Plume/SFBC, 1982), *Double Exposure* (SFBC, 1982), *Dying Earth* (w/ Kevin Johnson; Baen, 1984 ), *East of Midnight* (Berkley/Tempo, 1985), *Eight Keys to Eden* (Donning, 1982), *Emperor of Eridanus* (DAW, 1983), *Eyes of the Overworld* (Baen, 1986), *Fall of Atlantis* (Baen, 1986), *The Fallen Country* (Bantam, 1986), *Fire Sanctuary* (Warner, 1986), *Fisherman's Curse* (Popular Library, 1987), *Flight in Yiktor* (Tor, 1987), *Forerunner* (Tor, 1987), *Four From the Witchworld* (Tor, 1987), *The Frog Prince* (DAW, 1983), *Game of Empire* (Baen, 1985), *Gorgon's Head and Other Beastly Tales* (DAW, 1985). *Greyhaven* (DAW, 1983), *Harlot's Ruse* (Popular Library/Questar, 1986), *Harper Hall* (SFBC, 1984), *Here Abide Monsters* (Tor, 1985), *Hidden Temple* (Tor, 1988), *High Couch of Silistra: #1 Returning Creation; #2 Golden Sword #3 Wind From the Abyss* (Baen, 1984, 1985 ), *Hoka* (Tor, 1984), *House of Shadows* (Tor, 1984), *In Celebration of Lammas Night* (Baen, 1996), *Interstellar Pig* (Bantam, 1986), *In the Shadow of the Shaman* (Llewellyn, 1988), *Kiteman* (Bantam, 1985), *Magicians of Caprona* (Berkley/Tempo, 1984), *Mail Order Wings* (Avon, 1984), *Mask of the Wizard* (Tor, 1985), *Master of Glass* (Warner, 1985), *Messenger Chronicles: #1 Planet of Whispers* (Tor, 1985) *Moon Called* (Tor, 1983), *Moonsinger's Friend* (Blue Jay, 1985), *Ned Kelly and the City of Bees* (Avon, 1985), *Pig Plantagenet* (Tor, 1984), *Prisoner of Zhamanak* (Phantasia Press, 1982), *Ralestone Luck, Ralestone Trick* (Tor, 1984), *Red as Blood* (SFBC, 1983), *Shadow Keep* (Warner, 1984 ), *Shattered World* (Baen, 1985), *Silver Mountain* (Popular Library, 1986), *Sinful Ones* (Baen, 1986), *Sometimes, After Sunset* (Doubleday, 1985), *Split Second* (Warner, 1985), *Stardance* (Tor, 1983), *Sung in Shadow* (DAW, 1983), *Swimmers Beneath the Bright* (Warner, 1987), *Sword and Sorceress* (DAW, 1984),

*Tales of the Witch World* (Tor, 1989), *Third Book of Swords* (Tor, 1985), *Total Recall* (Legend, 1990), *Traitor to the Living* (Tor, 1985), *Web of Darkness* (Baen, 1985), *Vision of Beasts: #1 Creation Descending; #2 Second Kingdom; #3 Brotherhood of Diablo* (Tor, 1983, 1984, 1985), *Wheel of Stars* (Tor, 1984), *You're All Alone* (Carroll & Graf, 1990).

MAGAZINES ILLUSTRATED INCLUDE:
GXY: 1978 (5)
MZB: 1999 (#43)* with Julius Lisi

GAME-RELATED ILLUSTRATIONS INCLUDE: *Fez II* (Mayfair Games, 1983), *Thieves' World*, 2nd Ed. (Chaosium, 1981), *Tunnels & Trolls*, 5th Ed. (Flying Buffalog, 1979), *Sorcerer's Apprentice* magazine, #4 (Fall 1979), #2 (Spring 1979).

## Punchatz, Don Ivan

(b. September 8, 1936) American artist. American artist born in Hillside, New Jersey. Upon graduation from high school, he received a full scholarship to the School of Visual Arts in NYC. It was there that he had the great opportunity to study with Burne Hogarth, the illustrator of the comic strip *Tarzan*. After leaving SVA, Punchatz went on to attend night school at Cooper Union School of Fine Arts. During that period in the late 50ís, he worked in advertising as an assistant television art director and later worked for a company that produced animation and filmstrips. In 1959, he was drafted into the Army. While in the service, he worked as a medical illustrator and produced animated training films. After his discharge, he secured a position as an art director for a national advertising agency in Pittsburgh, Pa.

It was in the years 1962–65 that he began exhibiting his personal paintings in local galleries. And then in 1963, his work caught the attention of Darwin Bahm, an artists agent from NYC, who proposed that many of these paintings might be used as cover art for books in the genre of fantasy and science fiction. He then went on to launch Punchatz's freelance career by selling the reproduction rights to the pre-existing paintings and securing new projects from publishers. Bahm remained on as Punchatz's agent until he retired in the mid–90s.

At first, Punchatz was known primarily as a paperback artist, producing science-fiction, fantasy and horror covers for Ace, Berkley, Dell, Avon, Macmillan, New American Library and Warner Books among others. However, as his work became better known, he soon began receiving commissions from many national magazines including *Playboy, Penthouse, Esquire, National Lampoon, Time, Omni, Rolling Stone* and *Boys' Life*. Many of these commissions were directly related to science fiction and fantasy subject matter. In addition to the editorial work, many advertising assignments were based on themes originating from these genres.

In 1970, he founded SketchPad Studio in Arlington, Texas, where a number of young illustrators began their careers. Later, many of them went on to establish their own national reputations. It was also in 1970 that Punchatz began teaching illustration at Texas Christian University and has continued to do so for the past 35 years. He has also been a guest instructor for Syracuse University's Independent Masters Program since the mid–1980s.

Punchatz "rode the "New Wave" of SF, incorporating surreal and erotic touches in his distinctive work that evoked, by turns, M.C. Escher, Heironymous Bosch, German Expressionism, and Neoclassical Architecture," wrote Karen Haber (1999) and DiFate called his work "neo-primitive … conceptually sophisticated, brightly colored, and uniquely personal" (p. 250, 1997). His best remembered earlier works in the genre include cover paintings for Asimov's *Foundation* series for Avon Books, and the *Riverworld* series of Philip Jose Farmer, although those outside the field would probably point to his visually arresting interior illustrations for popular men's magazines such as *Penthouse* and *Playboy*, Punchatz has received numerous professional awards for his work, including being selected for inclusion in *Spectrum: The Best in Contemporary Fantasy Art* (Underwood, 1994) and being honored with the *Spectrum* Grand Master Award in 1996. His paintings have also been exhibited at various museum and gallery shows that featured the art of fantasy and science fiction illustration. Much of Punchatz.s work is in private collections, and one of his paintings is now in the permanent collection of the Smithsonian's National Portrait Gallery.

**Sources:** e-mail and telephone correspondence with the artist, May 2005; Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997). Haber, Karen. "Rider of the New Wave" Gallery article in: *Science Fiction Age*, March 1999, Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *All About Strange Monsters Of The Recent Past* (Ursus Imprints, 1987), *An Infinite Summer* (Dell, 1981), *A Barnstormer in Oz* (Berkley, 1982), *The Best of Omni Science Fiction 3* (Omni Publications, 1982), *Coming of the Robots* (Collier, 1968), *Cruiser Dreams* (Berkley, 1983), *Cryptozoic!* (Avon, 1969), *Dangerous Visions I, 2, 3* (Berkley, 1969), *Dayworld* (Ace/Putnam, 1985), *Dayworld Rebel* (Ace/Putnam, 1987), *Different Vintage* (Subterrannean Press, 2001), *Dream Dancer* (Berkley, 1982), *Earth Dreams* (Berkley, 1982), *Exploring Other Worlds* (Collier, 1967), *Face in the Abyss* (Collier, 1957), *Fifty Short Science Fiction Tales* (Collier, 1973), *Foundation* (Avon, 1968), *Foundation and Empire* (Avon, 1966), *The Fully Automated Love Life of Henry*

*Keanridge* (Playboy Press, 1971), *Gods of Riverworld* (Putnam, 1983), *Great Science Fiction About Doctors* (Collier, 1963), *Great Science Fiction by Scientists* (Collier, 1962), *The Green Brain* (Ace, 1979), *Hawksbill Station* (Avon, 1970), *The Hereafter Gang* (Mark V. Ziesing , 1991), *Invasion of the Body Snatchers* (Dell, 1978), *The Living Dead* (Warner, 1980), *The Man in the Maze* (Avon, 1969), *Moon Pool* (Collier, 1968), *Neanderthal Planet* (Avon, 1970), *Night of the Cooters* (Mark V. Ziesing, 1990), *Night Walk* (Avon, 1970), *Nightwings* (Avon, 1969), *Piggs* (Subterranean Press, 2002), *Psi High and Others* (Ace, 1967), *Psycho II* (Whispers Press, 1982), *Quest to Riverworld* (Warner, 1993), *Recalled To Life* (Ace, 1958), *Riverworld and Other Stories* (Berkley, 1979), *Second Foundation* (Avon, 1964), *The Seed of Earth* (Ace, 1976), *Silent Invaders* (Ace, 1963), *Slow Dancing Through Time* (Ursus/Mark V. Ziesing, 1990), *Soviet Science Fiction* (Collier, , 1966), *Specimens* (Popular Library, 1976), *Star Trek—The Worlds of the Federation* (Pocket Books, 1989), *Supernatural Reader* (Collier, 1973), *The Supernatural Short Stories of Robert Louis Stevenson* (Dell, 1978), Switch Bitch (Aarner, 1975), *Tales of Riverworld* (Warner, 1992), *Tales of the Galactic Midway 2* (Signet, 1983), *The Three-Legged Hootch Dancer* (Signet/NAL, 1983), *The Time Hoppers* (Avon, 1968), *Triage* (Warner, 1973), *Times Without Number* (Ace, 1969), *Under Heaven's Bridge* (Ace, 1982), *War Against the Rull* (Simon and Schuster, 1959), *Who Can Replace a Man?* (Signet/NAL, 1967), *The Wild Alien Tamer* (Signet, 1983).

MAGAZINES ILLUSTRATED INCLUDE:
DRA: 1996 (7)
HM: 1980 (1)

**Misc.:** *Club Ninja: Blue Oyster Cult* album cover (Koch, 1986), *Devil's Triangle: Tomita* album cover (RCA, 1978), *Doom* video game packaging art (id Software, 1993), *Harlan Ellison's audio album "On The Downhill Side"* (The Harlan Ellison Recording Collection, 1984), *Star Wars* Premier Edition card art (Topps, 1995).

## Quinn, Gerard A.

(b. May 6, 1927) British artist. Born in Belfast, Northern Ireland, and a long-time resident of that city, Quinn is a self-taught artist who entered the field drawing strip cartoon pages for British reprints of American comics (e.g., *Sheena, Queen of the Jungle*). He was one of a handful of artists, along with Brian Lewis*, and Bob Clothier*, who came to e prominence working for British SF magazines in the 1950s. His interest in science fiction and fantasy led him to submit drawings at the beginning of 1951 to John Carnell, then editor for *New Worlds* and *Science Fantasy* magazines. His interior art appeared that year, followed by his first cover painting for *New Worlds*, seen on the January 1952 issue. This exposure brought him book assignments from Sidgewick & Jackson and Frederick Muller for interior illustrations and cover art, although he remained known primarily for his magazine work.

Quinn specialized in alien landscapes and astronomical themes, often with a surreal, somewhat whimsical edginess. His earlier black-and-white interior artwork was known for its intricate line work, which was very time-consuming, taking up to eight to twelve hours for a single illustration. In time his SF art became less complex, and later cover artworks were sometimes simple line drawings to which were added color accents or washes. However, in an interview in *Science Fantasy* he assured fans that the "simpler method [was] not synonymous with poor work." Self-portraits of Quinn are contained in his covers for *Science Fantasy* #14 and #15. Quinn also was profiled in *New Worlds* in the January issue, 1953. By the late 1950s he was producing fewer works, and no color covers by him appeared between 1958 and 1961. During this period he altered his style and began using colored inks to produce an oil-painting effect. When the Carnell magazines folded in 1964, Quinn painted a number of covers and interiors in black-and-white for *Vision of Tomorrow*. In 1982 he returned to the field to produce two covers for the short-lived *Extro* magazine, which was published in his native Belfast.

**Sources:** Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. NY: Bounty Books, 1975; Clute, John and Nicholls, Peter, Eds. *The Encyclopedia of Science Fiction*. St. Martin's Press, 1993; Weinberg, 1988

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Alien Dust* (Boardman, 1955), *Earthlight* (Frederick Muller, 1955), *Gateway to Tomorrow* (Museum Press, 1954), *Green Hills of Earth* (Sidgewick & Jackson, 1954), *Islands in the Sky* (Sidgewick & Jackson, 1954), *Man Who Sold the Moon* (Pan, 1955), *Mysteries of Space and Time* (Frederick Muller, 1955), *Prelude to Space* (Sidgwick and Jackson, 1953, Pan, 1954), *Spaceways* (Pan, 1954), *True Book About Space Travel* (Frederick Muller, 1954), *True Book About the Stars* (Frederick Muller, 1953), *Weapon Shops of Isher* (Nova SF, 1954)

MAGAZINES ILLUSTRATED INCLUDE:
EXT: 1982 (3, 8)
NEB: 1953 (3); 1957 (25); 1958 (27, 28, 29, 31, 34, 37); 1959 (41)
NW: 1951 (spring, summer, fall, winter); 1952 (1, 3, 5, 9); 1953 (1, 6); 1954 (5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 5, 6, 7, 9, 12); 1956 (1, 4, 5, 7, 9, 12); 1961 (9, 11); 1962 (1, 3); 1963 (8, 9, 10, 11, 12)
ScF: 1951 (winter); 1952 (#5, #6); 1953 (spring); 1954 (#7, #8, #9, #10, #11); 1955 (#12, #13, #14, #15,

#16); 1956 (2, 8, 12); 1957 (2); 1961 (10, 12); 1962 (2, 4, 6, 8); 1963 (2, 6, 8)
SFA (BR): 1962 (2, 9); 1963 (3, 5)
VofT: 1969 (12); 1970 (2)

## Rakeland, Sam *see* Berry, Rick

## Rankin, Hugh D.

(July 2, 1878–January 3, 1956) American artist. Rankin was born Hugh D. Copp in Loda, Illinois, the son of the sculptor Ellen (Helen) Houser Rankin and William Copp, of New Hampshire. At the age of sixteen, while still a student, Rankin traveled abroad to England with his mother, who had begun exhibiting her work overseas, as well as at the Art Institute of Chicago, where she had studied. By 1900, however, his parents were living apart, and mother and son had reverted to using her maiden (and professional) name of Rankin and were living and working in Indianapolis, Indiana, where at twenty-one Rankin was already a newspaper illustrator. He spent eighteen years working for various newspapers in the Midwest, and Florida. Both mother and son later moved to Chicago, Illinois and he began working for *Weird Tales* magazine in 1927, when he was in his late forties and semi retired. He never married, and wrote (in a letter to author Emil Petaja, from the 1930's undated) ." . . am a bachelor and liable to remain so during the depression … as for the ladies, the ones I might want I can't have and the rest I don't give a damn about … ")

Rankin was one was one of the first artists to work on *Weird Tales* (it began publication in 1926), and provided very good interior illustrations for some of the best early stories by H. P. Lovecraft ("The Call of Cthulhu") and Robert E. Howard ("The People of the Black Circle"). His art was a sharp departure from the illustrations of Curtis Senf* and Andrew Brosnatch*, whose work dominated that magazine before Rankin starting illustrating, and by the late 1920s he was contributing a vast majority of the interiors, while sharing cover duties with Senf. Unlike the sensuous art of Margaret Brundage*, whose name is recognized by virtually all admirers of that magazine, Rankin's nudes were more abstract and art-deco in feeling. His paintings were done in pastel watercolors and in Weinberg's words, "had a shadowy, indistinct style that produced an eerie effect." Rankin's interiors were produced in charcoal and grease pencil, and that also contributed to the effect.

Rankin was one of the earliest weird-fiction illustrators to attempt to depict otherworldly creatures and his monsters, hidden in shadows or indistinctly outlined, were effective in capturing the feeling of many fantasy stories. Rankin also did artwork for *Weird Tales* using regular pencil and ink. These works were done in an uncluttered, distinct style and were signed "DOAK" (Rankin's probable middle name, likely stemming from the Doak/Rankin family connection, with roots in New Hampshire) or "P.E.N." Some of his cover illustrations were reproduced in the art anthology *Weird Tales* by Alister Durie (Jupiter, 1979). His interior artwork was also seen posthumously as spot illustrations in the *Magazine of Horror*, November issue 1968 as well as in reissued "authorized editions" of Robert E. Howard stories published by Berkley/Putnam in 1977, which reproduced the illustrations first seen in *Weird Tales*. Rankin served in the U.S. Army during World War I, and is buried in a veterans National Cemetery in San Diego, CA. He had moved from Chicago to Southern California in the late 1930s to early 1940s, and remained there until his death.

**Sources**: personal correspondence from the artist to Emil Petaja, undated 1930s, plus other biographical information, courtesy of Robert Weinberg; 1900 United States Federal Census; California Death Index, 1940–1997; Passenger Lists of Vessels Arriving at New York 1820–1897 at www.ancestry.com [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2004, 2006; www.doak.ws/photos.htm; Haining, Peter. *The Classic Era of American Pulp Magazines*. Prion Books, 2000.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Conan: Red Nails* (Berkley/Putnam, 1977), *The Hour of the Dragon* (Berkley/Putnam, 1977), *The People of the Black Circle* (Berkley/Putnam, 1977), *The Purple Sea* (1929).

MAGAZINES ILLUSTRATED INCLUDE:
FTC: 1967 (1)
WT: 1927 (7, 8, 9, 10, 11, 12); 1928 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1929 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1930 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1031 (1, 2, 4); 1932 (5); 1933 (12); 1934 (2, 4, 5, 7, 8, 9, 10, 11, 12); 1935 (1, 4, 5, 6, 7, 11); 1936 (2, 4, 5, 6)

## Raymond, Alex

(October 2, 1909–September 6, 1956) American artist. Born Alexander Gillespie Raymond in New Rochelle, New York, Raymond is one of the most famous science fiction artists of all time, although he never contributed an illustration to any science fiction magazine or book. He created one of the most famous and influential science fiction newspaper comic strips of all time, *Flash Gordon*.

Raymond attended the Iona Preparatory School in New Rochelle on a football and baseball scholarship, but when his father died, as the eldest of five children he was forced to discontinue his education and take a job on Wall Street as an order clerk. The Crash of 1929 cut short that career and he enrolled in the Grand Central School of Art, while also soliciting a neighbor, the comic strip artist Russ Westover, for advice. Westover hired Raymond as an assistant on his well-known strip, *Tillie the Toiler*, in

1930 and he began working in the "bullpen" at King Features Syndicate working on various strips. He worked for Lyman and Chic Young, on *Tim Tyler's Luck* and *Blondie*, from 1930 to 1933, while continuing to work on *Tillie*.

In 1933 Raymond was asked by King Syndicates to create several features for the Sunday comics, to compete against *Buck Rogers*, and *Tarzan*. Raymond came up with *Flash Gordon*, a space adventure and *Jungle Jim*, a jungle adventure strip. He also did daily art for *Secret Agent X-9*, which was scripted by Dashiell Hammett. All three debuted in 1934, although Raymond later left *X-9* when the workload became too great. Raymond rapidly developed into one of the best-known comic strip artists of the day, known for a clear, crisp style that was widely imitated. While initially, Raymond's style was stiff, he became known as a master of "feathering," a technique using fine pen strokes to create contours and depth. His style was romantic, heroic, and perfectly suited for capturing the space operatic "ultimate in science fiction fantasy" elements that epitomized *Flash Gordon*. His art set a new standard for artistry in comic strips, and has influenced artists from the Golden Age to the present.

In 1944 Raymond left the comics and joined the U.S. Marine Corps, serving aboard an aircraft carrier as a combat artist and public information officer in the Pacific theater — leaving *Flash Gordon* and *Jungle Jim* in the hands of artist Austin Briggs. In 1946, after the war, he returned to King Features planning to resume *Flash Gordon*. Instead, he created another comic strip, *Rip Kirby*, featuring a smart detective hero to compete against *Dick Tracy*. According to Goulart, Kirby was a private investigator that in many ways resembled Raymond; he was a retired Marine officer who wore glasses, smoked a pipe, and loved classical music, golf, and drove sports cars. The strip proved to be as popular as his earlier work. In 1956, at the height of his career, Raymond died in a tragic accident by driving a sports car into a tree in Westport, Connecticut.

**Sources**: Clute, John and Nicholls, Peter, Eds. *The Encyclopedia of Science Fiction*. St. Martin's Press, 1993; Goulart, Ron, ed. *The Encyclopedia of American Comics*. Facts on File, 1990; Malloy, Alex G. ed. *Comic Book Artists*. Wallace-Homestead/Attic Books, 1989.

## Reinert, Kirk

(b. August 31, 1955) American artist. Born in Cleveland, Ohio, Reinert was introduced to art by his grandfather, a sports cartoonist for the *Cleveland Plain Dealer*, and his uncle, an animator. Early influences range from Norman Rockwell to Dalí, Bosch, Maxfield Parrish, Frank Frazetta* and Richard Corben*, plus artists whose works were reproduced in Warren magazines (*Creepy, Eerie, and Famous Monsters*). He graduated from Cooper School of Art with a degree in production art and design but is a self-taught painter. Upon graduation Reinert went to Warren magazines in New York for an interview, and without many publications in the field was able to sell several pieces to them. He worked in advertising as an illustrator and designer, developing a regular clientele, and after 3 1/2 years went on to establish his own studio in 1981.

During his career as a book cover artist, Reinert has painted over 200 covers in the fantasy, horror and science fiction genre, including projects such as the *Conan the Barbarian* series for Tor, and several of Clive Barker's novels, for Harper/Collins. His cover art for *Imajica* was nominated for a Chesley Award, 1992. Although Reinert enjoys working with oils and watercolor, the majority of Reinert's paintings are painted with acrylic paint on board. He has won many awards including "Cover Artist of the Year" for his *Creepy* and *Eerie* magazine covers at Warren publishing and he has been honored four times with the "National Best Book Cover of the Year" awards for work done with Harper/Collins publishers. His book cover paintings were exhibited at the Society of Illustrators in NYC in the 1980s-1990s. Reinert has worked on diverse projects, among them: conceptual designer for movies, album covers, calendar and poster art video game covers, toy design and package design for Hasbro, and worked as an art director on video projects.

In 1988, Reinert took time to learn the lithographic printing process at the prestigious Atelier Ettinger in New York City, and hand drew all of the lithographic plates for his first original limited print edition. In 1990 he started a conceptual collaboration with Lilli Farrell, a designer, and spiritual teacher and natural healer. In 1993 their collaborations gained popularity in Japan, and they continue to mount exhibition tours of their art there at least twice a year. Since the mid–90s Reinert has concentrated primarily on fine art pieces for galleries and many paintings have been reproduced as limited edition fine art prints. Reinert resides in upstate New York.

**Sources**: www.kirkreinert.com

### Works Published

BOOKS ILLUSTRATED INCLUDE: *The Alchemists* (Del Rey, 1984), *Alien Bounty* (Ace, 1990), *Bloody Sun* (Ace, 19850, *Blue Sword* (Berkley, 1986), *Broken Citadel* (Ace, 1983), *Castle of the Silver Wheel* (Ace, 1993), *Castledown* (Ace, 1983), *Choke* (HarperCollins, 1995), *Collapsing Castle* (Ballantine, 1991), *Conan of Cimmeria* (Sphere, 1989), *Conan the Defender*, *Conan The Fearless*, *Conan the Free Lance, Conan the Indomitable, Conan the Raider, Conan the Renegade*, *Conan the Valorous* (Tor, 1985, 1986, 1987, 1989, 1990), *Conan the Unconquered* (Sphere, 1988),

*Day of the Dissonance* (Phantasia, 1984), *End of the Empire* (Del Rey/Ballantine Books, 1983), *Everville* (HarperCollins, 1994), *Falcon* (Ace, 1989), *Fatherland* (HarperCollins, 1993), *A Fisherman of the Inland Sea* (HarperPrism, 1994), *Ghosts Pocket* (Star, 1995), *Great and Secret Show* (Harper & Row, 1990), *Heat* (HarperCollins, 1994), *Hellbound Heart* (Harper, 1991), *Hottest Blood* (Pocket Books 1993), *Imajica* (HarperCollins, 1991), *King Chondos Ride* (Playboy Press, 1982), *King of the Wood* (Tor, 1986), *Last Warrior Queen* (Berkley, 1984), *Legion of the Damned #2: Final Battle* (Ace, 1995), *Lost Boys* (Harper, 1993), *Lost Prince* (Playboy Press, 1982), *Marrakesh Nights* (Fawcett, 1984), *McCadeís Bounty* (Ace, 1990), *M'Lady Witch* (Ace, 1994), *Mindspell* (Morrow, 1983), *Morningstar* (HarperCollins, 1993), *Peter Straub's Ghosts* (Pocket Star, 1995), *Phobias* (Pocket Books 1994), *Shadows in the Watchgate* (HarperCollins, 1992), *Shapes of Midnight* (Berkley, 1980), *Something Stirs* (Tor, 1991), *Star of Danger* (Ace, 1985), *Symphony of Storms* (Tor, 1990), *Thief of Always* (HarperCollins, 1993), *Tracker* (Charter Diamond, 1990), *Tramp Royale* (Ace, [1992), *Winds of Darkover* (Ace, 1985).

**Misc.:** *GURPS Fantasy: The Magical World of Yrth* (Steve Jackson Games, 1990), *GURPS Magic* (Steve Jackson Games, 1989, 2004), *Magic of Cinderella, Crystal Power. Diamond Unicorn, River Run, Running Free, Thunder at Sunset, Winter Run* collector plate collection (The Franklin Mint, c. 1990s).

## Richards, John

(?) British artist. Richards was the art editor and mainstay cover artist for *Authentic Science Fiction Monthly* between 1953 and 1955. In the early 1950s *Authentic* featured some of the most drab and uninteresting covers on any science fiction magazine, according to British SF scholar and historian Mike Ashley, who supplied the biography for this artist and all information to follow here (Weinberg, 1988). "There was a sudden and marked improvement with the debut of Richards on the February 1953 (#30) issue of the magazine," Ashley notes, and "Most readers approved of the art the art, although many thought it was better suited for a weird-fantasy magazine than for a science fiction publication. After two covers, however, Richard's name disappeared from the cover, although from issue #41 (January 1954) he was listed as art editor, succeeding John Deericks. The main artist attributed to cover art at this time was "Davis." Although it may have been a publishing error, it seems likely that Davis was the real name of the artist who did not want it known that he was acting as both art editor and main illustrator for the same magazine (although this was common practice for many magazines in both Britain and the United States). This was the name of the interior artist who did mediocre black-and-white illustrations for Authentic. Adding to the mystery is the similarity to the interior illustrations done by "Roger Davis"* in the magazine *Weird World* (in 1955–1956). Davis signed his art in two manners, with a formal signature and printed name. The printed inscription is identical to the printed inscription used by Richards. Thus it seems possible that Davis and Richards were the same person."

"*Authentic*'s covers between July 1953 and February 1955 fell into two annotated series. "From the Earth to the Stars" followed man's exploration of space from the depiction of a three-stage orbital rocket to a starship's destination at a distant planet. "Tour of the Solar System" (issues #49-#54) depicted scenes on each of the planets. Both series brought favorable comments from the readers, in cluding SF historian Donald H. Tuck, who in the *Tuck Encyclopedia of Science Fiction*, remarked "they are … amongst the best of any on the prozines today." The art also attracted the attention of aspiring artist David Hardy*, who submitted his early work to *Authentic* although without success.

Richards ceased to work as art editor after issue #53 (January 1955), although he provided covers for issues #55 and #57. Thereafter, booth Richards and Davis vanished from the science fiction magazine scene. *Authentic* was published by Hamilton & Co. of London, who also published the Panther series of SF paperbacks, and it seems likely that Richards also painted the covers for many of these books during this period.

**Sources**: Mike Ashley biography in Weinberg, 1988, pp. 227–228.

### Published Work

MAGAZINES ILLUSTRATED INCLUDE:

AUTH: 1953–1954 (#29, #30, #31, #32, #33, #34, #35, #36, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47, #48, #49, #51, #52, #53, #54); 1955 (#55, #57)

BOOKS ILLUSTRATED INCLUDE:

*Crimson Planet* (Badger, 1961), *No Man Friday* (Corgi, 1958)

## Roberts, Keith (John Kingston)

(September 20, 1935–October 5, 2000) A British artist and author, Roberts was born in Kettering in Northhamptonshire, England. He studied at the Northhampton School of Art and worked as a background artist in an animation studio and in advertising before making his debut as both illustrator and writer in the science fiction genre, in the 1960s. His first published cover painting appeared as an illustration for his own short novel *The Furies* (*Science Fantasy*, July 1965). Roberts was editor of the influential *Science Fantasy* magazine during the mid–

1960s, and of *SF Impulse* magazine for the entire year of its existence. Notably, he was cover artist for those magazines as well as producing interior art for the Mike Moorcock-edited *New World Quarterly*. In the *Encyclopedia of Science Fiction*, John Clute comments "His boldly Expressionist covers, line-oriented, paralleled the shift in content of these magazines away from genre SF and fantasy towards a more free-form speculative kind of fiction." (Pp. 101–103).

A rarity in the genre, Roberts went on to write *and* illustrate his own later books. A four-time winner of the British Science Fiction Award, Roberts was the only person to have won in the Novel (Gráinne, 1987), Short Fiction (with *Kitemaster*, a segment of *Kiteworld*, and again with *Kaeti and the Hangman*) *and* Artwork categories (*The Clocktower Girl*, 1987). As author, he produced several novels and over 100 shorter works, but Roberts was probably best known for *Pavane* (1968), a collection of linked stories set in an alternate world. He wrote under the names Alistair Bevan and John Kingston, in addition to Keith Roberts.

Whether he was more drawn to writing than to art, or whether his own (by all accounts) difficult personality and physical disability made it difficult for him to achieve his full potential in either role, his publications as an artist were limited. In his remembrance of Roberts, Jim Goddard, co-founder of Kerosina Publications (a small publishing company that went on to publish three of Roberts' books and a number of shorter works) wrote "In his final decade, Keith Roberts had reasons to be an angry and bitter man. His 1993 Christmas circular to friends and enemies was a grim document, beginning: "This is to advise you that in effect I died in March 1990, when I was finally diagnosed as suffering from multiple sclerosis." He went on to say that unexplained complications had already led to the amputation of his leg, while increasing hand tremors had destroyed him as an artist, a state of affairs which "will be of interest to the various Important Authors I have offended over the years, mainly by existing." (SFWA, October 10, 2000). Roberts died after hospitalization for an infection, either October 5, 2000 (as widely reported in trade publications) or September 27, 2000 (the London Times, October 9th, 2000).

**Sources:** www.locusmag.com/2000/News/News10a.html; www.sfwa.org/News/kroberts.htm; Gillespie, Bruce. The Not-Quite Career of Keith Roberts. Scratch Pad 14, online at www.efanzines.com/SFC/ScratchPad/scrat014.pdf (accessed June 11, 2004). Paper presented to the October 1994 meeting of the Nova Mob, Melbourne, Australian SF discussion group, published in _brg_ No. 12, a magazine written and published by Bruce Gillespie in a mailing for the December 1994 ANZAPA (Australian and New Zealand Amateur Publishing Association.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Clock Tower Girl*/Kaeti & Company (Kerosina, 1986), *The Event* (Morrigan, 1989), *Lemady: Episodes of a Writer's Life* (Borgo Press, 1997), *Our Friends from Frolix 8* (Kinnell, 1989), *Scudder's Game* (Kerosina, 1988), *Winterwood and Other Hauntings*, Ltd. Ed. (Morrigan, 1989)

**Magazines illustrated include**

Imp: 1966 (4, 5, 6, 7, 8, 9, 10, 11, 12); 1967 (1)

ScF: 1964 (9); 1965 (1/2, 3, 5, 6, 7, 8, 11, 12); 1966 (1, 2)

NW: 1966 (6)

## Roberts, Tony (Anthony)

(b. October 18, 1950) British Artist. Roberts was born in Worcester, and trained for five years at art college, first at Wolverhampton College (1967–1969), then Ravensbourne College of Art (1969–1972), graduating in fine art. He works primarily, though not exclusively, in the science fiction genre, and his highly detailed work appeared on literally hundreds of science fiction book jacket covers between the early 1970's and the late 1980's. His first cover was for the U.K. publication of Phillip K. Dick's *Ubik* (Panther Books) in 1972. A preoccupation for complex hardware set against lyrical, alien landscapes defined his work. This is notable in the work that he did for the *Dorsai* series (Sphere Books) and, with an added fantasy element, Alan Dean Foster's *Spellsinger* novels (Sphere Books). In November 2000, one of his earlier cover paintings for Panther Books — his 1974 illustration for Robert A. Heinlein's novel *Double Star*— hit the headlines when it was controversially used, without permission, as the basis for a large work by the artist Glenn Brown in his Turner Prize exhibition at Tate Britain (London). As a consequence of legal action for breach of copyright, Roberts received damages.

Roberts and a handful of artists, most notably Chris Foss* defined the "look" of a British paperback cover in the 1970s. Roberts' earliest work was done in gouache on board. Later he changed to acrylics, using a combination of brush and airbrush, although this technique was used less in his later illustrations. He does not use the computer for any commercial work. Since 1977 he has signed nearly all work leaving his studio, with "Roberts" and the last two digits of the year. Roberts uses oils for his fine art paintings.

During the 1980's he collaborated with film director Roger Christian as concept artist on various projects including the movie *Starship* (1985). In addition to book illustration, his work has been used for editorial and advertising by U.K. and international clients. Roberts' original artwork has been exhibited

in numerous art galleries and public exhibitions in England and Germany. Since the late 1980's he has worked almost exclusively in the area of fine art, producing large scale, semi-abstract work for private and corporate clients. In 1997, several originals were sold at Sotheby's Realms *of the Mind: British Fantasy Art and Illustration* sale (London). A large solo exhibition of eighty-six paintings, *Of Shadows and Storms*, was held in 1986, at the Burstow Gallery, Brighton College. His work is in the collection of The V&A Museum, London.

**Sources**: e-mail from the artist June, 2005.

**Collections/Anthologies (various contributing artists)**

Caldwell, Steven. *Worlds at War* (Intercontinental, 1980), Edwards, Malcolm and Holdstock, Robert *Tour of the Universe* (Pierrot, 1980), Holdstock, Robert; Edwards, Malcolm *Alien Landscapes* (Pierrot, 1979), *Spacecraft 2000 to 2100 AD* (Hamlyn, 1978), Suckling, Nigel. *Heroic Dreams* (Dragon's World, 1987).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Amtrak Wars: Iron Master* (Sphere, 1987), *The Asimov Chronicles*: Volumes 1, 2 (Legend, 1991), *Berserker Man* (Tor, 1992), *The Child Garden* (Tor/Orb, May 1994), *Cloudrock* (Unwin, 1989), *CV* (Tor, 1985), *Dorsai!* (Sphere, 1989), *Dream Maker* (Orbit, 1991), *Dreamships* (SFBC, 1992, Tor 1993), *Fire Pattern* (DAW, 1986), *Forward the Foundation* (Doubleday U.K., 1993), *The Ghost Now Standing on Platform One* (Futura, 1991), *The Gold Coast* (Tor/Orb, 1995), *The Gray Prince* (Tor, May 1992), *The Krone Experiment* (Grafton, 1989), *Labyrinth of Night* (Legend, 1992, 1993), *The Lodestone* (Sphere, 1989), *Lunar Descent* (Legend, 1992), *Moon Dreams* (Headline, 1989), *Near Proxima Centari* (Corgi, 1992), *Nemesis* (Doubleday/UK, 1989), *Northworld* (Ace, 1990), *Nul's Quest* (Headline, 1990), *The Other Side of the Sky* (Gollancz, 1992), *Pacific Edge* (Tor/Orb, 1995), *Peace* (Tor/Orb, 1995), *The Seed of Earth* (Hamlyn, 1978), *Skyfall* (Tor, 1990), *Son of Spellsinger* (Orbit, 1993), *Surface Action* (Ace, 1990), *Tactics of Mistake* (Sphere, 1989), *Tales of Ten Worlds* (Gollancz, 1990, 1995), *There Will Be War Vol. IX: After Armageddon* (Tor, 1990), *The Time Patrol* (Tor, 1991, 1994), *Waiting for the Galactic Bus* (Bantam U.K., 1989), *The World at the End of Time* (Grafton, HarperCollins, 1992), *Xanadu, Xanadu 2, Xanadu 3* (Tor, Jan 1993, 1994, 1995), *A Year Near Proxima Centauri* (Corgi, 1992).

MAGAZINES ILLUSTRATED INCLUDE:
HM: 1980 (4, 11)
INT: 1992 (7, 8)

## Rogers, Hubert

(December 21, 1898–May 12, 1982) Canadian artist. (Reginald) Hubert Rogers was one of the major Golden Age illustrators, and the most important Canadian science fiction artist to contribute to the genre during the 1940s. His covers added a touch of class to *Astounding Science Fiction* that helped distinguish it as a cut above the other magazines being published then.

Rogers was born in Alberton, Prince Edward Island. He attended Acadia University in Nova Scotia and later studied art at the Toronto Technical School in Toronto. He worked as a map draftsman and later as a gunner in World War I. After the war he returned to Alberton and used the Soldiers Civil Re-establishment Plan to resume his art training at the New Toronto Central Technical School. After graduation, he worked for a while as a catalog designer at a department store on Prince Edward Island. However, when it became apparent that job opportunities were limited, he moved to Boston. He spent four years in Boston, studying at the Massachusetts Normal Art School and the School of the Museum of Fine Arts, while working as a commercial artist. He decided to stay in the US. and in 1925 moved to New York where he began his career as an illustrator. He started working for newspapers, including the *New York Herald Tribune*, and the *New York Times* (as night art editor). He also worked for a number of hardcover publishing houses and did a number of pulp cover paintings, including many covers for *Adventure* magazine, one of the best-selling pulps of the time. He contributed paintings to Street & Smith's *Doc Savage*, and to *Argosy*, the best-selling weekly pulp, which featured numerous science fiction and fantastic adventure novels. Among his covers was that for *Tarzan and the Magic Men* (1936). During the Depression, he worked in the Southwest of the United States, painting portraits of Pueblo Indians, and doing magazine covers.

After serving as a contributing artist to the *New York Herald Tribune* for several years and as an art lecturer for the CCC in the West, Rogers began providing artwork for *Astounding Science Fiction* beginning with the cover art for the February 1939 issue of that magazine. He established himself as the house artist, contributing fifty-eight cover paintings for *Astounding* from 1939 through 1952, including every cover from April 1940 to August 1942. During World War II he worked in Canada as a war artist, illustrating — among other things — posters encouraging participation in the war effort, for the Canadian Wartime Information Board, the Order of St. John, and the National Film Board. He did not contribute any science fiction art from 1942 through 1947. After completing his government service he became a professional portrait painter, while still continuing to

contribute to the science fiction field. He painted dust jackets for Fantasy Press and Shasta, as well as preparing artwork for *Astounding*.

As Rogers' activity in science fiction decreased, his reputation as a portrait painter grew. He divided his time between studios in Ottawa and Brattleboro, VT. He became well known as a Canadian portraitist and did a number of paintings of important Canadian political figures as well as local scenes of Alberton, and surrounding areas. In 1967 he purchased the studio home of noted Canadian artist A. Y. Jackson in Manotick, South Ottawa and lived there until his death.

In an era when garish covers were the norm, Rogers brought style and class to the science fiction pulp field. Rogers' more restrained and dignified depictions of heroism and futuristic scenes set *Astounding* apart from its competitors. His paintings and interior illustrations rarely featured action but were pictures of people in dramatic poses. There was no violence in his paintings and rarely any bug-eyed monsters. Instead, his art was muted, subdued, and often symbolic of the content of the stories. He was technically skilled, and much of his art resembled that of J. C. Leyendecker in both form and composition. It was Roger's cover illustration for *Gray Lensman* by E. E. Smith that defined that character for most readers. His May, 1947 cover art for *Fury* by Henry Kuttner was often identified as one of the finest science fiction paintings ever done for *Astounding*. Rogers frequently did straightforward portraits of the leading characters of the story as interior illustrations, a practice that had been used for years in other Street & Smith magazines but one that was new to the science fiction genre. This influenced artists who followed, such as Kelly Freas* and Jack Gaughan* to adopt the practice also.

Rogers died of heart failure in the Riverside Hospital, Ottawa, Ontario, survived by his wife, Helen P. (1913–1999), and three children, who retained most of his paintings. An exhibition of his original oil paintings, sketches and finished pen and ink drawings, "Astounding Magazine: Science Fiction Art from the Golden Age (1930s-1940s)," was held at the University of Massachusetts in December 2006, and was co-curated by his daughter, Elizabeth Scott. This was followed, February 2007, by "The Art of Hubert Rogers" retrospective, with artworks contributed by the Roger Family, hosted by Boskone Convention, Boston MA. In recent years, Rogers' earlier pulp covers appeared on contemporary re-issues of classic SF novels published by Tor.

**Sources:** Bell, John and DiFate, Vincent, separate contributors: Obituary for Hubert Rogers in *Locus*, July 1982; "Exhibit: Science Fiction Art from the Golden Age" announcement at www.umass.edu/umhome/events/articles/42211.php; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Gray Lensman* (Fantasy Press, 1951), *Green Hills of Earth* (Shasta, 1951), *Man Who Sold the Moon* (Shasta, 1950), *Revolt in 2100* (Shasta, 1953). *The War Against the Rull* (Tor, 199), *World of Null-A* (Tor, 2002).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1939 (2, 9, 10, 11); 1940 (2, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1942 (1, 2, 3, 4, 5, 6, 7, 8); 1947 (3, 5, 8, 9, 10, 11, 12); 1948 (1, 2, 3, 4, 5, 10, 11, 12); 1949 (1, 2, 7, 8, 9, 11, 12); 1950 (1, 2, 3, 4, 5, 6); 1951 (1, 4, 5, 6, 7, 8, 9, 11, 12); 1952 (1, 2, 4); 1953 (9); 1954 (1, 4, 6); 1955 (8, 10, 11); 1956 (1)

SSS: 1942 (8)

UK: 1939 (4, 5)

## Rognan, Lloyd Norman

(June 14, 1923–February 7, 2005) American artist. Rognan was born in Chicago, Illinois of Norwegian parents. He applied for and was accepted to Lane Technical High School, and after graduation began sketch classes at the American Academy of Art. World War II sidelined Rognan's ambition; the Army drafted him in 1942, and he was awarded the Purple Heart for injuries received during the Normandy Invasion. He was sent to Paris, France to work as a staff artist for *Army Talks* magazine and after the war, remained there for six years where he graduated from the L'Académie de la Grand Chamiere. He worked as an artist for the war publication, *Stars and Stripes* and found work as cover artist for *Ellery Queen's* and *Mystère* magazine. He was featured in a story on artistic GIs in *Life* magazine, April 22, 1946. After returning to the States, he started classes again at the American Art Academy in Chicago, and worked as an artist for advertising agencies in Chicago and New York. In the early 1950s he was staff illustrator for United Cards, making calendars, landscapes and other freelance projects. A favorite project was the Corn Squeezin's hillbilly humor calendar that Rognan created and drew for 14 years. He married Sylvia Rognan July 18, 1953.

Rognan worked for William Hamling's *Imagination* and *Imaginative Tales* in the 1950s, producing black-and-white interior illustrations, and a number of colorful, attractive pulp-style covers. He left the genre by the late 1950s, but continued as an artist in greeting cards, calendars, collector plates, encyclopedia art and limited edition wildlife art prints. He

is listed in *Who's Who in America* and *International Artists Who's Who*, and over the years received numerous awards and gallery showings. Rognan is survived by his wife, a son, Bruce and daughter, Cindy, and seven grandchildren.

**Sources**: Weinberg, 1988. Francis, Joel. "Artist finds answers to all life's questions: Lloyd N Rognan" *The Examiner: Eastern Jackson County Missouri online*, April 8, 2002. [accessed April 2006]; Obituary: Lloyd N Rognan. *The Examiner: Eastern Jackson County Missouri online*, February 9, 2005 [accessed April 2006].

**Published Work**

IMG: 1955 (12); 1956 (2, 4, 6, 8, 10, 12); 2, 4, 6, 10)

IMGT: 1955 (9, 11); 1956 (1, 5, 7, 9, 11); 1957 (5, 9, 11); 1958 (1, 3)

## Rountree, Harry

(January 26, 1978–September 26, 1950) British artist. Born in Auckland, New Zealand, the son of a banker, Rountree was educated at Queen's College, Auckland and worked as a lithographer in a commercial studio, and as an artist for the *New Zealand Herald* newspaper, before immigrating to London in 1901. He studied with Percival Gaskell at the Regent Street Polytechnic before getting commissions through the editor of *Little Folks*, S.H. Hamer, with whom he began collaborating on a very successful series of books, in 1903. In the same year, he married Stella Stewart in London, and they had two children, Lynda Stella (b. 1907), and Gilbert Harry Rountree (b. 1910). Rountree soon became known for his humorous drawings of animals and was a prolific contributor to *The Humorist, The Jolly Book, Playtime, Punch* and many other magazines. He illustrated more than sixty books (mainly animal stories and fairy tales), among them notably *Uncle Remus* in 1906, *Alice's Adventures in Wonderland* in 1908 (with 90+ color plates, considered by many to be his masterpiece and one of the definitive versions of the Carroll classic), and *Aesop's Fables* in 1924. He also illustrated books written by him, including *Rountree's Ridiculous Rabbits* (Stevenson, 1916), *Rabbit Rhymes* (Stevenson, 1917), *Birds, Beasts, and Fishes* (Press Art School, 1929) and *Jungle Tales* (Warne, 1934). Rountree was also noted for his illustrations of British Golf Courses and golfing caricatures. He was a member of the Savage Club and a one-time President of the London Sketch Club (1914–15).

In the science fiction field, Rountree illustrated two Professor Challenger novels, serialized in the *Strand* magazine: "The Lost World" and "The Poison Belt." Only a small fraction of these memorable illustrations were reproduced in the later book editions; a recent book, *The Annotated Lost World* (Wessex Press, 1996) resurrects some of these illustrations for posterity. The author of the novels, Arthur Conan Doyle, himself, posed for Rountree as Professor Challenger, complete with fake eyebrows, wig and a large black beard. Rountree also provided one black-and-white illustration for Conan Doyle's collection of stories *The Last Galley: Impressions and Tales* (Smith Elder, 1911). In 1942, after more than forty years as one of the busiest artists in London, Rountree retired to the Piazza Studios in St. Ives, Penzance (Cornwall), where he died in relative poverty. He is commemorated with a plaque on the harbor jetty.

**Sources**: Weinberg, 1988; The Vadeboncoeur Collection of Knowledge, Jim Vadeboncoeur, Jr., 1998 at http://www.bpib.com/rounree.htm [accessed April 2006] www.Ancestry.com/Biography & Genealogy Master Index [database online]. Provo, UT: MyFamily.com, Inc, 2005 [accessed April 2006] Houfe, Simon. *The Dictionary of 19th Century British Book Illustrators and Caricaturists*: Woodbridge, Antique Collectors Club, 1996. p. 284–285.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Last Galley: Impressions and Tales* (Smith Elder, 1911), *The Lost World* (Hodder & Stoughton, 1912), *The Poison Belt* (Hodder & Stoughton, 1913), *The Wonderful Isles or The Adventures of William Henry Gunnersbury and Sylvia Richmond* (D. Estes, 1909).

**Magazines illustrated include**

STRAND: "The Lost World" (1912, 4–11); "The Poison Belt" (1913, 3–7); "The Terror of Blue John Gap" 1910 (8).

## Rowena *see* Morrill, Rowena

## Royo, Luis

(b. May 20, 1954) Spanish artist. Royo was born in Olalla, a small town in Teruel in the Aragon region of Spain. Soon after he moved with his family to Zaragoza, where his first memories are of sitting in front of the large school windows, and tracing the drawings that his teacher gave him. His family was not enthusiastic about him becoming an artist, preferring that he pursue a more practical line of work, so Royo initially studied drafting and mechanical drawing. He discovered that geometric forms did not completely satisfy him, and began to study painting, decoration and interior design in the Industrial School and the School of Applied Arts (La Escuela de Artes Aplicados), and he combined this with different jobs in interior design studios 1970–1971. He worked for interior design studios for eight years, during which time he continued to paint. He exhibited in group shows between 1972 and 1976, followed by a series of individual exhibitions in 1977.

Royo discovered adult comics through the work of Mobius and Enki Bilal and in 1978 he began to draw comic strips for different fanzines. By 1979

Royo had given up interior design, despite having a family, to devote himself to comic art and illustration; in 1980 he exhibited his work at the Angoulême Comic Fair. By the early 1980s Royo was published internationally in such magazines as *1984, Comic International, Rambla,* and occasionally, *El Vibora* and *Heavy Metal*. In 1983, at the Zaragoza Comic Fair, Royo met the publisher Rafael Martinez, founder of Norma Editorial — the largest publisher of comics in Spain. Martinez commissioned him to produce five illustrations for Norma Editorial, thus establishing Royo in his professional career as well as marking the beginning of Royo's longstanding relationship with Norma Editorial.

Known for his darkly sensual fantasy paintings of women, Royo paints for his own art books, and for major book publishers in the U.S., U.K., and Sweden. He has worked for all the major American publishers, such as Tor, Berkley, Avon, Warner, Bantam, and for magazines in the U.S. and Europe, such as *Heavy Metal*, *National Lampoon*, *Cimoc*, and *Penthouse*. Royo has also produced art for various other media: videos, computer games, CD album covers, comic book covers, and Tarot cards. He is also known for his illustrations of Julie Strain for the animated movie *Heavy Metal*.

In 1990 Royo began painting personal works, non-commissioned, most of which subsequently were used commercially or included in compilations of art. He published his first solo collection of such works in 1992, *Women*, and the book established his preference for drawing the female figure. This led to *Malefic* (1994), which extended Royo's range to include fantasy figures in fantasy worlds, with themes based on "Beauty and the Beast" — the myth that has inspired many of his paintings. Several similar compilations followed, each progressively more daring, each containing a sampling of beautiful and dangerous women, in poses ranging from provocative to frankly erotic. At the same time, by 1995 he had expanded his list of commercial book publishers to include Ballantine, DAW, NAL and others, plus FASA Corporation (Game-related illustrations), Pocket Books (*Star Trek* series), *Penthouse Comix*, and card art for Fleer *(Ultra X-Men* by Marvel). His work appears in many different formats, in different countries (including Eastern European countries), and spans calendars, posters, T-shirts, CD covers, computer mouse pads, and trading card collections.

One of the few fantasy artists whose name is recognized globally, Royo's work has appeared in *Spectrum: The Best in Contemporary Fantastic Art* in the annuals II, IX, and XI, and he received the Silver Award from *Spectrum III* (Underwood Miller, 1996). Royo's art book *Conceptions* (2002) describes his creative process; like many artists who have developed a very specific "look," his technique and methods are complex. His style has been described as elaborately photographic: hyper-real, yet dreamlike in its perfection. His cover paintings are romantic and detailed, with characters that are confident and always good-looking. Through the years he has changed color palettes, varied his style, and media. He enjoys experimenting and often combines media: watercolors, acrylics, pencil, airbrush, oils, and lately he has begun to explore sculpture.

Royo now lives in Barcelona, and continues to make personal appearances at Comic fairs, and to paint his uninhibited fantasies of confident, intense, sexy and sometimes violent women.

**Sources**: www.luisroyo.com; e-mail from Ivan Clemente, Normal Editorial, S. A. Barcelona, Spain, May 2007; Czerneda, Julie E. "Luis Royo: the Art of Words" *Realms of Fantasy*, December 2002, Belmont, Susan. "Luis Royo Biography" March 5, 2004 online at www.angelfire.com/moon/darkchamber/visuarts/royo.htm

### Collections and Anthologies (various contributing artists)

Becattini, Alberto. *American Good Girl Art 1950s–1990s* (Glamour, 1995), *Artcore Vol. Two* (SQP, Inc. 2003), *Conceptions I, II, III* (Heavy Metal, 2002, 2003, 2005), *Dark Labyrinth* (Nantier Beall Minoustchine, 2006), *Dreams* (Nantier Beall Minoustchine, 1999), *Evolution* (Nantier Beall Minoustchine, 2001), *Fantastic Art: The Best of Luis Royo* (Nantier Beall Minoustchine, 2004), *The Labyrinth Tarot* (Heavy Metal, 2005), *Malefic* (Norma Editorial, 1994, Nantier Beall Minoustchine, 1997), *Prohibited I, II, III* (Heavy Metal, 1999, 2201, 2003), *Prohibited Sketchbook* (Heavy Metal, 2004), *Secrets* (Nantier Beall Minoustchine, 1996), *Subversive Beauty* (Heavy Metal, 2006), *Wild Sketches 1, 2* (Heavy Metal, 2006), *Visions* (Nantier Beall Minoustchine, 2003), *Warm Winds* Portfolio (Norma Editorial/Heavy Metal, 1996), *Women* (Norma Editorial, 1992, Nantier Beall Minoustchine, 1997), *III millennium* (Nantier Beall Minoustchine, 1998).

BOOKS ILLUSTRATED INCLUDE: *The 97th Step* (Ace, 1989), *A for Anything* (Tor, 1990), *Alien Pets* (DAW, 1998), *Angel Station* (Tor, SFBC, 1990), *Albino Knife* (Ace, 1991), *All That Glitters* (Pocket, 1996), *Assassin King* (Tor, 2006), *Battlestar Galactica: Armageddon; Warhawk* (Pocket, 1997, 1998), *Beholder's Eye* (DAW, 1998, SFBC, 1999), *Black Steel* (Ace, 1992), *Blind Justice* (Ace, 1991), *Blood Fountain* (Berkley, 1985), *Bloodstone* (Ballantine/Del Rey, 1997), *Brother Death* (Ace, 1992), *Club Vampyre* (SFBC, 1998), *Conan the Liberator; Conan: The Sword of Skelos; Conan the Rebel; Conan: The Road of Kings; Conan and the Spider; Conan the Swordsman* (Ace, 1991), *A Crown Disowned* (Tor, 2003), *Cybernetic Jungle* (Ace, 1992), *Cyberstealth* (Ace, 1989), *Dancing Vac* (Ace, 1990), *Dangerous Magic* (DAW, 1999), *Darkest Hour* (Pocket U.K., 1995), *Darkloom*

(Ace, 1998), *Deathweave* (Ace, 1998), *Dorsai!* (Tor, 1993), *Dreamgames* (Ace, 1985), *Drifter's War* (Ace, 1992), *Expendable* (SFBC, 1997), *Eyes of the Empress* (DAW, 1998), *Fantastic Four: Countdown to Chaos* (Berkley, 1998), *Firedance* (Tor, 1993), *The First Chronicles of Druss the Legend* (Ballantine/Del Rey, 1998), *The First Duelist* (Ace, 1994), *FirstFlight* (Ace, 1997), *Ghost King* (Ballantine Del Rey, 1996), *Gorgon Child* (Tor, 1989), *Grounded!* (Ace, 1991), *Hades' Daughter* (Tor, 2003), *Hallowed Isle* (SFBC/BOMC/2000), *Hawk & Fisher* (Ace, 1990), *Hawk & Fisher: The Bones of Haven* (Ace, 1992), *Hawk & Fisher: The God Killer; Guard Against Dishonor; Winner Takes All; Wolf in the Fold* (Ace, 1991), *Hidden Jewel* (Pocket/UK, 1997), *The Horseclans 1–10: Bili the Axe; Cat of Silvery Hue; Coming of the Horseclans; Death of a Legend; Horseclans Odyssey; Patrimony; Revenge of the Horseclans; Savage Mountains; Swords of the Horseclans; Witch Goddess* (Futura/Orbit, 1984 1985), *Horses at the Gate* (Harper, 1996), *Imperial Lady* (Tor, 1990), *In the Company of Others* (DAW, 2001), *In the Realm of the Wolf* (Ballantine Del Rey, 1998), *Island Tribe* (Harper, 1997), *Jaguar* (Ace, 1990), *The King Beyond the Gate* (Ballantine/Del Rey, 1995), *The Last Guardian* (Ballantine Del Rey, 1997), *The Last Sword of Power* (Ballantine/Del Rey, 1996), *Leaping to the Stars* (Tor, 2003), *Legend of the Duelist* (Ace, 1993), *Look Into the Sun* (Tor, 1990), *Lords of the Shadows* (Ace, 1987), *Lost Dorsai: The New Dorsai Companion* (Tor, 1993), *Maze in the Mirror* (Tor, 1992), *The Midnight Cafe* (SFBC, 1998), *Necromancer* (Tor, 1998), *Nightmare of God* (Ace, 1988), *The Ocean Tribe* (Harper, 1999), *Other* (Tor, 1994), *Pearl in the Mist* (Simon & Schuster U.K., 1995), *Peace Company* (Ace, 19850, *People of the Earth; People of the Fire; People of the Lakes; People of the Lightning; People of the River; People of the Sea; People of the Silence; People of the Wolf* (Tor, 1990, 1991, 1992, 1993, 1994, 1995, 1996), *Probe* (Tor, 1985), *Prince of Shadow* (DAW, 2001), *Prom Night* (DAW, 1999), *Quest for Lost Heroes* (Ballantine Del Rey, 1995), *Race Against Time* (Tor, 1985), *Ragnarock* (ROC, 2000), *Seven of Swords* (Tor, 1990), *Shadow Dancers* (Tor, 1992), *Shadowrun: Shadowboxer; Wolf and Raven* (Penguin/Roc, 1997, 1998), *Shiva in Steel* (Tor, SFBC, 1998), *Soldier, Ask Not* (Tor, 1993), *Spirit of Dorsai* (Tor, 1993), *Stars in My Pocket Like Grains of Sand* (Bantam, 1984), *Starman* (Tor, 2002), *Son of Darkness* (Penguin/Roc, 1998), *Steal the Dragon* (Ace, 1995), *Sundowner* (Ace, 1994), *Survival: Species Imperative #1* (DAW, 2005), *Sword and Sorceress XIII* (DAW, 1996), *Tactics of Mistake* (Tor, 1998), *A Thousand Words for Stranger* (DAW, 1997), *Ties of Power* (DAW, 1999), *A Time of Ghosts* (Ace, 1987), *To Demons Bound* (Ace, 1985), *Twilight's Child* (Pocket/UK, 1994), *Vampire Sextette* (SFBC, 2000), *Voice of the Whirlwind* (Tor, 1992), *Walker of Worlds* (Doubleday, 1990), *War of Shadows* (Ace, 1991), *Warrior Enchantresses* (DAW, 1996), Web of Wind (Ace, 1987), *When Demons Walk* (Ace, 1998), *Wolf in Shadow* (Ballantine Del Rey, 1997), *Yamato: A Rage in Heaven: Part 1, Part 2* (Warner Questar, 1991), *Yamato II: The Way of the Warrior Part 1, Part 2* (Warner Questar, 1992), *A Yoke of Magic* (Berkley, 1985), *Young Bleys* (Tor, 1991).

MAGAZINES ILLUSTRATED INCLUDE:

HM: 1984 (5); 1989 (3, 11, winter); 1990 (9), 1991 (5, 11); 1992 (3); 1993 (3, 11); 1994 (3); 1995 (1, 11); 1996 (1, 11); 1997 (summer); 1998 (9); 1999 (1, 5); 2000 (spring, summer, 11); 2001 (1, summer); 2002 (3, fall); 2003 (10); 2004 (9); 2005 (1, 5, 9, fall); 2006 (1, 3, 7, 9, 11); 2007 (3, 7, spring)

ROF: 1994 (10); 1997 (10); 1998 (4. 10); 1999 (12); 2000 (10); 2001 (2, 10); 2002 (12 )

SFAge: 1994 (1); 1997 (11); 1998 (7); 1999 (9, 11); 2000 (5)

**Misc.:** *Art of Luis Royo* 2008 Calendar (Heavy Metal, 2007), *The Art of Heavy Metal* collector trading cards (Comic Images, 1995), *The Best of Royo* Collector trading card set (Comic Images, 1995), *Forbidden Universe* collector trading card set (Comic Images, 1994), *From Fantasy to Reality* collector trading card set (Comic Images, 1993), *Prohibited* collector trading card set (Comic Images, 2000), *Royo Millenium* (Comic Images, 1998), *Royo Secret Desires* (Comic Images, 1997), *The Black Tarot* tarot cards (Fournier, 1998).

## Ruddell, Gary

(b. November 16, 1951) American artist. A lifelong Californian, Ruddell was born in San Mateo, and received a BFA from the California College of Arts and Crafts (Oakland, CA) in 1975. He made his first commercial sales while still in high school; line work to road and track magazines such as *Dune Buggies and Hot VWs* (1968). Ruddell was a staff artist for KTVU Channel 2, doing graphic and stage design, before shifting to freelance illustration in the mid–1970s. A versatile artist, Ruddell created illustrations for record companies, dozens of mainstream magazines, and advertising through the 1980s. Among his clients were Universal Studios, Columbia Pictures, United Artists, Capitol Records, and major magazines: *Rolling Stone, Penthouse, and Playboy.* By the late 1970s, Ruddell was garnering attention for his work, featured as "upcoming illustrator" (Art Direction Magazine, NYC, 1979). His art was included in *Radio Eyes: Great Rock Lyrics Set to Art* (Galliard Press, Los Angeles, CA, 1983).

In the mid–1980s Ruddell was hired by Ace Books to illustrate all twelve of the highly popular story anthologies and five novels in the *Thieves' World* series by Robert Lynn Asprin and Lynn Abbey.

For the next two decades, while continuing to take jobs in advertising and magazines, he largely devoted himself to the science fiction and fantasy genre. He expanded his publishing base to include Bantam, Ballantine, Avon, Warner, Tor, and other major houses, but his longest and most successful association has been with Baen Books. Like Darrell K. Sweet*, Stephen Hickman*, Tom Kidd*, Jim Gurney*, and others, who favored a traditional style of painting, Ruddell's skillfully rendered and compelling paintings in oils were a distinct departure from the slick and photorealistic airbrushed acrylic paintings that had become popular for SF covers by the 1980s. Ruddell's style was dynamic, vivid and compelling, well-suited to either high fantasy or darker, more violent themes, with characters that seem poised to leap out of the frame, or challenged viewers the immediacy of direct eye contact. Soon Ruddell was being hired to illustrate covers of Hugo-Award winning authors such as Dan Simmons, for whom the artist created memorable covers for the *Hyperion* series. Ruddell's images appear in collections of note cards, screen savers, calendars and computer gaming companies — most notably Broderbund and Sega. To insure durability in transport to publishers, Ruddell customarily mounted his finished oil paintings on canvas using hand constructed stretcher frames with masonite or wood panels as substrates. Regrettably, these labor-intensive constructions also tempted Ruddell to paint over previously published illustrative works, in order to make efficient use of his materials. As a result, several of his illustration originals no longer exist.

Ruddell has taught illustration at the San Francisco Community College and The California College of Arts and Crafts and most of his recognition in the genre has been through museum and gallery showings, beginning in 1990 with his participation in the Delaware Art Museum exhibit *The Art of Fantasy and Science Fiction* (Wilmington, DE) and then traveling exhibitions of the Frank Collection, which brought his work to The Society of Illustrators (NY), University of Maryland, Bowling Green Fine Arts Center (Ohio) and Widener University (PA) 1999–2004. Ruddell only rarely attends genre conventions, but he has been invited Artist Guest of Honor at World Fantasy Conventions (1981) and others. His work was included in the Society of Illustrators (NY) annual in 1981, 1984, 1988, 1989, and was featured in the first nine annual collections of *Spectrum: Best in Contemporary Fantastic Art* (Underwood, 1994–2002). In recent years, Ruddell has focused more on developing his fine art technique, and in 2005, after success in showing his oil paintings in major West Coast museums and galleries, he decided to leave the field of commercial art to concentrate fully on fine art.

**Sources**: Correspondence from the artist, June 2005; Roessner, Michaela. "The Life and Times of Gary Ruddell" *Science Fiction Age* November, 1997; "Interview with Artist Gary Ruddell" Conducted by Toni Weisskopf, Aug/ 2004 www.baen.com/intruddell.htm [accessed 6/2005].

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art*. (Wonderland Press/ Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Abductors: Conspiracy* (Tor, 1996), *Against the Odds* (Baen, 2000), *Aisling* (Tor, 1994), *Avatar* (Tor, 1992), *Article 23* (Baen, 1998), *Between the Rivers* (Tor, 1998), *Beyond the Veil, Beyond Sanctuary, Beyond Wizardwall* (Ace, 1986, 1987), *Binder's Road* (Tor, 2004), *Borders of Infinity* (Simon & Schuster, 1989), *Boy and His Tank* (Baen, 2000), *Brotherhood of the Stars* (Bantam Spectra, 1994), *Cetaganda* (Baen, 1996), *Chance & Other Gestures of the Hand of Fate* (Baen, 1987), *Change of Command* (Baen, 2000), *Child of the Eagle* (Baen, SFBC, 1996), *Conan Chronicles* (Tor, 1995), *Conrad Stargard: Radiant Warrior* (Baen, 2004), *Cordelia's Honor* (Baen, 1996), *CoDominium: Revolt on War World* (Baen, 1992), *Crystalworld* (AvoNova, 1992), *Dagger* (Ace, 1988), *Dancing Bears* (Tor, 1996), *A Day for Damnation* (Bantam Spectra, 1993), *Design for Great-Day* (Tor, 1995), *The Devil's Day* (Baen, 1990), *Diplomatic Act* (Baen, 1998), *Dream Compass* (Avon, 1991), *Dydeetown World* (Baen, 1989), *E. Godz* (Baen, 2005), *Endymion* (Bantam Spectra, SFBC, 1996), *Ethan of Athos* (Baen, 1997), The Fall of Hyperion (Bantam Spectra, 1991), *Fata Morgana* (Baen, 2000), *Fortune's Stroke* (Baen, 2000), *Foundation's Friends* (Tor, 1990), *Free Zone* (Avon, 1989), *Further Chronicles of Conan* (Tor, 1999), *Galatea in 2-D* (Baen, 1993), *Glory Season* (SFBC, Bantam Spectra, 1993, 1994), *The Hands of Lyr* (Morrow, AvoNova, 1994), *The Hemingway Hoax* (Morrow, NEL, Avon, 1990, 1991), *Hex Witch of Seldom* (Baen/Simon & Schuster, 1988), *Honor Harrington #4: Field of Dishonor, #5 Flag in Exile* (Baen, 1994, 1995), Hyperion (Bantam Spectra, 1990), *In Between Dragons* (Bantam Spectra, 1990), *Ignition* (Tor/Forge, 1997), *Ilium* (Eos/HarperCollins, 2003), *Illumination* (Tor, 2001), *Illusionists* (Warner, 1991), *Incompleat Nifft* (Baen, 2000), *Jed the Dead* (Ace, 1997), *Jehovah Contract* (Avon, 1989), *Kindly Ones* (Baen, 1987), *King and Emperor* (Tor, 1996), *Komarr* (Baen, 1998), *Kren of the Mitchegai* (Baen, 2004), *Kruton Interface* (Ace, 1993), *Lady*

*Slings the Booze* (Baen, 23002), *Legacy of Gird* (Baen, 1996 with Larry Elmore), *Liar's Oath* (Baen, 1992), *Liavek #1* (Ace, 1985), *License Invoked* (Baen, 2001), *Luck in the Shadows* (Bantam Spectra, 1996), *Mall Purchase Night* (Baen, 1993), *Marrow* (Tor, 2002), *Mask of Loki* (Baen, 1990), *Matter for Men* (Bantam Spectra, 1993), *Me: A Novel of Self-Discovery* (Baen, 1991), *Memory* (Baen, SFBC, 1996, Simon & Schuster/Earthlight, 1998), *The Mines of Behemoth* (Baen, 1997), *Mirror Dance* (Baen, SFBC, 1994), *Morigu: The Dead* (Popular Library Questar, 1990), *Mountain Magic* (Baen, 2004), *My Brother's Keeper* (Baen, 2000), *The Nanotech Chronicles* (Baen, 1991*), New Destinies Vol II* (Baen, 1987), *Nifft the Lean/Mines of Behemoth* (Baen, 1997), *Once a Hero* (Baen, SFBC, 1997), *Operation Damocles* (Baen, 1998), *Paladin* (Baen, 1987), *Paths to Otherwhere* (Baen, 1996), *Peregrine: Secundus* (Berkley, 1981), *Phases of Gravity* (Bantam Spectra, 1991), *Prayers to Broken Stones* (Bantam Spectra, 1992), *Prince of Sunset* (Baen, 1998), *Project FarCry* (Tor, 1995), *Project: Maldon* (Baen, 1997) *Proteus in the Underworld* (Baen, SFBC, 1995), *Puppet Master* (Baen, 2001), *Rage for Revenge* (Bantam Spectra, 1993), *Redliners* (Baen, 1996), *Reformer* (Baen, 1999), *Regiment: A Trilogy* (Baen, 2004) *Remake* (Bantam Spectra, 1995) *Remnant Population* (Baen, SFBC, 1996), *Retief and the Rascals* (Baen, 1993), *Reward for Retief* (Baen, 1989), Rise of Endymion (Bantam Spectra, SFBC, 1997), *Rules of Engagement* (Baen, 1998), *Season for Slaughter* (Bantam Spectra, 1993), *Seven Sexes* (Del Rey, 1980), *ShadowSpawn* (Ace, 1987), *Silverhand: The Arcana Bk. I* (Baen, 1995), *Skylock* (Baen, 2002), *Sleepwalker's World* (Baen, 1993), *Soldiers of Paradise* (Avon, 1990), *The Spawn of Loki* (Baen, 1994), *Specterworld* (Avon, 1991), *Sporting Chance* (Baen, 1994), *Stalking Darkness* (Bantam Spectra, 1997) *Star Ascendant* (Tor, 1996), *Stardance* (Baen, 1991), *The Star Dancers* (Baen, 1997), *Star Voyager Academy* (Baen, 1994), *Storm Seed* (Baen, 1990), *Sugar Rain* (Avon, 1990), *Suisan* (Baen, 1992), *The Sword of Knowledge* (Baen, 1995), *Tale of Eron: Bloodwinter, Springwar* (Bantam Spectra, 1999, 2000), *Tales of the Knights Templar* (Warner Aspect, 1995), *Tempus Unbound* (Baen, 1989), *There and Back Again* (Tor, 1999), *Thieves' World Series: 1 Thieves' World; 2 Tales from the Vulgar Unicorn; 3 Shadows of Sanctuary; 4 Storm Season; 5 The Face of Chaos; 6 Wings of Omen; 7 Dead of Winter; 8 Soul of the City; 9 Blood Ties; 10 Aftermath; 11 Uneasy Alliances; 12 Stealer's Sky* (Ace, 1986, 1987 1988, 1989), *Time Scout* (Baen, 1995), *Time Storm* (Baen, 1992), *To The Vanishing Point* (Warner, 1988), *Tower of Fear* (Tor, 1990), *Traitor's Moon* (1999), *Trinity Grove* (Avon, 1990), *Troika* (Tor, 1991), *True Names and Other Dangers* (Baen, 1987), *The Tyrant* (Baen, 2002), *Uncharted Territory* (Bantam Spectra, 1994), *Undesired Princess & The Enchanted Bunny* (Baen, 1990), *Voima* (Baen, 1995), *Vor Game* (Baen, 1996), *Wagers of Sin* (Baen, SFBC, 1996), *Warp Angel* (Tor, 1995), *War World: Blood Feuds; Blood Vengeance; Invasion* (Baen, 1993, 1994), *What Might Have Been Volume 4: Alternate Americas* (Bantam Spectra, 1992), *When the Gods are Silent* (AvoNova, 1997), *White Bull* (Baen, 1988), *Whose Song is Sung* (Tor, SFBC, 1996), *Wing Commander: False Colors* (Baen, 1999), *Wizardry Cursed* (Baen, 1991), *A Woman of the Iron People #1: In the Light of Sigma Draconis, #2: Changing Woman* (Morrow/AvoNova, SFBC, 1991, 1992), *Young Miles* (Baen, 1997) *1945* (Baen, SFBC, 1995).

MAGAZINES ILLUSTRATED INCLUDE: ROF: 2000 (6)

GAME-RELATED ILLUSTRATIONS INCLUDE: Magic: The Gathering card art for *Mercadian Masques* (1999), *7th edition* (2001), *Odyssey* (2001), *Onslaught Spoiler* (2002), *8th edition* (2003) for Wizards of the Coast, *Ice Age Cycle: 1 Gathering Dark; 2 Eternal Ice 3: Shattered Alliance* (Wizards of the Coast, 1999, 2000).

## Ruppel, Robh

(b. November 7, 1963) American artist. Ruppel was born and raised in Bellaire, Texas and graduated from the High School for the Performing and Visual Arts in Houston. He attended the University of Houston (1982–1983) and then the Art Center College of Design (Pasadena, California) from 1983–1987, majoring in Industrial Design and Illustration. He also studied at the California Art Institute under Fred Fixler (1987–1989). He credits the art of Berni Wrightson* and John Berkey* for inspiring him to be an illustrator. Ruppel freelanced in Los Angeles for seven years, doing all sorts of jobs including movie design work on *Misery* (1990)—he painted the covers for the paper back books used in the movie as props. In the late 1980s he moved to the east coast where he got jobs doing Harlequin romance covers, and art for magazines and advertising.

In 1991 Ruppel heard that TSR(™) was looking to hire full-time artists, and he decided to interview for the job. The company needed to fill vacancies left by the departure of long-time members of their stable, Clyde Caldwell* and Keith Parkinson*. Ruppel moved to Wisconsin, and spent five years at TSR(™) working on *Ravenloft, Planescape* and other gaming worlds, at times collaborating with Brom*, who had arrived at TSR(™). at about the same time, and with whom he "clicked" in terms of having similar tastes in art. It was while working at TSR(™) that Ruppel first came to the attention of fans, through oil paintings on canvas that had a dark, grim, somewhat "melancholy" feel—although

like all artists in the studio he hewed to the TSR(™) "look" in his fantasy images. His first professional work for them was the cover for the 1992 *Ravenloft* module *Night of the Walking Dead*— which still remains one of his favorites. He was an Origins convention award winner for best graphics on the *Planescape* line.

In 1996 Ruppel started doing concept design for Disney Animation Studios. By the late 1990s he had switched to digital methods for producing art, and has stayed there ever since. "While I miss the art and craft of actually painting," he writes, "for commercial work it's hard to beat the flexibility of digital." (personal correspondence, 2007). Ruppel is now a visual development artist and art director for Disney Feature Animation, and has worked on movies like *Mulan* (1996–1997), *The Emperor's New Groove* (1998–2000), *Treasure Planet* (2002), *Atlantis* (2000–2001), *Tarzan* (1998–1999), and *Brother Bear* (2000–2003), for which he was nominated for an Annie Award for best production design, in 2004. He also did some miniature model building in 1986 for the films *Solarbabies* (aka *Solar Warriors*) and *Chopping Mall* (aka *Killbots*). Ruppel's most recent project for Disney was art directing *Meet the the Robinsons* (2003–2007).

Outside of gaming and film, Ruppel has produced over one hundred paintings for role-playing trading card games, and covers for video games such as Diablo 2. He is currently doing concept work on "Uncharted" for Naughty Dog (subsidiary of Sony Computer Entertainment) for the Playstation 3. Ruppel received a Silver Medal for his work from the *Spectrum 2*, the fantasy art annual, in 1995. and appeared in *Spectrum 7* in 2000.

Ruppel also has an interest in publishing retro-1960s modern style poster and cartoon art, of the kind associated with pulp style detective stories and film noir, for which he maintains a website called BroadviewGraphics. Ruppel lives in Southern California and teaches Digital Landscape Painting at Art Center College of Design and Entertainment Art Academy.

**Sources:** e-mail from the artist July 2007; "Focus on Robh Ruppel" John Zephyr interview for FPG, Inc., 1996, and "Meet Fantasy Creater Robh Ruppel" Andrew Hardon interview for *Inquest* magazine, 1996 online at www.robhrubbel.com; Robh Ruppel Interview online at robh-ruppel-interview.blogspot.com; www.broadviewgraphics.com

**Art Collections and Anthologies**

*Drawing & Painting Fantasy Landscapes and Cityscapes* (Barron's Educational Series. 2006), *The Worlds of TSR* (TSR, Inc., 1994),

BOOKS ILLUSTRATED INCLUDE (all TSR(™)/Wizards of the Coast, except as noted): *Eye of the Hunter* (ROC, 1993), *Greenfire* (1993), *Half-Light* (1992), *Naked Came the Sasquatch* (1993), *Pages of Pain* (1997), *Transcendence: Second Demon War #2* (Del Rey/Ballantine, 2002), *Villains Lorebook* (1998);

ROLE-PLAYING GAME-RELATED ILLUSTRATIONS INCLUDE (all TSR(™)/Wizards of the Coast): *AD&D: Complete Book of Necromancers* (1995); *Dungeon Master Guide, 2nd Ed.* (1995); *Encyclopedia Magica Volume 1, 2, 4 and Index* (1994, 1995); *Player's Handbook,* 2nd Ed. (1995), *Al-Qadim: City of Delights* (1993), *Amazing Engine: Kromosome* (1994), *The Dark Sun: Will and the Way* (1994), *Dragonlance: Flint's Axe* (1992); *Knight's Sword* (1992); *Unsung Heroes* (1992), *Forgotten Realms: City of Gold* (1992); *Great Glacier* (1992); *Jungles of Chult* (1993); *Passage to Dawn* (1996); *Starless Night* (1993), *Volo's Guide to Waterdeep* (1992), *Planescape: Campaign Setting 2nd ed* boxed set (1994); *Doors to the Unknown* (1996); *Eternal Boundary* (1994); *Faces of Evil: the Fiends* (1997); *A Guide to the Astral Plane* (1996); *Harbinger House* (1995); *Hellbound/The Blood War* boxed set (1996); *In the Abyss* (1994); *In the Cage: A Guide to Sigil* (1995); *Planes of Chaos* (1994); *Planes of Conflict* module and box cover (1995); *Planes of Law* module and box cover (1995); *A Player's Primer to the Outlands* (1995); *Something Wild* (1996); *Well of Worlds* (1994), *Ravenloft: Adam's Wrath* (1994); *Baroness of Blood* module (1995); *Campaign Setting, 2nd Ed.* box cover (1994); *Castles Forlorn* boxed set (1993); *Dark of the Moon* (1993); *Death of a Darklord* (1995); *F.R.E.E. Lancers* book (1995), *Gothic Earth Gazetteer* (1995); I, Strahd (1995); *Light in the Belfry* (1995); *Masque of the Red Death and Other Tales* campaign (1994); *Night of the Walking Dead* (1992); *On Hallowed Ground* (1996); *Planewalker's Handbook* (1996) *Scholar of Decay* (1995); *To Sleep with Evil* (1996); *Van Richten's Guide to the Created* (1994); *Van Richten's Guide to Were Beasts* (1993); *Web of Illusion* (1993); *Uncaged: Faces of Sigil* (1996).

MAGAZINE ILLUSTRATIONS INCLUDE:

DRA: 1994 (8); 1995 (1); 1996 (annual #1); 1998 (10)

## Ruth, Rod (Rodney)

(September 21, 1912–January 1987) American artist. Born and raised in Benton Harbor, Michigan, Ruth grew up close to the shores of Lake Michigan where he developed a love of nature. Later in life he traveled throughout North America, hunting, fishing and camping. He even spent several months in a fur-trading post as a caribou hunter and dog-team driver. This love of nature served him well later in his artistic career, when he turned to illustrating series children's books on animals, in the 1970's, for Little Golden Books (Western Publishing), Golden Press, Whitman and others.

Ruth attended the Chicago Academy of Fine Arts, graduating in 1932, and then studied at the Freder-

ick Mizen School of Art as well as the Institute of Design, both in Chicago. During this period he became fiends with Harold McCauley*. After graduating from the Institute of Design, Ruth became a freelance artist and worked for various art studios. He tried to sell his art to Farnsworth Wright, the editor of *Weird Tales*, but had little luck. By the mid 1940s he had became one of the staff illustrators for Ziff-Davis magazine chain, also being published in Chicago.

Ruth primarily worked as an interior artist, rather than a cover artist, and used a grease crayon on board to get an interesting halftone effect that would reproduce well on pulp paper. He worked for *Fantastic Adventure* and *Amazing Stories*, and also *Mammoth Detective, Mammoth Adventure* and other pulps published by Ziff-Davis, but also illustrated children's books such as the *Golden Book of Cat Stories* (1946). At that time, the publisher paid $7.50 for a full-page illustration and $15.00 for a double-page spread. Ruth also illustrated a series of Greyhound Bus travel posters and other advertising art. In 1941 he began working on the syndicated comic strip "The Toodles." The strip was written by Stanley and Betsy Baer and drawn by Ruth from 1941 to 1958.

When Ziff-Davis moved to New York in 1950, Ruth remained in the Chicago area, left the science fiction field and moved into wildlife illustration. In addition to children's animal books, he did a number of species charts for the National Marine Fisheries. As a watercolorist, Ruth exhibited at the Artists Guild of Chicago fine-arts shows. His work won numerous awards from the Society of Illustrators, the Printing Industry of America, and the Artists Guild. He was a life member of the Art Institute and the Field Museum of Chicago. Ruth and his wife Mary Spencer (1914–2003) had three sons, and grandchildren, and both died in Park Ridge, Illinois.

**Sources**: Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. NY: Bounty Books, 1975. Weinberg, 1988;John Clute and Peter Nicholls, Eds. *The Encyclopedia of Science Fiction*. NY: St. Martin's Press, 1993.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *More Science Fiction Tales* (Rand McNally, 1974), *Science Fiction Tales* (Rand McNally, 1973)

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1941 (2); 1941 (11); 1942 (1, 2, 3, 4); 1943 (1, 2, 6); 1945 (6, 9, 12); 1946 (5, 11, 12); 1947 (2, 9, 10); 1948 (4, 5, 6, 7, 9, 11); 1949 (5, 6, 7, 10); 1950 (1, 3, 4, 9, 12); 1951 (3, 5, 9); 1967 (10)

FA: 1940 (1, 4, 5, 6, 8, 10); 1941 (3, 5, 6, 7, 8, 10, 11, 12); 1942 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10. 11, 12); 1943 (1, 2, 3, 4, 5, 6, 7, 8, 10, 12); 1944 (2, 6); 1945 (4, 10, 12); 1946 (5, 7, 9, 11); 1947 (1, 3, 7, 9, 10, 11, 12); 1948 (2, 4, 5, 7, 11, 12); 1949 (2, 7, 8); 1950 (3, 4, 5, 7); 1951 (1, 3)

FTC: 1966 (7); 1968 (10); 1969 (4)

OW: 1950 (1)

## St. John, James Allen

(October 1, 1872–May 23, 1957) American artist. Born in Chicago, Illinois, St. John was the son of Josephus Allen St. John and the former Susan Hely, daughter of Hilliard Hely, a well-known Irish artist of the nineteenth century. Hely's daughter (St. John's mother), also an artist, traveled to Paris to continue her studies in 1880, and took James with her. The young child was allowed to wander at will through the Louvre and other major art museums of Europe, and he began to sketch and paint before he could read or write. When St. John returned to America, he began his formal schooling, in New York City. His father tried to make him a businessman and, when the artist was sixteen, bought him a partnership with an experienced businessman. St. John protested and finally was sent West to live on his uncle's ranch in California. On a trip to Los Angeles, in 1887, he met Eugene Torrey, a western artist, and they became fast friends. St. John immediately decided to become an artist and spent time, over the next four years, traveling throughout the West, drawing and painting.

St. John moved to the East Coast in 1891, living there until 1904, and working as a well-regarded society artist in the New York area, painting portraits while also doing landscapes and nature scenes. During this period, from 1892 to 1896, he studied at the Art Students League with William Merritt Chase, Harry Mowbray, J. Carrol Beckwith and Kenyon Cox. Around 1904 he also taught at the New York School of Art (formerly the Chase School of Art)—drawing, painting and composition. St. John then moved to Chicago, where he lived in his own private studio in a three-story artist complex known as "The Tree Studio." The next year, on November 11, 1905, he married Ellen M. Munger, whom he met learning to type at a secretarial school. Apart from a brief period of two years, 1908–1910, which he spent in Paris, studying at the *Academie Julian* with Jean Paul Laurens, and in Holland with Henri Vierin, St. John and his wife lived in the same "Tree Studio" apartment until his death in 1957. The building which housed his apartment was designed specifically for artists and combined living quarters and studio space. Each residence had a large studio with a skylight. St. John's apartment was on the first floor and had a private garden with a fountain, and it would later figure in many anecdotes told by artists and enthusiasts who came to visit the famous artist "in his studio." St. John worked as an illustrator for the numerous publishing companies in Chicago for nearly fifty years. The first book he illustrated, *The Face in the Pool*, was published in 1904. It was the

first of many works he would illustrate for the A.C. McClurg Company.

Along with a busy career as an illustrator, St. John worked as an instructor of painting and illustration at the Art Institute of Chicago for twenty years. He later joined the faculty of the American Academy of Art, where he served as professor of life drawing and illustration.

St. John's first artwork of importance in the science fiction field was done in 1916, when he illustrated the first hardcover edition of *The Beasts of Tarzan* by Edgar Rice Burroughs. The book featured more than thirty black-and-white illustrations by St. John and a color jacket. He even did the lettering for the book, a tradition he was to continue for all of the Burroughs books he illustrated. In 1917 he was given the assignment of illustrating *The Son of Tarzan*. Again, the artist turned out more than thirty pen-and-ink illustrations, along with a color jacket and the lettering for the title page. When the A. C. McClurg Company prepared to publish Burrough's third Mars novel, the art assignment was given to St. John, who was becoming known as the Burroughs artist. For *The Warlord of Mars*, he did a stunning oil painting for the jacket. It was probably the finest illustration done for any Burrough's novel up to that time. When McClurg made plans to publish the next Mars novel, *Thuvia, Maid of Mars*, St. John was again given the cover assignment along with a commission for ten full-page illustrations. He had then become the accepted Burroughs artist.

Burroughs was not the only author for whom St. John did book illustrations, but he was definitely the most famous, and his name became closely linked with the Tarzan author. St. John continued doing work for Burroughs novels into the early 1930s, mostly for hardcover editions, although he did a cover for *Bluebook* magazine as well, illustrating one of the later Tarzan novels. St. John also did jacket art for a number of other McClurg hardcover editions, including several science fiction novels by Ray Cummings.

St. John was an accomplished artist and did excellent work in all mediums. Most of his paintings were done in oils, but he also was adept in watercolors. His interior work was done in both pen and ink and in gouache. He also did interior art in pencil and charcoal crayons. He worked with large sizes, and many of his full-page wash paintings that were used as black-and-white illustrations in book form were twenty-two by thirty-two inches or larger. When St. John did the jacket painting for *Jungle Tales of Tarzan*, A. C. McClurg asked him to do a large painting so that they could use it on a tour to sell the book. The painting, of an eagle carrying Tarzan away, was four by six feet.

In the early 1930s Edgar Rice Burroughs formed his own publishing company to print his novels. Feeling that St. John charged too much for his art, Burroughs began using other artists, including some of his own relatives such as Studley Burroughs and John Coleman Burroughs*. By 1936 the last of St. John's art for the Burroughs company appeared in hardcover. Losing his best client, St. John tried to get started in the comic-strip field, producing a Sunday page based on the John Carter series. Nothing came from the attempt.

Living in Chicago, St. John was well known as an artist and art teacher. Looking for other assignments to make up for the loss of the Burroughs work, St. John found *Weird Tales* magazine being published in the city. He soon began doing covers for that magazine along with its sister publication, *Magic Carpet.* In late 1932 *Weird Tales* serialized *Buccaneers of Venus* by Otis Adelbert Kline, a fantasy novel very much in the Burroughs style. St. John was the obvious choice to illustrate the novel, and he did four covers for the serial.

Unfortunately, the artist soon found himself without assignments from the pulp. Margaret Brundage* also began doing work for the same magazine in late 1932. Although St. John's paintings were much more fantastic than Brundage's, magazine editor Farnsworth Wright thought that sex sold better than fantastic monsters. Brundage was retained, and St. John was dropped from the covers. He later did a few *Weird Tales* cover paintings , but the magazine never became a steady source of income. An interesting sidelight of St. John's work for *Weird Tales* was that in doing cover illustrations for the pulp, he did his own lettering for the logo of the magazine. Even after they stopped using the artist for the covers, *Weird Tales* retained the cover logo style, and it became closely identified with the magazine.

In late 1940 Ray Palmer, editor of the Ziff-Davis science fiction magazines *Amazing* and *Fantastic Adventures*, bought a series of novelettes from Edgar Rice Burroughs to run in those publications. Ziff-Davis was located in Chicago and the company tried to have local artists do the magazine illustrations. Palmer, a longtime science fiction collector, immediately contacted St. John who illustrated the Burroughs novelettes and continued to work for the two science fiction magazines throughout the 1940s.

St. John also continued to teach in Chicago throughout the 1940s and early 1950s. He did a few more paintings for Chicago-based magazines, including *Fate* and *Other Worlds*, during this period, and he sold a number of his originals to collectors visiting his studios. He died in May 1957.

With the revival of interest in Burrough's work in the 1960s, St. John's name once again became famous. His influence on the work of Roy Krenkel* and Frank Frazetta* was noted and appreciated by

modern fantasy fans. A commemorative volume reproducing much of his art also helped boost his reputation. Among older collectors, St. John was already considered one of the greatest of all fantasy artists. With the new attention accorded him, he became equally well known among younger fans and artists. His originals, always scarce, became prime collectibles and have been sold for thousands of dollars, making his work among the most expensive of all fantasy illustrators.

**Sources:** e-mail June 2007 from Joel Dryer, Director Illinois Historical Art Project at www.illinoisart.org; Estes, Arthur B. "J. Allen St. John" *Metropolitan Magazine* November 1898 in the *erbzine* online, "The St. John Tribute" at www.erbzine.com/mag0/0068.html; www.johncolemanburroughs.com/magl6/1641.html; www.creativemix.com/stjohn; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003), Richardson, Darrell C. *The J. Allen St. John Library of Illustration Vol 1: The Life and Work of J. Allen St. John* (Old Tiger Press, 2005); Richardson, Darrell C., and McHaney, Dennis. *High Adventure: Westerns, Northern and Other Lands — J. Allen St. John* (Old Tiger Press, 2005); Spurlock, J. David ed. *Grand Master of Adventure Art: The Drawings of J. Allen St. John* (Watson-Guptill/Vanguard Productions 2005).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *At the Earth's Core* (22), *Beasts of Tarzan* (16), *Brigands of the Moon* (31), *The Cave Girl* (25), *The Chessmen of Mars* (22), *The Eternal Lover* (25), *Jungle Tales of Tarzan* (19), *The Land That Time Forgot* (24), *Lost on Venus* (35), *The Mad King* (26), *Man Who Mastered Time* (27), *The Mastermind of Mars* (28), *The Monster Men* (29), *The Moon Maid* (26), *The Mucker* (21), *The Outlaw of Torn* (27), *Pellucidar* (23), *Pirates of Venus* (34), *Port of Peril, Son of Tarzan* (17), *Swords of Mars* (36), *Tarzan and the Ant Men* (24), *Tarzan at the Earth's Core* (30), *Tarzan and the Golden Lion* (23), *Tarzan the Leopard Man* (35), *Tarzan Lord of the Jungle* (28), *Tarzan the Terrible* (21), *Tarzan the Untamed* (20), *Tarzan's Quest* (36), *Thuvia, Maid of Mars* (20), *Warlord of Mars* (19)

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1941 (1, 3, 4, 5, 6, 8, 10); 1942 (2, 3, 4, 7, 10, 11, 12); 1943 (9); 1944 (3, 9, 12); 1945 (3); 1946 (2, 7); 1947 (12); 1948 (4, 5, 9, 10, 11, 12); 1949 (1, 3, 9, 11, 12); 1950 (11); 1961 (4R); 1964 (1R)

FA: 1940 (10); 1941 (3, 7, 11); 1942 (3, 7, 11); 1943 (3, 5); 1944 (2, 4, 6, 10); 1945 (1, 7, 10, 12); 1946 (2, 5, 7, 11); 1947 (5); 1948 (1, 4); 1949 (4); 1950 (12)

FTC: 1968 (8); 1972 (4)

OW: 1951 (6); 1952 (11); 1953 (2, 3); 1955 (11); 1956 (2)

ScS: 1953 (10); 1954 (2)

WT: 1932 (6, 11, 12); 1933 (1, 2, 4, 5); 1936 (10, 12)

## Salter, George

(October 5, 1897–October 31, 1967) American artist. Born in Bremen, North Germany, of Protestant Jewish origin, Salter moved to Berlin with his family as a child. His father Norbert Salter, born in Austria, was the business manager of the Hamburg orchestra and a successful international theatrical agent, who studied at the Vienna Conservatory and played the cello in the Hamburg symphony orchestra. His mother, Stefanie Klein, born in Hungary, was an opera singer. In 1897 his parents converted to Christianity, as did many secular Jews in Germany at the turn of the twentieth century, in an effort to assimilate, and avoid anti-semitism. Salter received his certificate of confirmation at the Kaiser-Wilhelm Gedächtnis-Kirche in Berlin on March 13, 1913. He did his military service for the German Army in 1917–1918, studied privately for a year, then from 1919 to 1924 he studied graphic arts at the School of Arts and Crafts in Berlin. Beginning in 1921, Salter worked with theater workshops of the Prussian State Theater in stage and costume design, and then as a stage designer for various German theaters and opera houses. In 1927 Salter turned from stage design to graphic design, typography and lettering, and for six years until 1933, he worked as a book designer and illustrator for more than twenty German publishing companies. From 1931 through 1933 he served as the director of the applied graphics and commercial art division of the Berlin Graphic Arts Academy, until he was dismissed in March 1933, in accordance with Hitler's racial laws. After being prohibited from work, Salter moved to Baden Baden and immigrated to the United States in November 1934 — with a Visa facilitated by his younger brother Stefan, also a well known book designer, who had been in the U.S. since 1927. A year before Salter emigrated, fifty of his book jackets were displayed in a show at Columbia University, arranged by Hellmuth Lehmann-Haupt (Curator of the Department of Rare Books at Columbia University from 1930 to 1937, and an historian of the American publishing trade devoted to the art of the book). By the time he left for the U.S., Salter had produced a total of 357 jobs for 35 different German publishers.

Upon arrival in New York Salter became a freelance book jacket designer and illustrator. His first commission was with H. Wolff Books, New York. Almost immediately Salter was hired by Simon & Schuster to design jackets for several of its books. During his career Salter designed more than six hun-

dred covers for all the major hardcover publishers, including Knopf, Basic Books, Bobbs-Merrill, Random House, Little Brown, Viking, among others. A prolific artist, and a superb calligrapher and designer, Salter was in great demand; it's been estimated that between 1934 and 1940, based on his output, Salter was producing cover designs at the rate of more than one per week. A comprehensive catalogue of Salter's book jackets can be found in *Classic Book Jackets: The Design Legacy of George Salter* by Thomas Hansen (Princeton Architectural Press, 2005). Hansen's research and scholarship provides a main source of important biographical details for this biography.

In 1938 Salter began a long association with Mercury Publications (NY), and he served as art director from 1939–1958, designing the covers, lettering logos, and typography for all magazines published by Mercury. In this capacity he entered the science fiction field in 1949, when Mercury began publishing *Fantasy & SF* (originally *The Magazine of Fantasy*, but with a quick title change after the first issue). At first, Salter did some cover illustrations as well as cover designs. He gave the digest-sized magazine a distinctive, stylistic and much more dignified look, one that set the magazine apart and was a total departure from the lurid excesses of pulp magazines. He also served as art director of *Venture Science Fiction*.

Salter began teaching book design and lettering at the School for Library Service of Columbia University in 1935–1936 on the recommendation of Dr. Lehmann-Haupt and from 1937 to 1967 he taught at Cooper Union Art School, New York, and also at New York University. He was extremely influential in the book and magazine design field, publishing several articles and books on design principles and techniques, and establishing a typology for categorizing book jacket elements. He advocated the idea that book jackets are an integral part of the design of the book and not just a decorative element.

Salter's work was exhibited in several prestigious individual and group exhibitions in the U.S. and Germany, and a traveling exhibition of his work was initiated by Gallery 303 in New York (1961–1962). The artist was a member of the American Institute of Graphic Arts, the Book Jacket Design Guild, the Society for Italio Handwriting of London, and the Grolier Club. In 1942 Salter married Agnes O'Shea, born in Northampton, Massachusetts (1901–1989). Salter died in New York is buried beside his wife in Cummington, Massachusetts, in the Hampshire Hills where the family used to spend their summer vacations. After his death, many of his personal papers and books were given to The Newberry Library, Chicago and are held there in The John M. Wing Foundation on the History of Printing. His daughter Jane Salter Rosenberg, Class of 1954, and Herbert Rosenberg, in honor of Agnes O'Shea Salter, Class of 1927, and George Salter, donated a further collection of George Salter Papers to Smith College in 1989.

**Sources**: Biographical note, George Salter Papers, Mortimer Rare Book Room, Smith College http://asteria.fivecolleges.edu/findaids/mortimer/manosemr4html#list-serl [accessed August 2006]; Dr. Leslie/The Composing Room project at www.drleslie.com/Contributors/salter.shtml ; Hansen, Thomas S. *Classic Book Jackets: The Design Legacy of George Salter* (New York: Princeton Architectural Press, 2005)]

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Adventures in Time and Space* (Random House, 1946), *The City and the Stars* (Harcourt Brace & Coi/BCE, 1956).

MAGAZINES ILLUSTRATED INCLUDE:

F&SF: 1950 (winter, spring, summer, fall); 1951 (4, 6, 10, 12); 1952 (4); 1955 (6); 1966 (2)

VEN: 1958 (7)

## Sanderson, Ruth

(b. November 24, 1951) An American artist, Sanderson was born in Ware, Massachusetts. An early reader and lover of horses, she owned one as a child and that love propelled her into painting the object of her affection, and then into a career in art. After spending a year at a liberal arts college, Sanderson transferred to the Paier School of Art in Hamden, CT in 1970, so that she could take a combination of traditional drawing and painting courses as well as ones in commercial art — knowing that she wanted to make a living and "illustration art" would provide the way to do that. She graduated in 1974 and since then has illustrated books for children of all ages, and adults, specializing in literary classics in the fantasy genre. The artists she admired most were the illustrators of the Brandywine School, Howard Pyle, N.C. Wyeth, and Norman Rockwell. The English Pre–Raphaelites and the Hudson River School were also strong influences and remain so. Since 1989 she has retold and illustrated many fairytales, including T*he Twelve Dancing Princesses*, *Papa Gatto*, *The Crystal Mountain*, and *The Golden Mare, The Firebird, and the Magic Ring*. Her original fairytale, *The Enchanted Wood*, received the Irma S. Black award for best picture book of 1992, and the Young Hoosier Award in 1995.

At first, Sanderson obtained her assignments through a commissioning agent in the children's field, and her first jobs for cover work included the first reissues in paperback of well-known books she had read as a child, *The Black Stallion* and *Nancy Drew* stories, each series requiring 18 covers. This led to other book assignments, and by the early 1980s Sanderson struck out on her own, doing a number of Golden Books and full color dust jackets for

young adult novels. Her first "big break" into the trade market came with an edition of Heidi (Knopf, 1984), with 100 full color paintings. Up to that time she had used fast drying mediums, such as watercolors, colored pencils, airbrush and acrylics. Heidi had a one-year deadline, so she decided to paint in oils, which had always been her preferred medium — and she has stayed with oils since. Sanderson describes her art as "Romantic Realism"; it is highly detailed but rich in coloration, in the spirit of the English Pre–Raphaelite, J.W.Waterhouse.

Sanderson's first fairy tale painting was for Jane Yolen's retelling of *The Sleeping Beauty* (1986), which led to Yolen introducing the artist to Maria Modugno, the children's book editor at Little, Brown. Modugno gave Sanderson the opportunity write and illustrate her own classic fairytale, and the memorable *The Twelve Dancing Princesses* was the result, taking a year and a half of work to complete (1990). Sanderson's paintings have been included in exhibitions around the country, including The Norman Rockwell Museum, The Society of Illustrators, The Delaware Museum of Art, the Art Museum of Western Virginia, the Words and Pictures Museum, and numerous fantasy and science fiction conventions. Her work has appeared on collector's plates, greeting cards, and in magazine and advertising venues. Sanderson is a member of the Society of Illustrators (NY), The Society of Children's Book Writers and Illustrators, and The Western Mass Illustrator's Guild, and she has been a guest speaker at many conferences and schools where she enjoys talking about the process of writing and illustrating, and about fairytales in general. She was a 2001 and 2002 Chesley Award nominee, has won numerous Awards at Science Fiction and Fantasy Conventions 1985–2004 including Boskone, Arisia, Magicon, Noreascon 2 and 3, World Fantasy Convention. She is married and has two daughters, and her favorite hobby is horseback riding.

**Sources**: www.ruthsanderson.com; e-mail from the artist May, 2005; Interview: Ruth Sanderson Featured Artist, in *Deep Magic: The E-Zine of High Fantasy and Science Fiction*: Amberlin Publishers, Issue 37, June 2005.

BOOKS WRITTEN AND ILLUSTRATED: [all published by Little, Brown & Co.] *Cinderella* (2002), *The Crystal Mountain* (1995), *The Enchanted Wood* (1991), *Everard's Ride* (NESFA 1995), *The Golden Mare, The Firebird, and the Magic Ring* (2001), *Papa Gatto* (1994), *Rose Red and Snow White* (1997) *The Snow Princess* (2004), *The Twelve Dancing Princesses* (1989).

BOOKS ILLUSTRATED INCLUDE: *The Beast of Lor* (T. Y. Crowell, 1977), *Beauty and the Beast* (Andrews and McMeel, 1992), *Dark Moon* (Little, Brown, 1991), *The Dome in the Forest* (Del Rey, 1981), *The Exotic Enchanter* (Baen, 1995), *Horsemaster* (Atheneum, 1985), *In the Circle of Time* (Scholastic, 1979), *Into the Dream* (E.P. Dutton, 1979), *The Magnificent Wilf* (Baen, 1996), *Once Upon a Time, She Said* (NESFA, 2005), *Prince of Sidhe: #1 Shattered Oath, #2 Forging the Runes* (Baen, 1995, 1996), *Sleeping Beauty* (Knopf/Ariel Books, 1986), *The Spellcoats* (Atheneum, 1979), *The Tempest* (Bantam/Doubleday/Dell, 1994), *Where Have the Unicorns Gone* (Simon and Schuster, 2000),

**Misc.:** *Spring Fairy and Summer Fairy* (Tree Free Greeting Co., 2004), *Swan Lake* cover and interior art for paperback book included in CD boxed set (Angel Records, 1990), *Unicorn* series of 9 collector's plates (Princeton Gallery, 1992).

## Sanjulian, Manuel Perez Clemente

(June 24, 1941) Spanish artist. Perhaps best known in the United States for his 1970s horror-fantasy cover art for the Warren Publications magazines *Creepy, Eerie*, and *Vampirella*, Sanjulian was born in Barcelona, Spain where he had already achieved success as an illustrator for editorial markets before working for American clients. Sanjulian attended the Belles Artes of Sant Jordi art school, one of the most prestigious in Spain, and by the age of 20 had begun working with Selecciones Ilustradas, a prominent European art agency. The owner of that agency, Josep Toutain, well-known Spanish comics editor, art director and publisher (1932–1997), who was Sanjulian's agent for more than 35 years, was immediately struck by his technical ability and artistic vision and got him assignments for paperback covers. He worked for publishers in Germany, Scandinavia, but mostly England, for larger firms such as Fontana, Panther, Fawcett and Arrow, and he still works for that market today. In 1971 he came to the attention of Jim Warren, who hired him for his popular magazines, and fans immediately were attracted to his sensual compositions, realistic renderings, and classical use of color. While initially comparisons to Frank Frazetta* were unavoidable, given that both artists worked in oil, contributed to the same magazines, and were attracted to similar subject matter, Sanjulian's more classically academic approach, more reminiscent of 17th painters like Velásquez in painterly technique, earned him substantial recognition on his own. In 1978 he Sanjulian exhibited his work at the Society of Illustrators (NY), and most of his work since then has been for the American market. He has produced book cover art for well-known publishing houses such as Dell, Ace, DAW, Bantam, Fawcett, Berkeley, Pocket, Harlequin, and others, as well as art for advertising agencies and film studios in the U.S., and his commercial career — now spanning several decades — has covered multiple genres, including fantasy, horror, romance, commercial and fine art. Many of Sanjulian's cover paint-

ings feature montage type compositions, at which he was expert. These typically depicted multiple, sometimes overlapping, colorful "vignette" images and were effective in capturing the sweep of historical, romantic fantasy narratives. Sanjulian has always devoted part of his to painting fine art, and portraiture and in Europe, his paintings, noted for their realistic subject matter, have appeared in a number of galleries.

**Sources:** e-mail from the artist, February 2007; www.sanjulian.info; Di Fate, Vincent. *Infinite Worlds* (Wonderland Press/Penguin, 1997); Toutain, Josep. "An Artist Out of His Time: Sanjulian" *Realms of Fantasy*, December 1997.

**Collections and Anthologies (various contributing artists)**

*Gallery Girls Collections: Amazon Empire* (SQP, 1996); *Darkebrood Vol. 1* (SQP, 1998), *Dragon Tails Vol. 2* (SQP, 1999), *Dragon Tails Vol, 3* (SQP, 2002), *Eternal Temptation Vol. 2* (SQP, 2001), *Jungle Tales Vol. 2* (SQP, 1998), *Jungle Tales Vol. 3* (SQP, 2000). *Sanjulian: Periode 1970–1984* (Glenat, 1985), *SanJulian Master Visionary* (SQP, 2001).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *An Abyss of Light* (DAW, 1990), *Artifact* (DAW, 1990), *A Candle for D'Artagnan* (Tor/Orb, 1994), *Blade of Conan, Conan: Flame Knife, Conan and the Sorcerer, Conan the Mercenary* (Ace, 1979, 1981), *Crusader's Torch* (Tor, 1989), *Darkening of the Light* (Bantam, 1994), *Deadwalk: Vampirella #3* (Warner, 1976), *Devlin's Justice* (Bantam Spectra, 2004), *Devil's Tower* (Ballantine/Del Rey, 1996), *Devil's Engine* (Ballantine/Del Rey, 1997), *Dinosaur Tales* (Bantam, 1984), *Dragons Can Only Rust* (TSR, Inc., 1995), *Dragon Reforged* (TSR, Inc., 1995), *The Dragon Waiting* (Avon, 1985), *The Empire of Fear* (Pan, 1990), *The Eyes of God* (Bantam Spectra, 1998), *Fire Crossing* (DAW, 1991), *A Flame in Byzantium* (Tor, 1988), *Forbidden Borders #1: Requiem for the Conqueror* (DAW, 1991), *Forbidden Game* (Pocket/Archway, 1997), *From the Ashes* (Tor, 1990), *Ghostworld* (Ace, 1993), *Gods of Bal-Sagoth* (Ace, 1979), *The Great and Secret Show* (Collins, 1989), *Hellworld* (Ace, 1993), *Her Majesty's Wizard* (Legend, 1995), *Janissaries: #3 Storms of Victory* (Ace, 1988), *The Last Dancer* (Bantam Spectra, 1993), *The Lions of Tsavo* (Bantam, 1989), *Lord of Darkness* (Bantam, 1984), *Lost Continent (aka Beyond Thirty)* (Ace, 1979), *Lost Regiment: #1 Rally Cry; #2 Union Forever; #3 Terrible Swift Sword; #4 Fateful Lightning; #6 Never Sound Retreat* (Penguin/Roc, 1998), *Lyonesse: #2 Green Pearl* (Berkley, 1983), *Madouc* (Ace, 1990), *Mistworld* (Ace, 1992), *Name of the Rose* (Warner, 1984), *Nightworld: #1 Secret Vampire; Dark Angel; Daughters of Darkness; #3 Spellbinder* (Pocket/Archway, 1996), *Nightworld: Black Dawn; Chosen; Huntress; Soulmate* (Pocket/Archway, 1997), *Nightworld: Witchlight* (Pocket Archway, 1998), *Oathbound Wizard* (Legend, 1996), *Palace* (Bantam Spectra, 1996), *Path of the Eclipse* (Tor, 1989), *Redemption of Light* (DAW, 1991), *Relic of Empire* (DAW, 1992), *See You Later* (Pocket Archway, 1998), *Slaves of Sleep* (Dell, 1979), *Starstrike* (DAW, 1990), *Tarzan Triumphant/Tarzan and the City of Gold* (Ballantine/Del Rey, 1997), *Three Bladed Doom* (Ace, 1979), *Tigers of the Sea* (Ace, 1979), *Treasure of Light* (DAW, 1990), *Unicorn Solution* (Tor, 1991), *Warlock Enlarged, Warlock's Night Out* (Pan, 1991), *Warriors of Spider, Way of Spider, Web of Spider* (DAW, 1998), *White Serpent* (DAW, 1988), *Witch Doctor* (Legend, 1996), *Worms Of The Earth* (Ace, 1979), *Year's Best Fantasy Stories 9* (DAW, 1983), *Zarsthor's Bane* (Ace, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
ROF: 1996 (10); 1997 (6)

**Misc.:** *The SanJulian Collection* collector card set (FPG, 1994)

## Saunders, Norman Blaine

(January 1, 1907–March 7, 1989) American artist. Saunders was born on a homestead in northern-most Minnesota, where his father was the game warden for the Lake Of The Woods region and Chippewa Indian reservation. He attended high school in Roseau, Minnesota and later completed two years of mail-order art courses. In 1928 he began working on the art staff for Fawcett Publications in Minneapolis. In 1934 he moved to New York and studied with Harvey Dunn at the Grand Central School of Art. At the same time he began his freelance career painting covers for all of the major pulp magazine publishers who admired his scenes of exciting action and stunning women.

Although not primarily known for his science-fiction art, his work was featured on the covers of several classic SF pulps, such as *Mystery Adventures* in 1936, which featured Richard Tooker's space adventure, *Zenith Rand*. Saunders also painted covers for many horror pulps published by *Ace Magazines* and *Red Circle* (Marvel) and did many science fiction and fantasy covers for pulps that featured occasional SF stories. He was a prolific artist who painted a grand total of 876 pulp magazine covers between 1935 and 1942, an incredible achievement that amounted to an average of two paintings completed per week. Saunders served as a master sergeant in the army during World War II, and after the war when the popularity of pulps had passed, he shifted to cover work in other fields of publishing. He created covers for 112 comic books, including the SF titles *Space Patrol, Amazing Adventures, Space Busters*, and *Unknown World*. In 1948 he branched out into the paperback field and painted 155 paperback covers for Ballantine, Bantam, Dell, Lion, Popular Li-

brary, and Ace-Double books, including the cover for the popular *Conan the Conqueror* by Robert E. Howard. Because Saunders was as known for his Western covers for pulps as for his science fiction work, he also easily moved into the men's adventure magazine market, and produced over one thousand illustrations for magazines such as *Male, Argosy*, *Adventure*, *Man's Book* and many others. In the 1960s he did over a thousand paintings for trading cards for the Topps Bubblegum Company, among them series such as: *Civil War News* (1961), *Batman* (1966), *Ugly Stickers* (1965), *Wacky Packs* (a popular series of humor gum cards, 1967), and the now legendary SF series *Mars Attacks* (1962), which inspired Tim Burton to make his own movie of the same title in 1996.

**Sources:** correspondence with son, David Saunders, September 2006 who provided biographical information; Weinberg, 1988.

**Published Work**

AMF: 1950 (2, 4, 7, 10)
AMZ: 1952 (1)
DYN: 1039 (4)
FFM: 1950 (6, 8, 12); 1952 (9); 1953 (2)
FN: 1050 (3, 5, 9)
MSS: 1938 (8); 1939 (4); 1950 (11); 1951 (2, 5)
PS: 1942 (summer)
SSS: 1950 (3)

## Savage, Harry Steele

(December 21, 1898–December 5, 1970) American artist. Steele Savage (he was known professionally only by his middle and last name), was born and raised in Detroit, Michigan. By the time he was 19 he was working for a department store in Detroit, the J.L. Hudson Co. Whether he received any formal education in art is unknown. By 1930 Savage had moved to New York City, and for several years he illustrated Greek and Classic mythologies, children's books, textbooks and art volumes, such as *The Arabian Nights* (Triangle, 1932). Stylistically, these showed a "orientalist" Art Deco/Nouveau influence, also seen in *The Decameron of Giovanni Boccaccio* (1931), for which Savage provided black and white interior illustrations in the form of etchings in a Deco style. Savage also was scenic and costume designer for a short-lived Broadway musical comedy, *Caviar* (1934). Professionally, he served in the Army in World War II, enlisting in 1942 as an artist. He is credited for at least one propaganda poster, a color poster recruiting women "For your country's sake today — For your own sake tomorrow / Go to the nearest recruiting station of the armed service of your choice." (1944, National Archives and Records Administration). He began doing science fiction artwork in the 1950s, providing pulp art for Popular Publications. Later, after an absence of many years from the field, he returned to paint a number of brightly colored paperback covers, in the 1960s, and reprints of Heinlein's "juveniles" for Ballantine and Ace, in the 1970s. In style, these carried forward Savage's earlier fluidity and "deco" exoticism. Savage died of a heart attack in New York.

**Sources:** Weinberg (1988), www.ibdb.com/

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Anti-Man* (Paperback Library, 1970), *Barrier World* (Lancer, 1970), *Between Planets* (Ace, 1951), *Black in Time* (Paperback Library, 1970), *Breakthrough* (Ballantine, 1970), *Citadel of Fear* (Paperback Library, 1970), *Citizen of the Galaxy* (Ace, 1957), *Golden Blood* (Lancer, 1967), *Have Spacesuit, Will Travel* (Ace, 1977), *Long Result* (Ballantine, 1970), *No Other Man* (Stokes, 1940), *Red Planet* (Ace, 1971), *Report on Probablity* (Lancer, 1970), *Rocket Ship Gallileo* (Ace, 1970), *Sorcerer's Skull* (Lancer, 1970), *Squares of the City* (Ballantine, 1970), *Space Cadet Starbreed* (Ballantine, 1970), *Star Beast* (Ace, 1970), *Time for the Stars* (Ace, c. 1970), *Tunnel in the Sky* (Ace, 1975), *Well of the Unicorn* (1967), *The Whole Man* (Ballantine, 1970).

MAGAZINES ILLUSTRATED INCLUDE:
FFM: 1951 (1, 3)
SSS: 1951 (4, 6)

## Scanlan, Peter

(b. October 7, 1963) American artist. Born in Englewood, New Jersey, Scanlan traveled extensively through Europe as a boy, and was profoundly affected by the artwork he saw there. He attended the School of Visual Arts in New York City, graduating with a BFA in 1986. The Symbolists and Pre–Raphaelites, 19th century fantasy painters, and 1940's–1950's pulp art are his artistic influences. He began his freelance career, and was introduced to "the crazy "feast or famine" nature of illustration," he says, a year before graduation, when in the summer of 1985 he was commissioned to paint "a grotesque mushroom infested goblin for a book called *Apparitions* by Noel Scanlan" (an Irish author who coincidentally shared his last name). At the same time he also received several other commissions: a romance cover, a trade magazine cover, a portrait, and an ad for underwear. "I worked incredibly hard in my unair-conditioned apartment, and arrived back at school in September feeling very grown up and accomplished. That is, I was, until I heard several people in the hallways of SVA muttering: "Sure he's getting jobs, his father is the one writing the books!""

Scanlan has illustrated adult and young adult book covers, computer games, and CD covers in the science fiction, fantasy and horror genre for a wide range of clients. A versatile artist with a boldly colorful and confident style that at times has been called "wickedly satirical," Scanlan enjoys jobs which allow

an artist to "make a statement and become part of a larger conversation," as have his portraits of President Bush for the *Village Voice* newspaper (NY). For the first twelve years or so of his career Scanlan painted in acrylics on illustration board or canvas board, and occasionally in oil. In the mid 1990's Scanlan began to shift more into the digital realm, using programs like Photoshop and Painter as well as 3D software such as Lightwave to create his digital illustrations. He was one of four artists commissioned by Marvel comics to complete 52 paintings for 1995's *Marvel Masterpieces* series, as well as digitally painting the cover for Kiss's 1996 album *Psycho-Circus*. Scanlan also began to expand his artistic range at this time to include animation, motion graphics, and previsualisation for clients including HBO, Universal studios, Hasbro, and Post Perfect. In the late 1990s through 2000 Scanlan worked for comic and game companies, doing computer and video game covers and illustrations for the gaming magazine *Inquest Gamer* (2000). Beginning around 2002, Scanlan has been returning to traditional mediums like pencil and paint to create the drawings and underpaintings for illustrations, then finishing them digitally. In 2004 Scanlan began teaching art part time at Northern Valley Regional High School. near his home in Demarest, New Jersey where he resides with his wife Victoria Pero and three children, Declan, Sophia and Isabella. Scanlan's art appeared in *Spectrum* annual anthologies #7 and #12 (Underwood, 2000, 2005), and was exhibited at the Society of Illustrators Annual shows (New York) in 1990, 2000, and 2005).

**Sources**: email from the artist October 2006

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Apparitions* (Critics Choice, 1986), *Black Butterflies* (Dorchester/Leisure, 2001), *Butterfly and Hellflower* (SFBC, 1993), *A Calculated Magic* (Ace, 1995), *Changed Man* (Tor, 1992), *Cold Fire* (Scholastic, 2000), *Cruel Miracles* (Tor, 1992), *Delta Pavonis* (Baen, 1990), *Dark at Heart* (Dark Harvest, 1992), *Digital Warfare* (Mis Press, 1996), *The Eyes of the Beast* (Tor, 1993), *Falling Woman* (Tor/Orb, 1993), *Flux* (Tor, 1992), *Gather, Darkness* (Macmillan Collier Nucleus, 1992), *GURPS: Grimoire* (Steve Jackson Games, 2000), *Hercules and the Geek of Greece* (Berkley, 1999), *Homecoming: Harmony* (SFBC, 1994), *Howling Man* (Tor, 1992), *A Logical Magician* (Ace, 1994), *Magic Steps* (Scholastic, 2000), *Mars Attacks: War Dogs of the Golden Hoarde* (Ballantine Del Rey, 1996), *McLendon's Syndrome* (SFBC, 1993), *Mindswap* (Bart, 1990), *Monkey Sonatas* (Tor, 1993), *Moving Pictures* (SFBC, 1992), *Only Child* (Dutton, 1992), *Reaper Man* (ROC, 1991), *Santa Steps Out* (Leisure, 2000), *Shatterglass* (Scholastic, 2000), *Speak Daggers to Her* (Tor, 1994), *Street Magic* (Scholastic, 2000), *Time Is the Simplest Thing* (Macmillan Collier Nucleus, 1993), *The Traveling Vampire Show* (Leisure, 2001), *Voyage of the Star Wolf* (SFBC, 1991), *Witches Abroad* (ROC/BCE, 1991).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Battlespace* game cover (FASA, 1993), *Crimson Skies: Behind the Crimson Veil* gamebox (FASA, 1999), *Hunter /Hunted* game cover (Sierra, 1996), *PowerMonger 1, 2* gamebox (Electronic Arts, 1990), *PowerMonger-World War 1* edition (Electronic Arts, 1990), *Rama* game cover (Sierra, 1996), *SkyBlazer* video game cover (Super Nintendo, 1993).

MISC. ILLUSTRATIONS INCLUDE: *Carousel* plate art (Franklin Mint, 1993), *Marvel Masterpieces* collector cards (Fleer, 1995) *Psycho Circus* CD — KISS album cover (Mercury/Polygram, 1998), *Wildside* collector card (Fleer, 1994), *X-Force* collector cards (Fleer, 1995), 1994, 1995 *Ultra x-men* card set (Marvel).

## Schelling, George Luther

(b. May 9, 1938) American artist. Schelling was born in Worcester, Massachusetts, and studied at Art Instruction Schools, in Minneapolis, Minnesota, 1954–56. He began his professional career during the same period, illustrating for advertising agencies in New Jersey. A prolific black-and-white artist, during his early twenties Schelling became a freelance artist, creating interior story illustrations and cover paintings for most of the major SF magazines, In addition to genre publications, Schelling also produced advertising art for major corporations, such as Hartford Life Insurance Co., Seagram Distillers, Anheuser Busch Inc., and 3M Corporation. By the early 1960s Schelling had also begun exhibiting his wildlife paintings in galleries. He had one-man shows at Abercrombie and Fitch (New York) in 1965, 1966, 1967, and at other galleries in the Northeast that specialized in wildlife art. His realistic portrayals of aquatic life proved popular and soon he developed a reputation as a painter of marine life working for outdoor and wildlife magazines, among them: *Outdoor Life, Field and Stream, Sports Afield, Audubon, Boys Life, Fishing World.* His last assignments in the SF genre were from *Analog*, 1979. By that time his career had expanded to print publishing, calendars and other publishing and editorial work, in addition to continuing his gallery exhibits and sales. In recent years, Schelling has extended his media to include the computer. He continues to be versatile in his choice of mediums, working in acrylics, oil and watercolor/pastel and to that he has added mixed media paintings; a combination of digital and traditional paint. Recent works reveal a wide range of subject matter, including seascapes, old buildings, and space scenes. Schelling participates in a regional cooperative arts and fine crafts gallery

in Northeastern Pennsylvania, the Blue Heron Gallery, and is a member of the Society of Animal Artists and the Society of Illustrators. His paintings have been displayed in the Smithsonian Institution, the National Art Museum of Sport, the National Arts Club, Brandywine Museum (PA) and the Royal Ontario Museum.

**Sources**: email from the artist November 2006; http://home.epix.net/~georges; www.oldutica.com/george_schelling.html; http://www.blueheronart.org/members; Weinberg, 1988

**Published Work**

AMZ: 1962 (5, 10, 11, 12); 1963 (1, 2, 3, 5, 6, 10, 12); 1964 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1965 (1, 2, 3, 4, 5, 6, 8)

ASF: 1962 (5, 6, 7, 8, 9, 10, 11, 12); 1963 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1964 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1965 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10); 1976 (5, 6, 9, 11); 198=77 (3, 6, 7, 8, 9, 10, 11); 1978 (6, 11); 1979 (1, 2, 7)

FTC: 1961 (9, 10); 1962 (5, 7, 8, 9, 10) 1963 (2, 5, 6, 7, 8, 9, 10); 1964 (3, 4, 5, 6, 7, 8, 9, 19, 11, 12); 1965 (1, 2, 4, 5)

GXY: 1961 (10); 1962 (8, 10); 1963 (6); 1964 (10); 1965 (4, 6)

IF: 1962 (7); 1963 (1); 1965 (5); 1966 (5)

## Schleinkofer, David J.

(b. January 29, 1951) American artist. Born in Philadelphia, Pennsylvania, Schleinkofer attended Bucks County Community College and then the Philadelphia College of Art, graduating with a degree in Fine Art. He sold his first illustration in 1974 and has been painting paperback covers ever since, for the SF market as well as colorful children's books for Simon & Schuster, and the occasional romance novel. He has also done cover paintings and interiors for *Asimov's* and *Science Digest*, and editorial art for *Cue* and *Cosmopolitan magazines.*

Schleinkofer's style of expression in earlier SF work showed a clear surrealist influence with strong compositions that were stark, colorful and polished. All his illustgrations are done in gouache, using airbrush and paintbrush.. While he still takes an occasional commercial assignment, Schleinkofer's focus has largely shifted to producing fine art paintings: marine art, landscapes and children's portraitson fine arts, painting marine has largely left the field of illustration has been married since 1976 to Mardi, a former art teacher whom he met in college. They have one daughter, Courtney.

**Sources:** correspondence from the artist, February 2007; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Summers, Ian Ed. *Tomorrow and Beyond* Workman, 1978).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Armageddon Crazy* (Del Rey, 1989), *Battlestar Galactica 3 Tombs of Kobol; 4 Young Warriors; 5 Galactica Discovers Earth; 6 Living Legend; #8 Greetings From Earth; 9 Experiment In Terra; 10 The Long Patrol* (Berkley, 1979, 1980, 1982, 1983, 1984), *Casey Agonistes And Other Science Fiction And Fantasy Stories* (Ace, 1978), *Children of the Stars* (Del Rey, 1989), *Death's Gray Land* (Ballantine/Del Rey, 1990), *Death's Master* (DAW, 1979), *Destiny Makers: 2 Morning of Creation; 3 Soldier of Another Fortune* (Ballantine/Del Rey, 1986, 1988), *Feelies* (Ballantine/Del Rey, 1990), *Highway of Eternity* (Ballantine/Del Rey, 1986), *Invasion: Earth* (Ace, 1983), *In the Fog* (Tor, 1993), *Kaduna Memories* (Ballantine/Del Rey, 1990), *The Last Reckoning* (Ballantine/Del Rey, 1986), *Last Stand of the DNA Cowboys* (Del Rey, 1989), *Long Orbit* (Ballantine/Del Rey, 1990), *Mars—The Red Planet* (Ballantine/Del Rey, 1990), *Mirror For Observers* (Del Rey, 1980), *Nightside City* (Ballantine, 1989), *Noninterference* (Ballantine/Del Rey, 1990), *On the Symb-Socket Circuit* (Ace, 1972), *Outward Bound* (Ballantine, 1989), *The Past of Forever* (Del Rey, 1989), *Pathfinders* (Ballantine/Del Rey, 1986), *The Preserving Machine* (Ace, 1976), *Robotech: 1 Genesis; 2 Battle Cry; 3 Homecoming; 4 Battlehymn; 5 Force of Arms; 6 Doomsday; 7 Southern Cross*; *8 Metal Fire; 9 The Final Nightmare*; *10 Invid Invasion; 11 Metamorphosis*; *18 End of the Circle* (Ballantine/Del Rey, 1987, 1989, 1990, 1993), *Robotech: The Sentinels #4 World Killers* (Ballantine, 1988), *The Silver Skull* (Scribner's, 1979), Starwolf (Ace, 1990), Starhammer (Ballantine/Del Rey, 1990), *West of Eden* (Bantam, 1985).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM 1982 (5, 7)

**Misc.**: *GURPS Cyberpunk* role-playing source book (Steve Jackson Games, 1990), *Shatterzone: Brain Burn* game manual (West End Games, 1993), *SimCopter* packaging art (EA Games, 1996), *SimCity 2000* packaging art (EA Games, 1993) *SimTower* packaging art (EA Games, 2002).

## Schneeman, Charles E., Jr.

(November 24, 1912–January 1, 1972). American artist. Schneeman was born in Staten Island, New York, and moved to Brooklyn in 1922 where he attended Erasmus Hall High School. He graduated from the Pratt School of Art and Design (NY) in 1933, and received further training at Grand Central School of Art taking figure drawing classes from Harvey Dunn and George Bridgeman. Schneeman's artistic influences included Winsor McKay, Franklyn Booth, McClelland Barclay and H.G. Wesso*. His first science fiction illustrations were done for *Wonder Stories* in 1934, and his art started appearing

in *Astounding Stories* in 1935. He painted several covers, but his preference was for brush and ink, using simple line or dry brush shading, and he was known primarily for his black-and-white interiors. When John W. Campbell, Jr., became editor of that magazine in 1937, Schneeman became the chief interior artist for the pulp. His cover for the April 1939 issue of *Astounding* was the first of the astronomical covers for that magazine and set the tone for the use of such illustrations in years to come by artists such as Chesley Bonestell* and Rick Sternbach*.

In 1940, Schneeman was drafted and stationed at Lowry Field, Denver, Colorado. During his assignment with the Army Air Corps 3rd Film Strip unit, he illustrated technical manuals. Although World War II interrupted his career, his continuing work for *Astounding* in the early 1940s gave him the opportunity to illustrate many of the major stories for the first golden age of science fiction. His art was closely associated with the *Lensman* novels by E. E. Smith, *Final Blackout* by L. Ron Hubbard, and many of Heinlein's short stories and novels. In addition to the science fiction genre, Schneeman illustrated romance magazines, drew humorous cartoons, and created historical and scientific illustrations. He married Betty Myers in 1944 and was released from the Armed Services in 1945.

After the war, Schneeman returned to New York, where his first son, Paul, was born. He turned to full-time newspaper work, starting with the *New York Daily News* and then the *NY Journal-American* in 1946 and 1947, as an illustrator and photographic retoucher. He moved to the *Denver Post* in 1947, and by 1950 he had moved to the west coast to work for *The Los Angeles Herald Examiner*, during which years the Schneemans' other two children, Gregg and Lynne, were born. Schneeman tried to continue some science fiction work, but the problems of working across a continent were too great. He contributed the cover and interior art for the January 1966 issue of the southern California fanzine *Riverside Quarterly*, and in May of the same year a science fiction fan, Alva Rogers, wrote an illustrated article on the artist for the first issue of the fanzine *Chapter II* (*Habakkuk*). From a letter to Rogers, dated February 10, 1966 (Schneeman Papers, UC, Davis), it's known that Schneeman participated in the Los Angeles Newspaper Guild strike, walking the picket line and working odd jobs to support his family. The guild was still on strike when Schneeman died in 1972, due to complications from polysythemia, compounded by religious beliefs forbidding blood transfusions. During his residence in Pasadena, Schneeman exhibited his artwork in California venues including: the Pasadena Art Museum, the Los Angeles County Museum, various Laguna galleries, and street fairs. An archive of his correspondence, drawings, sketches and reference materials was donated by the Schneeman's widow to the University Library, University of California at Davis, in 1997. The donation was followed by an exhibition of Schneeman's works from *Astounding* at the Nelson Gallery on the University campus, 1998.

**Sources**: Special Collections, University Library, Univ. of California, Davis online at http://content.edlib.org/view;jessionid=qraKnkB7YK8fh109?docId=tf3n39n729&chunk.id=biologist-1.8.3; [accessed Jan 2007]; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. (Bounty Books, 1975), Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. (Wonderland Press/Penguin, 1997).

**Published Work**

AMZ: 1947 (8)

ASF: 1935 (7); 1936 (1, 2, 5, 6, 7, 9), 1937 (4, 8); 1938 (2, 3, 4, 5, 6, 7, 9, 11, 12); 1939 (1, 2, 3, 4, 6, 7, 9, 10, 11, 12); 1940 (1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (1, 2, 3, 4, 5, 6, 7, 9, 10, 11); 1942 (3, 4, 5, 6, 8, 9, 12); 1947 (6); 1950 (9); 1951 (9); 1952 (11)

StrS: 1940 (4)

UK: 1939 (9); 1940 (1, 5, 8, 10); 1941 (2, 4, 6, 8, 10)

## Schoenherr, John Carl

(b. July 5, 1935) American artist. Born in New York City, Schoenherr began reading science fiction at an early age, beginning with Jules Verne classics, and by the time he was in high school he was a regular reader of *Astounding* magazine. He graduated from the science-oriented Stuyvesant High School with plans to be a biologist, but while dissecting a frog during biology class Schoenherr found that he liked doing drawings of dissections … more than doing the dissecting" (*Algol*, 1978) Like many other New York area artists he studied at The Art Students League of New York, and attended Pratt Institute (Brooklyn), where he received a BFA in 1956; Paul Lehr* was a fellow classmate. While at Pratt, he studied with Stanley Meltzoff*, Fred Castilano, and Richard Bove. During the summers he returned to the Art Students League to study academic techniques with Frank Reilly. He enjoyed painting wildlife for assignments at Pratt, but after graduating he supported himself and his future family as a freelance illustrator while pursuing his wildlife painting on the side.

Major early science fiction art influences for Schoenherr were Richard Powers* and Edd Cartier*, although he drew from a wide range of other artistic sources: Degas, Hokusai, Vermeer, Tanguy, Roger Vanderwiden and Andrew Wyeth. Having been a science fiction fan and reader for most of his life,

Schoenherr began his freelance career in the SF field working for the magazines he had been reading since high school — his first published work appeared in the February 1957 issue of *Amazing Stories*, illustrating Robert Moore Williams's story "The Next Time We Die." In 1958 he began a long-term association with *Astounding Science Fiction*, which continued through the magazine's change of name to *Analog* in 1960. In 1961 Schoenherr started painting paperback covers in the genre, primarily for Pyramid and Ace, in a surreal style which showed the strong influence of Richard Powers. In time, Schoenherr developed his own style, using much more recognizable images in a dramatic, often surrealistic setting. At about the same time, while doing some freelance work for the Bronx zoo, he was recommended for his first children's book assignment — and his scratchboard illustrations for Sterling North's *Rascal* (1963) and Walt Morey's *Gentle Ben* (1965) attracted the attention of other hardcover publishers.

Schoenherr's excellent interior work for SF magazines, and his early children's book illustrations, was done primarily on scratcboard using dry brush, with fine details added by pen. Later, he used dry brush on watercolor paper, when the brand of scratchboard he preferred (Rossboard, from Philadelphia) was discontinued with the death of the maker. But whatever medium he used, Schoenherr was a superb draftsman who used a variety of drawing techniques to achieve a feeling of depth and texture that is noteworthy in many of his paintings and interiors. According to science fiction artist and critic Vincent DiFate*, Schoenherr is "one of the best compositional artists who ever worked in the field of commercial art … (with a) unique ability to create convincing aliens… in every facet of picture making (he is) truly brilliant." (*Infinite Worlds*, p. 264). Schoenherr won the Hugo Award for Best Artist at the World Science Fiction Convention in 1965 on the strength of the magazine illustrations he had published in the previous year for Frank Herbert's *Dune*, which first saw print as two *Analog* serials between 1963 and 1965. His work for *Dune* helped define and visualize that important novel for millions of readers. He later produced all-new illustrations for *The Illustrated Dune* (1978). Schoenherr has received eleven nominations for the Hugo during his career.

In the late 1960s Schoenherr took time off from *Analog* to develop his fine art technique. He traveled the continent to study animals in the field, sometimes on commission, photographing the animals he would later paint in his studio, which was located on the rural farm in New Jersey. During this time he continued to illustrate wildlife books for children and young adults. Schoenherr returned to *Analog* in the early 1970s, working in the genre again for most of the decade before leaving the illustration field, both science fiction and children's literature. As the artist himself put it in an interview in *Algol* magazine (1978), presaging his eventual departure from commercial illustraton for more profitable areas of work, "I got out of science fiction painting because I can't stand mediocrity and for the most part … there's no space for anything really good. There's no budget for anything really good." He returned to his lifelong interest in the outdoors and wildlife, devoting himself to his wildlife painting in the late 1970s, creating large works for galleries. His fine art has been shown in solo and group exhibitions across the United States, and can be found in private and public collections, among them: Zimmerli Art Museum (Rutgers Univ), U.S. Air Force Art Collection, National Park Service, Kerlan Collection (Univ. of Minnesota). A major retrospective of his wildlife painting and illustration, *John Schoenherr: Beyond the Edge and Deep Within*, was held at the Hiram Blauvelt Art Museum in 1997.

In 1987 Schoenherr returned to children's literature and won the Caldecott Medal (1988) for his work on Jane Yolen's *Owl Moon*, followed by publication of two of his own books, *Bear* (1991) and *Rebel* (1995). He won awards in 1979 and 1984 from The Society of Animal Artists, of which he is a member. Other awards include the Philadelphia Academy of Natural Sciences Silver Medal (1984), a Hiram Blauvelt Art Museum Purchase Award (1994), The American Institute of Graphic Arts, and several awards from the Society of Illustrators (NY) of which he is emeritus member. He is also emeritus member of the American Society of Mammologists. He has been listed in *Who's Who in American Art* 1989-on.

Schoenherr and his wife, the former Judith Gray (whom he married in 1960) live on a farm in New Jersey, and are the parents of two children, Jennifer L. and Ian G., who is a children's book illustrator. Although in recent years Schoenherr has rarely contributed to the science fiction field, he remains one of the most highly regarded artists to have worked in the genre.

**Sources**: e-mail from the artist, April 2006; *Embracing the Child*: Biography of John Schoenherr online www.embracingthechild.org/aschoenherr.html [accessed May, 2006]; Snavely, Kirk. Schoenherr Biography online www.bpib.com/illustra2/schoenherr.html [accessed May, 2006] Vincent Di Fate, *Sketches: John Schoenherr Interview*, *ALGOL: The Magazine About Science Fiction*, Summer-Fall 1978, pp. 41–49; Meisel, Sandra. *A Look at John Schoenherr*, *Galileo/Magazine of Science and Fiction*, March 1978, pp. 26–29.

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art (*Penguin, 1997), Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *4 for the Future* (Pyramid, 1962), *Ace Science Fiction Reader* (Ace, 1971), *Annual World's Best SF 1972* (DAW, 1972), *Anything Tree* (Ace, 1970), *Battle of Forever* (Ace, 1971), *Best from F&SF 3* (Ace, 1971), *Bird of Time* (Crowell, 1971), *Black Mountains* (Ace, 1971), *Bogey Men* (Pyramid, 1963), *Born Under Mars* (Ace, 1967), *Bow Down to Nul* (Ace, 1966), *Brain Twister* (Pyramid, 1962), *Bright New Universe* (Ace, 1967), *Catch a Falling Star* (Ace, 1958), *CatsEye* (Ace, 1970), *Chapterhouse: Dune* (Putman, 1985), *Children of Tomorrow* (Ace, 1970), *Darkness on Diamondia* (Ace, 1972), *Doctor to the Stars* (Pyramid, 1964), *Dragon in the Sea* (Avon, 1967), *Dune* (Chilton, 1967), *Earth War* (Pyramid, 1963), *Empire Star* (Ace, 1966), *Encounter* (Monarch, 1962), *Enigma from Tantalus* (Ace, 1968), *Falling Torch* (Pyramid, 1962), *Five-Odd* (Pyramid, 1964), *Flying Eyes* (Monarch, 1962), *Galactic Patroi* (Pyramid, 1964), *Ghoul Keepers* (Pyramid, 1961), *Green Millennium* (Ace, 1969), *Green Planet* (Monarch, 1961), *Herod Men* (Ace, 1971), *Heretics of Dune* (Berkley, 1986), *Kar Kaballa* (Ace, 1969), *Kenneth Malone: #2 The Impossibles, #3 Supermind* (Pyramid, 1963), *Kalin* (Ace, 1969), *Man of Two Worlds* (Original Title *Renaissance*) (Pyramid, 1963), *Man Who Wanted Stars* (Lancer, 1965), *Mars Is My Destination* (Pyramid, 1962), *Masters of the Maze* (Pyramid, 1965), *Mission of Gravity* (Pyramid, 1969), *More Macabre* (Ace, 1961), *Mutiny in Space* (Pyramid, 1964), *Off the Beaten Orbit* (Pyramid, 1961), *Orbit Unlimited* (Pyramid, 1961), *Our Friends from Frolix 8* (Ace, 1961), *Planet Buyer* (Pyramid, 1964), *Planet Strappers* (Pyramid, 1961), *Proxima Project* (Ace, 1968), *Quest for the Future* (Ace, 1972), *The Radio Planet* (Ace, 1964), *Red Fox* (Puffin, 1976), *Rim Gods* (Ace, 1969), *Space Barbarians* (Pyramid, 1964), *Space Opera* (Pyramid, 1965), *Star Venturers* (Ace, 1969), *Subspace: #1 Subspace Explorers* (Ace, 1965), *Sword of Rhiannon* (Ace, 1967), *The Synthetic Man* (Also released as: *The Dreaming Jewels*) (Pyramid, 1965), *Times Without Number* (Ace, 1969), *Tomorrow People* (Pyramid, 1962), *Tournament of Thorns* (Ace, 1976), *The Unexpected* (Pyramid, 1961), *The Unknown 5* (Pyramid, 1964), *Venus Plus X* (Pyramid, 1962), *Viewpoint* (NESFA Press, 1977), *Wall Around the World* (Pyramid, 1962), *War Against the Rull*, (Ace, 1972), *War with the Robots* (Pyramid, 1962), *We Can Build You* (DAW, 1972), *Weapon Ships of Isher* (Ace, 1969), *Where Is the Bird of Fire?* (Ace, 1970).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1957 (2, 5, 6, 8, 9); 1958 (6, 7); 1959 (2); 1963 (8)

ASF: 1958 (6, 7, 10, 11); 1959 (1, 2, 4, 7); 1960 (4, 5, 6, 7, 8, 9, 10, 11, 12); 1961 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1962 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1963 (1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12); 1964 (1, 2, 3, 4, 5, 6, 7, 8 9, 10, 11); 1965 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1966 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1967 (3, 4, 5, 6, 7, 8, 10, 12); 1968 (1, 9, 10); 1971 (9, 10, 11); 19721, 2, 3, 4, 6, 7, 8, 9, 10, 11); 1973 (1, 2, 3, 5, 6, 8, 9, 10, 12); 1974 (2, 4, 7, 8, 9, 11); 1975 1,2, 3, 4, 5, 6, 7, 8, 9, 11); 1976 (1, 2, 3, 4, 5, 8, 9, 10, annual); 19772, 3, 6)

F&SF: 1959 (4, 5)

FTC: 1957 (3, 4, 5,6, 7); 1958 (11)

GAL: 1978 (3)

INF: 1957 (6, 7, 9, 10); 1958 (1, 4, 8)

SAT: 1957 (6)

SFA: 1958 (1,3)

VEN: 1957 (9, 11); 1958 (3, 5)

## Schomburg, Alex

(b. May 10, 1905–April 7, 1998) American artist. Schomburg is one of the very few science fiction artists whose career spanned six decades. His first published science fiction art appeared in 1925, and was still active in the field at the age of eighty — in a career that began before there was a magazine solely devoted to the genre.

Schomburg, the youngest of six brothers, and three sisters, was born in the small town of Aquadilla, in the northwest corner of Puerto Rico in 1905, the son of a German father and Puerto Rican mother. Extreme poverty in areas of the island inevitably led to infectious diseases, and although Schomburg's family was relatively well off, tuberculosis left him motherless at the age of seven, and fatherless one year later. The threat of tuberculosis eventually spurred all of Schomburg's brothers to immigrate to the U.S., but before Alex could join two of his older brothers there, he spent five years at a Catholic orphanage, and briefly lived with his uncle, a diplomat named Friedrich von Uffel Schomburg. In 1917, at the age of twelve, Schomburg arrived in New York Harbor at Ellis Island, along with his brother Frederick. The two boys joined their older brothers Charles and August, in New York City. Alex attended public school for a time, but lack of money forced him to drop out in the 8th grade. He apprenticed in the art studio of Fred Dahme, a friend of the Schomburg brothers. There, Schomburg learned how to use the airbrush and other art techniques, in exchange for doing chores. As the years passed, Schomburg and his brothers began to find success in commercial art. By the age of 18, he was a professional artist and — along with his brothers — had opened an art studio in midtown Manhattan where they worked on projects together. Their agency was successful, having for clients General Electric, Westinghouse, Sanka Coffee, Great Northern Railroad, and many others. They also did window displays featured on Fifth Avenue and in grand central Station. Alex and his

brother, August Schomburg (1897–1973) were the illustrators, while the other brothers, Charles and Fred, handled the sales.

By 1925 Schomburg had grown restless doing display art, and became interested in homemade radios — the latest craze. When he found the assembly diagrams too difficult to follow, he decided to look up the illustrator who had produced them: Hugo Gernsback (who was an entrepreneur in the electronics industry and started his career as a diagram illustrator for home-built radios). In such way was Schomburg introduced to the world of science fiction by the man whom some credit as the "Father of Modern Science Fiction" — and the man for whom Schomburg would work for a period of more than forty years.

Schomburg's earliest artwork for Gernsback appeared on the November and December 1925 issues of *The Experimenter*, which was folded into *Science and Invention* in 1926, and Schomburg provided several cover paintings that magazine, as well. He also painted more than fifty covers for *Radio Craft*, also published by Gernsback. These magazines, published before the birth of *Amazing Stories*, featured science fiction stories and articles on future science possibilities illustrated by Schomburg.

In 1928 Schomburg married Helen Scott, and in time they had two children, Richard (b. 1932) and Diana (b. 1942). Also in 1928, the Schomburg brothers dissolved their studio, and all went freelance. Alex and Helen moved to the Bronx, and he took a job with National Screen Service, a film company in New York, producing black-and-white backgrounds for film trailers. When the Depression came, Schomburg's pay was cut in half and he was forced to supplement his income with freelance work, doing magazine illustrations as well as general magazine art. He and his brother August were well-known pulp illustrators, doing many works of war and aviation art as well as science fiction. Early in his career, Schomburg often used "XELA" as a signature (Alex spelled backwards), a practice that was not carried into his science fiction magazine work of the 1950s. Schomburg did a great deal of art for Standard magazines, and until his death he remained good friends with Monroe Ettinger, who edited many of the Standard pulps. He did artwork for many astrology magazines of the period and also worked a great deal in the comic field, painting many covers for Marvel Comics in the early 1940s, works that since have become collectors' items. Among comic collectors, Schomburg is considered one of the finest of the artists from the golden age of comics.

The 1950s were Schomburg's most prolific period as a science fiction illustrator, a time when he became known for his colorful space scenes, space stations, spaceships, and — during the UFO craze — flying saucers. Highly detailed roughs typically preceded the final paintings, which most often were rendered using an air brush, working in watercolor (gouache) and tempera on heavy weight illustration board. His interiors were done in pen and ink. He provided the endpaper illustrations for the Winston Juvenile hardcover series as well as many of the dust jackets for the books. When in 1954 the comic book industry came under public attack for fomenting juvenile crime and violence, Schomburg decided to move to the West coast — choosing Spokane, Washington, to be closer to his wife's brother. By that time Schomburg had begun producing personal fine art pieces in oil, and winning prizes for them, After the move, he expected to continue his commercial art career, as well as fine art, but discovered that illustrating became much more difficult because of the long distances involved. Also, as he later told an *Oregon Journal* reporter "To tell the truth, when I moved out West … a lot of people thought I died." (Wagner, p. 57). In 1962, the family moved to Newberg, Oregon, a small town near Portland. In that same year, Schomburg was nominated for the Hugo Award as Best Science Fiction Artist. Eventually, most of the magazines publishing SF died, and Schomburg found that there was just not that much work other than paperback covers, so in 1967 he semi retired from the science fiction field.

Some years later, Schomburg returned to science fiction when he was assigned the production design of Stanley Kubrick's film *2001*. As art directors realized that a longtime professional was still available to do artwork, more assignments began to come in, and Schomburg's art was suddenly appearing again on magazine covers. During his lifetime Schomburg won every major award for science fiction art, as well as comic book art. In 1978 he received the first Lensman Award for lifetime service to the field of science fiction. In 1984 he was awarded the Frank R. Paul Award for his work in the field, and in 1986 a compendium art book was published titled *Chroma: The Art of Alex Schomburg* with introductions by Harlan Ellison, Stan Lee, and Kelly Freas*. "His personal favorite among all of his art," Weinberg relates in his biography, "was the January 1978 cover for *Analog*, showing a space station with a space shuttle arriving. This was done well before the time of the first NASA shuttle." Weinberg concludes by quoting from correspondence with the artist, who — in 1985 — was still producing cover art for the first science fiction magazine, created in 1923 by Gernsback: *Amazing Stories*. "I feel very fortunate to be still around to do science fiction art since most of the small group that dominated that field in the 1950s are now gone. Friends like Frank R. Paul*, Earle Bergey*, Virgil Finlay* and Hugo Gernsback. Guess I am one of the last." (Aug 5, 1977)

Schomburg was honored with a Special Hugo Award for Lifetime Achievement, in 1989 (accepted for him at the awards ceremony by his granddaughter Susan Schomburg). He was inducted posthumously into the Eisner Award Hall of Fame at the 1999 Comic-Con International. Schomburg died in a nursing home in Beaverton, Oregon, just short of his 93rd birthday. His wife, Helen, and daughter, Diana passed away in 1985, and 1988 respectively. He was survived by his son, Richard and family who have established the Alex Schomburg estate to preserve his artistic legacy.

**Sources:** Official Estate of Alex Schomburg, website at www.alexschomburg.com; DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Wagner, Amy. "The Fantastic Art of Alex Schomburg" in: Illustration, Vol. 4, #15 (spring); Weinberg, 1988

**Collections and Anthologies (various contributing artists)**

Aldiss, Brian. Science Fiction Art (Bounty, 1975), Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003), Gustafson, Jon. *Chroma: The Art of Alex Schomburg* (Father Tree Press, 1986), Miller, Ron. *Starlog Photo Guidebook to Space Art* (Profile Entertainment, 1978).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Best of Analog/Astounding* (Baronet, 1978), *Challenge of the Sea* (Holt, Rinehart & Winston, 1960), *Danger, Dinosaurs* (John C. Winston Company, 1953), *Earth's Last Citadel* (Ace, 1964), *Exile of Time* (Ace, 1964), *Islands in the Sky* (John C. Winston Company, 1952), *Judgment on Janus* (Ace, 1964), *Lord of Thunder* (Ace, 1963), *The Lost Planet* (John C. Winston Company, 1956), *Missing Men of Saturn* (John C. Winston Company, 1953), *Mission to the Moon* (Holt, Rinehart & Winston, 1956), *Mists of Dawn* (John C. Winston Company, 1952), Mystery of the Third Mine (John C. Winston Company, 1953), *The Mysterious Planet* (John C. Winston Company, 1953), *Planet of Light* (John C. Winston Company, 1953), *Rocket Jockey* (John C. Winston Company, 1952), *Rocket to Luna* (John C. Winston Company, 1953), *Rockets to Nowhere* (John C. Winston Company, 1954), *Secret of the Martian Moons* (John C. Winston Company, 1955), *Secret of Saturn's Rings* (John C. Winston Company, 1954), *Son of the Stars* (John C. Winston Company, 1952), *Step to the Stars* (John C. Winston Company, 1954), *Time Axis* (Ace, 1965), *Trouble on Titan* (John C. Winston Company, 1954), *Vandals of the Void* (John C. Winston Company, 1953), *Well of the Worlds* (Ace, 1965), *The World at Bay* (John C. Winston Company, 1954).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1960 (10, 12); 1961 (2, 5, 9, 10, 11); 1962 (2, 6, 8, 12); 1963 (11); 1964 (1, 2, 4, 6, 11); 1965 (8)

ASF: 1978 (1)

CSF: 1977 (9)

DYN: 1953 (8, 11)

F&SF: 1953 (1); 1977 (3); 1978 (8); 1979 (6); 1980 (4); 1981 (1)

FTC: 1960 (11); 1961 (1, 3, 6, 9, 10); 1963 (11)

FSQ: 1951 (summer, fall); 1952 (spring, summer, September, November); 1953 (1, 3, 5, 7, 9); 1954 (spring); 1955 (winter, spring)

FU: 1953 (6, 10); 1954 (7, 9, 11, 12); 1955 (1, 2, 3)

FUT: 1953 (11); 1954 (1, 3)

GXY: 1953 (4)

IASFA: 1978 (fall)

IASFM: 1977 (fall, winter); 1978 (3, 5, 7, 9, 11); 1979 (1, 3, 5, 6, 7, 8, 11, 12); 1980 (1, 2, 4, 6, 7, 9, 10); 1981 (1, 2, 4, 6, 8, 10, 12); 1982 (1)

RS: 1953 (7)

SAT: 1957 (2, 6, 10); 1958 (2, 10); 1959 (2)

SF: 1953 (1)

SF+: 1953 (3, 4, 6)

SFA: 1953 (7, 12)

SFQ: 1954 (5)

SpS: 1952 (10); 1953 (2, 4, 6)

SS: 1939 (5); 1940 (3, 9); 1943 (1); 1951 (7, 11); 1952 (4, 5, 6, 7, 8, 9, 10, 11, 12); 1953 (1, 2, 3, 4, 5, 10); 1954 (1, spring, fall); 1955 (summer, fall)

StrS: 1939 (2, 4, 6); 1940 (4, 8)

TWS: 1938 (4, 8, 10, 12); 1939 (2, 6, 8); 1940 (2, 4, 5, 11); 1941 (2); 1942 (4); 1944 (fall); 1951 (6, 8, 10); 1952 (4, 6, 8, 10, 12); 1953 (2, 4, 6, 8); 1954 (spring, summer, fall); 1955 (winter)

UNC: 1941 (4)

WSA: 1951, 1952, 1953

## Schulz, Robert Emil

(April 22, 1928–April, 1978) American artist. "Bob" Schulz was one of the early paperback artists whose work on the science fiction paperbacks of the 1950s was extremely influential on the changing nature of science fiction as well as the science fiction art field. Along with Stanley Meltzoff* and Richard Powers*, Schulz's work helped gain acceptance of science fiction through art as something more than pulp literature. Almost unknown to fans within the science fiction community when he was alive, he is recognized belatedly today for being among the first artists to specialize in science fiction paperback art, and establish the style of naturalistic realism that came to be associated with paperbacks in that genre.

Born in Cliffside Park, New Jersey, Schulz was confined to bed for several years because of a serious childhood illness. His parents encouraged him to draw and paint, and he devoted himself to an artistic career. He earned a degree in architecture at Princeton University in 1950, where he studied under Joe Brown and Alden Wicks. He served as art editor of *The Princeton Tiger* while attending school. During the summer Schulz also attended the Art Students League where he met Frank Reilly. He studied with Reilly from 1948 through 1952 and later helped teach with Reilly at the League. He became a renowned art educator in his own right, and taught at the Art Students League for much of his life. Also studying with Reilly were a number of other artists who made their mark in paperback illustration, among them Jack Faragasso*, who illustrated several early science fiction paperback covers.

Schulz began his career as an illustrator in the early 1950s. A series of contests organized by Sol Immerman, art director at Pocket Books, for Reilly's students at the ASL led to his being hired as a professional cover artist and Pocket Books became one of Schulz's most active clients. Best known for illustrations for "men's" magazines, like *Adventure* and *Man's Magazine*, and book illustrations for Pocket, Signet, Dell, and Bantam, Schulz was successful in a variety of genres, including mysteries, westerns, and science fiction (Arthur C Clarke, Isaac Asimov, Phillip K Dick, Andre Norton). He met and married his wife, Evelyn, during this period and moved to Stockholm, New Jersey where they raised three boys. Schulz used his friends and neighbors as models for his paintings, and his wife did any needed research. In 1955, one of Schulz's cover paintings for Pocket Books, *Ride the Dark Hills*, was included in an exhibition sponsored by Columbia University's School of Library Service, titled "The Evolution of American Publishing in Paperbacks," which traveled to other libraries throughout the country. Schulz continued to produce paperback covers for the next fifteen years, including the cover art for the first mass market paperback printing of Asimov's famous novel *I, Robot*. He painted many western covers, including a series of Zane Grey illustrations, for a reissue of that author's works by Pocket Books, which received a great deal of attention. Gradually, Schulz became well-known as a realistic artist of the Old West, and by the late 1960s his success enabled him to concentrate more on commissions for historical paintings and portraits. He worked in acrylic, gouache and oil.

In late 1977 Schulz embarked on a project that he hoped would win him recognition as a major American artist. He devoted himself exclusively to working on a series of paintings called "Man's Place in Nature," which featured stunning, large paintings, each of which was a commentary on science and the importance of man in the universe. According to Schreuders, "He had completed three of these pictures when, three days after his fiftieth birthday, he died of a heart attack." (p. 223). As Weinberg noted, "Schulz brought to science fiction a strong sense of style and an attention to detail that was often missing in most pulp-style art." A meticulous realist, Schulz's characters and machinery looked futuristic but also believable. ""His paintings were well executed (and) while strictly science fiction, they seemed respectable, especially when compared to most science fiction art being published during the early 1950s. His work helped bring a feeling of maturity to the young science fiction paperback field." (Weinberg, 1988) A memorial exhibition of his art was held at Grand Central Art Galleries in 1979.

**Sources**: DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press, 1997), Schreuders, Piet. *Paperbacks, USA: A Graphic History, 1939–1959* (Blue Dolphin, 1981), Weinberg, 1988.

**Published Work**

*Caves of Steel* (55), *Chocky* (Ballantine, 1968), *Dreadful Sanctuary* (Lancer, 1963), *A Martian Odyssey* (Lancer, 1962), *Operation Future* (Perma, 1955), *Operation Outer Space* (NAL/Signet, 1957), *The Sands of Mars* (Perma, 1959), *Sentinels from Space* (Ace, 1954), *Space Frontiers* (Signet, 1955), *Space Tug* (Pocket, 1954), *Sword of Rhiannon* (Ace, 1953), *The Tomorrow People* (Pyramid, 1960), *World of Null-A* (Ace, 1953).

## Schwinger, Laurence (Larry)

(b. August 31, 1941) American artist. Schwinger received a BFA in 1968 from Philadelphia College of Art, majoring in Illustration, and an MFA in Illustration from Marywood University in Pennsylvania in 2004. His first professional job was not as a photographer (his first love) but rather as a court artist in New York City, sketching courtroom scenes for TV and other media news coverage. A chance meeting with the Art Director at Doubleday resulted in a long-term relationship with that publisher and others, most important among them, Ballantine Books. His first job at Ballantine was for the Lorimer line of romance novels, in 1979, followed two months later by his first "fantasy" assignment: a romance with fantasy overtones, *Silver, Jewels and Jade*. He then signed a contract with Del Rey, at a time when Judy Del Rey was dynamically building a talented stable of artists for Ballantine's science fiction and fantasy line, with artists such as Darrel K. Sweet* and Michael Whelan*. From 1979 through 1985 Schwinger was under exclusive contract to Ballantine/Del Rey where he was paid monthly for a year's worth of covers (about 20). Since it was not neces-

sary for him to bill the publisher, like some other artists similarly employed by this publisher, at the time he did not keep records of titles, but only how many covers he painted for them — which makes an accurate bibliography of his published works difficult to produce.

As a freelance illustrator Schwinger is one of the most respected cover artists in the paperback field. Prolific, and versatile, he estimates he has painted at least 1000 book cover illustrations for romances, adventure, mysteries and more, for publishers such as Random House, Fawcett, Ballantine, Putnam, Grosset and Dunlap, Harlequin, Avon, Dell, Doubleday, Harper and Collins, Crown. He has produced work for a wide variety of mainstream magazines, among them *Cosmopolitan*, *Readers Digest*, *Guidepost*, *Penthouse*, *Woman's' World*, *National Lampoon*, *Literary Guild*. Schwinger also has worked in advertising (winning a "Cleo" for poster design), for clients such as the Broadway Theatre, Radio City Music Hall, Resorts International, Hemsley Hotels, Ringling Brothers Barnum and Bailey, Thomas Lipton Corp., Blue Cross Blue Shield of NJ, New York Yankees, ABC-TV, and Revlon. Additionally, he has created the art for postage stamps for Uganda, Liberia, Antigua, Grenada, Republic of Congo, and the United Nations.

Schwinger's representational style, which can be moody and psychologically evocative, is well suited to "dark" mysteries, literary classics and fantasy novels. Among his notable commissions were the series of reprints of Cornell Woolrich's mystery novels published by Ballantine in the 1980s, and the cover and interior illustrations he produced for *Typhoid Mary* (Ballantine, 1983). In the 1990s Schwinger created outstanding cover art and interior illustrations for a series of hardback reprints of classical works published by Grosset-Dunlap: *Edgar Allan Poe* (1993), *Frankenstein* (1993), and *Dracula* (1994), and also produced illustrations for Edgar Rice Burroughs reprints for Ballantine/Del Rey (1992), *Moon Maid* and *Moon Men*. The artist and his paintings were subsequently featured in McWhorter's Burroughs Bulletins: #11, *The Moon Men* (back cover, July 1992), and #23, *Jungle Tales of Tarzan* (front cover, July 1995). Schwinger paints mostly in oil on illustration board or canvas board, but has also worked in watercolor and gouache. When he signs his work, it is as "L. Schwinger." His work has been shown at the Society of Illustrators and is included in many personal collections.

A good deal of Schwinger's professional career has been spent beyond the world of freelance assignments, and for many years has taught art at various institutions, most currently, The Art Institute of Philadelphia. Schwinger's brother, Robert, is also an artist, and his wife, Marie Wilson, is a college professor. They have two children, Andrew and Cadence.

**Sources:** correspondence from the artist June, 2005; McWhorter, George. "Larry Schwinger, Ballantine Cover Artist" Burroughs Bulletin #11, July 1992, pp. 19–20.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Apprentice Adept: # 3: Juxtaposition* (Ballantine/Del Rey, 1984), *Belgarath the Sorcerer* (Ballantine/Del Rey 1995), *Belgariad # 1: Pawn of Prophecy, #2 Queen of Sorcery, #3 Magician's Gambit, #4 Castle of Wizardry, #5 Enchanters' End Game* (Ballantine/Del Rey, 1982, 1983, 1984, 1985), *Bloodmist* (Baen, 1988), *The Byworlder* (Baen, 1993), *Dracula* (Putnam/Grosset & Dunlap, 1994), *Dread Companion* (Del Rey, 1984), *The Elidor series: #1 Elidor, #2 The Owl Service, #3 The Weirdstone of Brisingamen, #4 The Moon of Gomrath* (Ballantine/Del Rey, 1981), (Ballantine, 1981), *Flandry* (Baen, 1993), *Foggy Mountain Breakdown and Other Stories* (Ballantine, 1997), *Frankenstein* (Putnam/Grosset & Dunlap, 1993), *Ghostly Tales and Eerie Poems of Edgar Allan Poe* (Putnam/Grosset & Dunlap, 1993), *Gryphon in Glory* (Ballantine, 1981), *Honor Harrington: On Basilisk Station, Honor of the Queen, The Short Victorious War* (Baen, 1993, 1994), *The House Between the Worlds* (Ballantine, 1981), *Huon of the Horn* (Ballantine, 1987), *The Jargoon Pard* (Ballantine, 1983), *Khyren* (Baen, 1988), *Kindred* (Doubleday, 1979), The *Labyrinth Gate* (Baen Books, 1988), *Mage Quest* (Baen, 1993), *Memnoch the Devil* (Ballantine, 1996), *The Moon Maid, The Moon Men* (Ballantine/Del Rey, 1992), *Night of Masks* (Ballantine/Del Rey, 1985), *No Night Without Stars* (Ballantine/Del Rey, 1985), *The People of the Wind* (Baen, 1993), *Polgara: The Sorceress* (Ballantine/Del Rey, 1997), *Red Shift* (Ballantine/Del Rey, 1981), *The Ring of Allaire* (Ballantine/Del Rey, 1982), *Star Gate* (Del Rey, 1983), *Star Guard* (Del Rey, 1984), *Stars Must Wait* (Baen, 1990), *The Sword of Bheleu* (Ballantine/Del Rey, 1983), *A Tapestry of Magics* (Del Rey/ Ballantine, 1983), *Times Dark Laughter* (Ballantine, 1982), *The Unlikely Ones* (Baen, 1987), *Victory on Janus* (Ballantine/Del Rey, 1984), *Ware Hawk* (Ballantine, 1984), *The Wizard and the Warlord* (Ballantine/Del Rey, 1983), *The Wizardry Compiled* (Baen, 1990), *The X Factor* (Ballantine, 1984).

## Scott, Harold Winfield

(January 14, 1897–November 16, 1977) American artist. H. W. Scott, as he was known professionally, was another of the great cover artists in the stable of Street & Smith publishers that included William Timmins*, Graves Gladney*, Emery Clark and Hubert Rogers*. He was born in Danbury, Connecticut and spent his childhood in Montana and other areas in the West with his father who was in the

horse business. After his father died, Scott moved back east to Brooklyn where his mother owned an automobile service facility. There Scott learned a mechanic's trade and the age of 14 met the pianist, Leopold Wolfson who encouraged Scott's mother to let her son learn to play the piano. Scott served in World War I as a mechanic/test pilot, but a crash that shattered his arm put an end to his promising career as a pianist, and he turned to studying art.

A graduate of the Pratt Institute, in 1923, Scott was a contemporary of Walter Baumhofer and Rudolph Belarski*. Scott's early experiences undoubtedly served him well, as he became known mainly for his western pulp covers for Street & Smith magazines like *Western Story* and *Wild West Weekly.* He also illustrated for mainstream magazines of all sorts, including *Liberty, Colliers* and *Red Book*. In 1939, he began working on Street & Smith's popular magazine *The Avenger*. He did the covers for the first fourteen of the eventually published twenty-four issues, and his are considered by many to be the best of the series run.

Like many Pratt graduates, he returned to teach at Pratt, and was a faculty member for nine years. He steered a number of artists to the pulps as a source of income during the later years of the Depression. Edd Cartier* was one of those students. Scott was friends with John Fleming Gould*, who also taught at Pratt during the same period. Scott's main importance to the science fiction art field was as a major influence on new artists, although he also produced several excellent fantasy paintings for Street & Smith's *Unknown*.

A hard working and energetic painter, at the time of his death it was estimated that he had painted more than 2,200 magazine covers, more than 600 illustrations for various magazines, and 10,000 black and white sketches. In 1974, still painting and going strong, Scott was working on a series of satirical paintings he called, "The New Society." Scott passed away in November of 1977 at the age of 78 at his home of almost fifty years on Hardscrabble Road in Croton Falls, New York. He was married to Elizabeth Scott, and had two sons, Harold W. Jr. and Harvey.

**Sources**: DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art*. (Wonderland Press/Penguin, 1997); Weinberg, 1988; www.askart.com; Kalb, Dave. Authors & Artists, H.W.Scott at http://members.aol.com.macmurdie2/biographies/scott.html *[accessed April 2007]*;

**Published Work**

UK: 1939 (3, 5, 6, 7, 9); 1940 (1)

## Senf, Curtis Charles

(July 30, 1873–1948) American artist. A successful commercial artist, and early illustrator for Weird Tales, Senf was born in Alsace-Lorraine, and German was his native language. He immigrated to the United States with his family in 1880, arriving in New York at the age of seven. Nothing is known of his childhood or early education. However, by 1896 "C. C. Senf" was a working illustrator living in Chicago, Illinois and had joined *The Palette and Chisel Club*, an association of professional representational artists founded in that city in 1895, two thirds of whose members were students at the Art Institute of Chicago night school. At some point he married a German woman, Harriet ("Huttie"), and had two daughters, Ruth and Evelyn, born soon after the turn of the century.

Senf began illustrating for *Weird Tales* magazine in 1927. During the next five years, until early 1932, he contributed forty-five cover paintings and several hundred black-and-white illustrations to that publication. When he left the pulps, he returned to commercial illustration and was a highly regarded advertising artist until his death in 1948.

As Weinberg has commented, "Senf was a competent craftsman and was technically able, thus a great improvement over Andrew Brosnatch* and other early illustrators for *Weird Tales*. However, he was much more comfortable painting normal people than degenerate humans or unmentionable horrors." (1988) Many of Senf's characters were stiff and essentially expressionless, although the scenes may have been painted in lurid colors. As Weinberg noted of Senf, and which remains the case for many illustrators working in the fantasy genre, he did not read the stories he illustrated. It was common practice for many magazine illustrators "to simply open to a page of the manuscript and pick a description or paragraph that sounded worthwhile." This method may work for detective or western stories, but not for weird fiction. Many artists who found employment working for pulps were not fans of fantasy fiction, and their ignorance of the genre was often evident in their art. For Senf, there were some notable examples. Weinberg cites two in the second edition of his *Reader's Guide to the Cthulhu Mythos* (Silver Salamander Press, 1973): In 1931 Senf did the art for the serial *The Horror from the Hills* by Frank Belknap Long. Seeing a line mentioning that the creature in "The Horror from the Hills" vaguely resembled an elephant, Senf drew an elephant instead of a monster for his two illustrations of the serial. Even worse was his picture for "The Whisperer in Darkness" by HP Lovecraft, which revealed the story's surprise ending." Not surprisingly, Weinberg notes, among *Weird Tales* contributors, Senf was known as the "Master Assassin."

**Sources:** www.paletteandchisel.org and en.wikipedia.org/wiki/Palette_and_Chisel_Academy_of_Fine_Art; Ancestry.com. 1910 United States Federal Census; 1920 United States Federal Census; 1930 United States Federal Census; World War I Draft Registration Cards, 1917–1918; New York Passen-

ger Lists, 1820–1957 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005, 2006; Weinberg, 1988;

**Published Work**

WT: 1927 (3, 4, 5, 6, 7, 9, 10, 11); 1928 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1929 (1, 3, 4, 5, 7, 8, 9, 10, 11); 1930 (1, 3, 4, 5, 7, 8, 9, 10, 11); 1931 (1, 2, 4, 6, 8, 9, 10, 11, 12); 1932 (1, 2, 3, 4, 5, 6, 7)

## Settles, James B.

(April 19, 1902–May 31, 1957) American artist. James Bowles Settles was born in Palmyra, Missouri, and entered Washington University at St. Louis as a member of the class of 1923. He was an active member of the Sigma Nu fraternity, and an early initiate into the Gamma Omicron chapter (1919), to which he later donated a painting "The Founding" in 1935. He was a freelance artist, part of the Ziff-Davis art staff in Chicago for several years, beginning in the early 1940s. As a cover artist he produced a number of back covers for *Amazing* and *Fantastic Adventures*, as well as interior black-and-white illustrations for these and other pulp magazines in the chain, such as *Fate* and *Mammoth Adventure*. He was especially good in depicting unusual machinery and streamlined futuristic "airboats" with a post-war *art moderne* look.

**Sources**: telephone and e-mail communication from Sigma Nu Fraternity Inc. headquarters, Lexington VA March, 2007; Ancestry.com. 1910 United States Federal Census [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006; Weinberg, 1988

**Published Work**

AMZ: 1942 (5, 6, 7, 8, 9, 10, 11, 12); 1943 (1, 3, 7, 9, 11); 1944 (3, 5, 12); 1946 (2, 5, 6, 7, 8); 1947 (11); 1948 (1, 2, 3, 4, 5, 7, 10); 1950 (12); 1951 (4); 1952 (BR (3), 1966 (6, 8)

ASF: 1938 (5)

FA: 1944 (2); 1945 (1, 4,); 1946 (11); 1947 (11, 12); 1948 (2, 4, 5); 1949 (6, 7); 1950 (11)

FTC: 1966 (1)

OW: 1951 (1, 9)

## Sewell, Amos F.

( June 7, 1901–October 30, 1983) American artist. A well known and prolific illustrator, Sewell was born in San Francisco, California Sewell was a popular and prolific illustrator who — along with John Newton Howitt* — dominated the pages of Popular Publications weird horror magazines of the 1930s. He worked in a San Francisco bank as a clerk while studying nights at the California School of Fine Arts. In 1930 Sewell decided to try his luck as an illustrator on the East Coast. Having no funds, he moved to New York City by working on a lumber boat going east via the Panama Canal, then working his way north again from San Juan, Puerto Rico by being employed as a Purser on a passenger ship.

In New York, Sewell studied at the Art Students' League and the Grand Central School of Art part time and at night, and produced black-and-white dry-brush illustrations for pulp magazines — primarily for Popular Publications. While Howitt was renowned for the cover art, Sewell was responsible for the interior illustrations, and did nearly all the B/W art for magazines such as *Horror Stories, Terror Tales*, and *Dime Mystery*. He and Howitt made a good team: Sewell's innocent and terrified women, tall and handsome heroes, monsters and deformed villains all perfectly matched the horrors that Howitt depicted on the covers of the same magazines.

In 1937 Sewell landed a job with *Country Gentleman* and soon left the pulps for better paying markets. He worked for the *Saturday Evening Post* and became one of their most popular cover artists. In contrast to his earlier success in pulp horror art, Sewell became known for specializing in homespun, rural subjects, including the frontier. In addition to his work for magazines, he created illustrations for many textbooks, and is known for his posters during World War II for the Government's War Manpower Commission Project. During these years Sewell's income apparently afforded him the luxury of continuing to pursue his "wanderlust"; he made trips abroad to England, Ireland and France, accompanied by his wife, Ruth, in 1938, 1948, 1951. Sewell was a member of the Society of Illustrators (NY), the Guild Freelance Artists, the Westport Artists and winner of numerous awards from the Art Directors Club of New York. Sewell lived for many years in Westport Connecticut, and died there at the age of 82, survived by his wife of many years, Ruth Allen Sewell (1992–1991).

**Sources:** Ancestry.com. 1930 United States Federal Census; New York Passenger Lists, 1820–1957; Connecticut Department of Health. Connecticut Death Index, 1949–2001; Maine Death Index, 1960–1997 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2002, 2006, [accessed April 2007]; Falk, Peter, "Who Was Who in American Art" Falk Art Reference, 1999 online at www.askart.com; Weinberg, 1988.

## Shapero, Hannah M. G. (Michael Gale)

(b. June 25, 1953) American Artist. The daughter of well-known Boston fine artist Esther Geller and classical music composer Harold Shapero, the artist credits this heritage for influencing her career choices. Shapero was born in Boston, Massachusetts and grew up in the Boston area and Rome, Italy. She originally wanted to be a professor of the classics and received a BA from Brandeis University, and MA in Greek and Latin from Harvard, but found that the academic world was not what she wanted. In 1978 Shapero left academia for an art career, and in 1981 she became a professional artist. She studied art at the

Boston University art school but most of her training has been with private teachers, especially her mother.

Early influences on her work were the nineteenth-century illustrators H.J. Ford and Arthur Rackham* and the Pre–Raphaelite painters. During Shapero's science fiction illustration period her strongest influences were the work of Paul Alexander* and Vincent di Fate*. Shapero produced several pieces for Marion Zimmer Bradley's *Darkover* series during the 1980s, gaining recognition as the unofficial *Darkover* artist. In 1984–1985 Shapero took courses in architectural drawing at Harvard's Graduate School of Design and her art began to have an architectural focus. When Shapero moved from Boston to the Washington, DC area in 1988, she became an architectural illustrator for a firm that specialized in real estate advertising art. She returned to freelance commercial illustration in 1990, taking commissions in the SF genre augmented by many private commissions. She continued to do architectural rendering for the luxury real estate market, commissioned by high-end homebuilders.

Shapero's favorite medium is acrylic, but she also uses ink and watercolor, and for her portraits, colored pencils. She has begun to render images on computer, but not on a large scale. She signs her fantasy works with a distinctive star-shaped design which incorporates the letters of her first name; she credits the unique logo to the famed composer Igor Stravinsky, who was a friend of the family. When she was born, her father sent word to Stravinsky, who was then living in California. A couple of months later, he sent back a postcard with the logo design on it, with his congratulations — and this became her artistic signature.

In the 1990s Shapero moved away from illustrating books and magazines to focus on large architectural fantasy pieces as well as what she calls "futurikons" or modernist religious art. Shapero has long been a scholar and writer, immersing herself in religious studies, especially of the ancient Persian religion Zoroastrianism, as well as Byzantine Christianity. She has written several articles on these topics for magazines, and often blends these topics with her interests in futurism and modern science (mathematics and physics), attempting to reconcile religion and science in art.. The architectural fantasies form a series known as the "Cities of the Imaginal World," comprising *City of Dreams* (1993), *City of Light* (1995), *Domes of Fire* (1998), and *City of Amber* (1999). These were reproduced in limited edition prints, and three of the pictures (excluding *Domes*) have been used as cover art for small press fantasy titles. In 1999, Shapero began writing and illustrating a graphic novel *The Flaming Ramparts*, based on her original imaginary world and characters.

**Sources:** www.pyracantha.com; e-mail from the artist April/May, 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Awakening the Life Force* (Llewellyn Publications, 1994), *Baptism of Fire* (Minerva Center, 1993), *City of a Million Legends* (Wildside Press, 2003), *Codex Derynianus* (Underwood, 1998), *Dominion of the Ghosts* (Obelesk, 1996), *Dreams of an Unseen Planet* (Arbor House, 1986), *Hawkmistress* (DAW, 1982), *Home Sweet Home 2010* (Dell, 1984), *The Monitors* (Tor, 1984), *Sharra's Exile* (DAW, 1981), *Sword of Chaos* (DAW, 1982), *Thendara House* (DAW 1983), *The Man in the High Castle* (Gregg Press, 1979), *Molt Brother* (Wildside Press, 2003), *Never Cross a Palm with Silver* (Belfry, 1997), *Worthy Foes* (Obelesk, 1996), *Zuralia Dreaming* (Creative Arts, 2001).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1991 (7, 8, 11); 1992 (2, 5); 1993 (11)

MZB: 1988 (Autumn/#2); 1991 (Fall/#14); 1992 (Fall/#17); 1994 (Spring/#23); 1995 (Winter/#26); 1997 (Summer/#36); 1999 (Summer/#44); 2000 (Autumn/#49, #50)

VB TECH Magazine: 1995 (1, 3, 6); 1996 (1)

## Shaw, Barclay

(b. October 12, 1949) American artist. Born in Bronxville, New York, Shaw attended Trinity College in Hartford CT, graduating with a BA in Philosophy of Religion in 1972. He worked for New York sculptor Joseph MacDonnell, and as a woodworker for the Charles Webb Furniture Co. before returning to school in 1977, attending The New England School for Art & Design in Boston for a year of traditional art studies. It was there that he studied under Bob Stewart, who pointed him toward the field of Science Fiction and Fantasy illustration. Shaw began doing SF illustrations while working part time for an ad agency and freelance photoretoucher, beginning with off-beat pro- and semi-pro magazines such as *Future Life, Cinefantastique* and *Galileo*, in 1978–1980. His first publication in the SF genre was the cover for the March 1979 issue of *Fantasy & Science Fiction* magazine. In 1980 he moved to New York, where he first met SF author Harlan Ellison and began receiving assignments from several SF publishers. He caught Ellison's eye, and Ellison chose Shaw for a major series of Ellison's reprints by Ace books, a series of 16 books that helped establish Shaw as one of the best of the new generation of SF artists of the late 1970s. He was nominated for the Hugo Award in both 1983 and 1984, and has since received multiple Chesley Awards, including one for his wood sculpture "Wonderland," 1996. Notable works include cover artwork for authors Isaac Asimov, Ray Bradbury, Edgar

Rice Burroughs, Philip K. Dick, Harlan Ellison, Alan Dean Foster, Robert Heinlein, Larry Niven, Frederick Pohl, Eric Frank Russell, Clifford Simak, and A. E. Van Vogt.

Shaw's paintings, although highly realistic in execution, are impressionistic in effect — he aims to create a specific "mood" or "effect" rather than illustrate specific scenes, and he is especially talented in portraying heroic adventures. For influences, Shaw lists van Eyck, Bosch, Durer, Waterhouse, Rodin, Parrish, H. R. Giger*, and Rick Griffin as well as styles such as the Vienna School of Fantastic Realism, photorealism, pop art and surrealism. Several works show the influence of his earlier career in sculpture, having a 3-dimensional quality and perspective (e.g., his *Tarzan* series for Del Rey). He writes, "I prefer to illustrate the feel of a story, rather than a specific scene. Although I like a lot of action-oriented narrative illustrations, I am drawn to those covers that capture a mood or feeling in a strong, simple way — without a lot of clutter. For something as small as a book jacket, a single strong element is often more effective than an involved scene and can capture the gestalt of an entire book rather than a description of a part of it."

Shaw has worked for virtually every major U.S. publishing house over the course of his freelance career. Although the majority of Shaw's artwork centers on science fiction and fantasy themes, his work covers an extremely broad range of subject matter and use of materials: from painting (mainly acrylics on canvas) and sculpture (wood, bronze, alternative media) to computer generated imagery and 3D animation. His early, active interest in animation and music production made him uniquely qualified for the emerging medium of 3D computer art, and in the mid–1990s Shaw made the transition from traditional to digital media. His art studio includes a full computer graphics system, complete with a digital recording and MIDI synthesizer setup.

At the same time the publishing industry was undergoing a change in response to market conditions, and marketing departments became involved in art direction — stripping much of the creativity from the cover creation process, in Shaw's view. However, in a fortuitous turn of events similar to that of Ellison's timely intervention, Shaw says, Howard Frank, a major SF art collector (who owned most of Shaw's better works) and was Director of the Information Technology Office of The Defense Advanced Research Projects Agency (DARPA) at the time, brought Shaw on to illustrate the futuristic visions of his Office Program Managers. For Shaw, the opportunity to illustrate future technologies was a return to the extraordinary creative freedom of SF illustration in the 1980s, but now working in an arena where SF and reality converge. Shaw transitioned from publishing to creating illustration, and more specifically 3D animation, for DARPA and other defense-related concerns: "From my perspective, working for DARPA is no different than doing traditional SF illustration. It has the same intellectual challenges and rewards, except now I am in the unique position to actually assist in shaping the future."

Shaw married Kathleen Lake in 1983 and they have two sons, Clay and Harrison. All currently reside in Cape Cod, Massachusetts.

**Sources**: e-mail from the artist August 2005; www.barclayshaw.com; Alan Dean Foster "Living Space" artist feature. *Science Fiction Age*, January 1997; www.imagenetion.com/index.html www.artie.com/cm/art/artists/barclayshaw/shaw-portfolio.html

### Collections and Anthologies (various contributing artists)

Di Fate, Vincent: *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); *Electric Dreams: The Art of Barclay Shaw* (Paper Tiger, 1995), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Agent of Byzantium* (Baen, 1993), *Agents of Insight* (Tor, 1985), *Alternate Asimovs* (Doubleday, 1985), *Alternate Kennedys, Alternate Presidents* (Tor, 1991), *Alternate Warriors* (Tor, 1992), *Approaching Oblivion* (Blue Jay, 1984), *Ariel* (Ace Books, 1983), *Ascendencies* (Berkley/Ace, 1984), *The Beacon* (Penguin, 1996), *Beast That Shouted Love At The Heart Of The World* (Ace, 1983), *Best of John Brunner* (Ballantine, 1988), *Best of E. F. Russell* (Ballantine, 1985), *Black Magician* (Ballantine, 1985), *Black Trump* (Baen, 1994), *Bradbury Chronicles* (Phantasia Press, 1991), *A Call to Arms* (Ballantine, 1990), *Cardsharks* (Baen, 1994), *Cat's Eyes* (NAL, 1982), *Cat's Gambit* (Ballantine, 1989), *Cat's Pawn* (Ballantine, 1986), *Clans of the Alphane Moon* (Blue Jay, 1983), *Corpseman* (Ballantine, 1987), *The Creep* (Simon & Schuster, 1985), *Cross-Time Engineer* (Ballantine, 1988), *Deadly Streets* (Ace, 1983), *Deathbird STories* (Ace, 1983), *Divergence* (Ballantine, 1990), *Doomstalker* (Warner, 1984), *Door Into Summer* (Ballantine, 1985), *Double Star* (Ballantine, 1986), *Downtiming the Night Side* (Baen, 1992), *Dr. Adder* (Blue Jay, 1983), *Dragons of North Chittendon* (Simon & Schuster, 1986), *Dr. Bloodmoney* (Blue Jay, 1984), *Dreams of Dawn* (Ballantine, 1988), *Ellison Wonderland* (Blue Jay, 1984), *Empire of the Atom* (Macmillan 1992), *End of Eternity* (Ballan-

tine, 1984), *Eurydice: Meganomes* (Ballantine, 1989), *Event Horizon* (Ballantine, 1990), *Eye of the Sun* (Ace, 1987), *The False Mirror* (Ballantine, 1991), *F Cubed* (Ballantine, 1986), *Flying Saucers* (Ballantine, 1986), *Forest of the Night* (Ballantine, 1986), *Forever Drug* (Ace, 1994), *Formigans* (Ballantine, 1986), *Full Spectrum III* (Bantam, 1990), *Gentleman Junkie* (Ace Books, 1982), *Glass Hammer* (Blue Jay 1985), *The Glass Teat*, *The Other Glass Teat* (Ace Books, 1982), *Gods Themselves* (Ballantine, 1984), *Golden Fleece* (Warner, 1990), *Grotto of the Folk of the Air* (Ballantine 1986), *Groundties* (Warner, 1991), *Healer* (Ace, 1983), *Helliconia Winter* (Macmillan, 1992), *High-Tech Knight* (Ballantine, 1988), *Homegoing* (Ballantine, 1988), *I Have No Mouth And I Must Scream* (Ace, 1982), *Illegal Alien* (Ballantine, 1989), *Image of the Beast* (Ace, 1984), *In a Lonely Place* (Warner, 1982), *Isaac Asimov: Complete STories I, 2* (Bantam, 1990, 1991), *Journey to the City of the Dead* (Ballantine, 1984), *Kaleidoscope* (Ballantine, 1988), *Loremasters* (Ballantine, 1988), *Love Ain't Nothing But Sex Misspelled* (Ace , 1982), *Machineries of Joy* (Ballantine, 1988), *The Man Who Used The Universe* (Warner, 1982), *Marked Cards* (Baen, 1994), *The Martian Way* (Ballantine, 1985), *Memos From PurgaTory* (Ace, 1983), *Men Like Rats* (Warner 1988, *Merchanter's Luck* (DAW, 1982), *Mercycle* (Berkley, 1992), *Mining the Oort* (Ballantine, 1991), *Mirror Friend Mirror Foe* (Berkley, 1985), *Monster's Ring* (Simon & Schuster, 1987), *Nano Flower* (Tor, 1997), *Narabella* (Ballantine, 1987), *Neuromancer* (Phantasia Press, 1986). *Next of Kin* (Ballantine, 1985), *Night's Master* (Highland Press, 1984), *Nine Tomorrows* (Ballantine, 1984), *Niven Collection* (Ballantine, 1984), *No Doors No Windows* (Ace, 1982), *Norby Chronicles: Robot for Hire. Through Time & Space* (Ace, 1985, 1986, 1988), *Not This August* (Tor, 1981), *Paingod* (Ace, 1983), *Partners in Wonder* (Ace, 1982), *The Penultimate Truth* (Blue Jay, 1983), *Picnic on the Near Side* (Ace, 1984), *Puppet Masters* (Ballantine, 1986), *Quantum Murder* (Tor, 1997), *The Red Planet* (Ballantine, 1989), *Regiments of Night* (DAW, 1882), *Remaking of Sigmund Freud* (Ballantine, 1984), *Ringworld Throne* (Ballantine 1995), *Ringworld, Ringworld Engineers* (Little Brown, 1997), *Rinn's Star* (Ballantine, 1990), *River of Time* (Bantam, 1994), *Robots of Dawn* (Phantasia Press, 1983), *Robots and Empire* (Doubleday, 1985), *Run for the Stars* (Tor, 1990*), Scapescope* (Ace Books 1984), *Sentenced to Prism* (Ballantine, 1985), *Sentinels From Space* (Ballantine, 1985), *Shadow Singer* (Ballantine, 1984), *Shockwave Rider* (Ballantine, 1988), *Shrouded Planet* (Donning, 1980), *Songs From The Drowned Lands* (Ballantine, 1982), *Spider Kiss* (Ace, 1981), *Spindoc* (Ace, 1993), *Spoils of War* (Ballantine, 1993), *Streetlethal* (Ace, 1983), *Streetmagic* (Tor, 1990), *Superconductivity* (Weekly Reader, 1987), *Tarzan the Ape Man, The Beasts of Tarzan, The Return of Tarzan, Jungle Tails of Tarzan, Tarzan and the Jewels of Opar, Son of Tarzan* (Ballantine, 1989, 1990), *Technicolor Time Machine* (Tor, 1980), *Tenth Class* (Ballantine, 1990), *Texas on the Rocks, Texas Triumphant* (Ballantine, 1985, 1987), *Corpseman* (Ballantine, 1988), *The Time Machine* (Ballantine, 1985), *Time Out of Joint* (Blue Jay, 1983), *Tomorrow Bites* (Baen, 1994), *Total Eclipse* (Ballantine, 1989), *Toyman* (Ace, 1981), *Visiting Vampire* (Simon & Schuster 1988), *Voyager in Night* (DAW, 1883), *Voyage to the City of the Dead* (Ballantine, 1989), *Waldo & Magic Inc* (Ballantine, 1986), *Warlock* (Warner, 1985), *Wasp* (Ballantine, 1985), *Waystation* (Macmillan, 1992), *Web of the City* (Ace, 1982), *Wheels Within Wheels* (Berkley, 1984), *Who Needs Enemies* (Ballantine, 1984), *World at the End of Time* (Ballantine, 1989), *Young Rissa* (Berkley, 1983) *Zap Gun* (Blue Jay, 1984).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1993 (10)

F&SF: 1979 (3, 7); 1980 (1, 3. 9, 10); 1981 (6, 8); 1982 (9); 1983 (10); 1984 (4); 1985 (3, 11); 1986 (10); 1987 (11); 1989 (7); 1994 (5); 1995 (7); 1996 (3); 1997 (4); 1998 (2); 1999 (3); 2000 (4); 2001 (3)

FUTL: 1978 (10); 1979 (3, 8, 9); 1980 (3); 1981 (8)

HM: 1983 (6); 1994 (Special Pin-up issue)

SFAge: 1999 (1)

**Misc,**: *Art of Barclay Shaw* Fantasy Collector Trading Card set (Friedlander Publishing Group, 1995), *Barclay Shaw's Eclectic Collection* software screen-saver art collection (Second Nature Software), *Guardians* collectible trading card game (Friedlander Publishing Group, 1995), *Mermaid* Heavy Metal Calendar (1994). *Ringworld Throne* animation for TV commercial (Random House/Del Rey Books).

## Sime, Sidney Herbert

(1867–May 22, 1941) British artist. Sime was an artist of great originality whose fantastic illustrations propelled his meteoric rise from pit-boy in a coal mine to famous illustrator in London in just a few years, making him a household name by the turn of the century. His haunting, dreamlike illustrations were published in all well-known weekly and monthly magazines of the time including *The Idler, Pall Mall, Ludgate, Sketch, Butterfly, Pick-Me-Up,* and the *Illustrated London News*. The illustrations were considered sensational at the time, a mixture of the bizarre and the humorous, at their best comparable to those of Harry Clarke* and Aubrey Beardsley.

Sime was born in poverty in Manchester, England, one of six children, and as a child worked first in a coal mine and then for a draper, a baker, and a shoemaker until he was, finally. apprenticed to a

signmaker. During that period, he attended classes at the Liverpool School of Art and won several prizes and a medal for his work at school. After finishing his course work, he went to London and became a freelance artist. In 1892 he began illustrating for the *Illustrated London News*, and by 1895 he had joined the staff of *Pick-Me-Up* magazine as an illustrator. In 1896 he became well known to the public for a series of satirical caricature drawings of existence in the afterlife collectively called "The Shades," and was invited to contribute to the humor magazine *The Idler* where Sime's series of bizarre drawings "From an Ultimate Dim Thule," began to appear, in 1897. From 1897–1898 Sime also edited *Eureka* magazine. Sime worked in lampblack, using a brush with a sponge. He also used India ink and a pen to draw his figures, and some illustrations were done in watercolor (gouache), and colored chalks on paper.

When an uncle died in 1898, Sime inherited a large house in Daldrishaig, Perthshire, Scotland and a fortune sufficient for him to purchase *The Idler*, in 1899, which he planned to co-edit. In 1898 Sime also married Mary Susan Pickett, and began living half of the year in London and the other half in Scotland, where he painted Scottish landscapes. In an effort to make *The Idler* successful, Sime changed the focus of the magazine, but the venture failed and by 1905 he was forced to dispose of the magazine selling it for £5.00 "goodwill." Meanwhile, his popularity as an illustrator continued to rise and in early 1905 Sime was well known enough for William Randolph Hearst to offer him a position in New York. Sime took the job but his time in the States was short-lived; he missed England and thought his future as an artist was in that country. After his return to England, he sold his house in Scotland and moved to a cottage in Worplesdon, near Wimbledon, Surrey, where he lived until his death.

In 1904 Sime was introduced to Lord Dunsany, the famous Irish fantasy author, who became a central figure in Sime's life as professional collaborator, patron, and friend. His artistic partnership with Dunsany began in 1905, when Dunsany approached Sime with an offer to illustrate his first collection of stories, *The Gods of Pegana*. Sime, as eccentric in his art as Dunsany was in his fantasy writings, was the ideal illustrator for Dunsany's strange stories, and the reverse was also true: many of Dunsany's stories were inspired by Sime's images. As Clute put it, "(Sime's) pictures did not so much illustrated the volumes in which they appeared as constitute a parallel vision of mythological landscapes, peopled by figures drawn with dreamlike intensity whose relation to the world was both intimate and remote …" (p. 868). Many believe Sime's designs for *Time and the Gods* (1906) were among the outstanding imaginative achievements of graphic art of the time, and that the artist never surpassed the work he achieved during his fifteen-year long collaboration with Dunsany. During these years Sime also collaborated with the artist Frederick Robinson on stage sets and costume designs for "The Blue Bird," a "fairy play" by Maurice Maeterlinck which premiered at the Haymarket Theatre, London in 1909, and did the set and costume designs for Ibsen's "The Pretenders," in 1913. Sime's work for other authors consisted mainly of cover designs and/or frontispieces. Among his best were those for Arthur Machen's *House of Souls* (1906) and *The Hill of Dreams* (1907). Sime also did fine work for the frontispiece of William Hope Hodgson's *Ghost Pirates* in 1909.

At the outbreak of World War I in 1914, Sime (at the age of forty-seven) enlisted in the Army Service Corps and was sent to the east coast of Britain. He was released in 1918 on Armistice Day, suffering from a duodenal ulcer and in bad health, and returned to Worplesdon to concentrate on painting. He continued to create illustrations for novels by Lord Dunsany until 1936, although many of the pieces were never used in the published books owing to the rising costs of printing. In 1923 he published *Bogey Beasts*, a set of nonsense drawings accompanied by music by Joseph Holbrooke, based on a 1905 series in the *Sketch* called "*The Sime Zoology: Beasts that might have been* There were exhibitions of his art in 1924 and a one man show at St. George's Gallery in London in 1927. However, by this time Sime had dropped out of the public eye and in his later years became a recluse in his country home in Worplesdon. A small memorial gallery of his paintings, drawings and caricatures was established at Worplesdon Memorial Hall, Worplesdon. A detailed coverage of Sime's work can be found in two surveys by George Locke: *From an Ultimate Dim Thule—A Review of the Early Works of Sidney Sime* (Ferret Fantasy, 1973) and *The Land of Dreams—S.H.Sime, 1905–1916* (Ferret Fantasy, 1975)

**Sources**: Adey, Frank: Sime biography and timeline www.fadl12200.pwp.blueyonder.co.uk/simebiog.html [accessed May 2007]; Clute, John and Grant, John. *Encyclopedia of Fantasy* (St.. Martin's Press, 1999); Heneage, Simon and Ford, Henry. *Sidney Sime Master of the Mysterious* (Thames & Hudson, 1980); Skeeters, Paul W. *Sidney H. Sime Master of Fantasy* (Ward/Ritchie, 1978); The Vadeboncoeur Collection of Knowledge, 1999 at www.bpib.com/illustrat/sime.htm; Weinberg, 1988.

**Published Work**
**(British and American editions)**

*Bogey Beasts* (1923 re-issued in facsimile by Purple Mouth Press, 1975), *The Book of Wonder* (Heineman, 1912 reissued by Wildside Press, 2003), *The Collected Jorkens*, Vol. One, Two, Three (collected published and unpublished Dunsany stories, by Night Shade Books, 2004, 2005), *A Dreamer's Tale* (J.W. Luce, 1910), *The Gods of Pegana* (Elkins

Matthews, 1905, reissued by Wildside Press, 2002), *The Ghost Pirates* (Stanley Paul, 1909, re-issued by Hyperion, 1976), *The Hill of Dreams* (Grant Richards, 1907), *The House of Souls* (Grant Richards, 1906), *In the Land of Time and Other Fantasy Tales* (re-issue of the *Gods of Pegana* and other stories, Penguin, 2004), *The King of Elfland's Daughter* (G.P. Putnam's Sons, 1924), *The Last Book of Wonder* ( J.W. Luce, 1916 published in the U.K. as *Tales of Wonder*), *The Sword of Welleran* (G. Allen, 1908) *Tales of Wonder* (Ekin Matthews, 1916 published in the U.S. as *The Last Book of Wonder*), *Time and the Gods* (Heineman, 1906, reissued by Orion/Millenium, 2000), *Wonder Tales* (re-issue of *Book of Wonder* and *Tales of Wonder*, Dover, 2003).

## Skilleter, Andrew P.

(b. October 28, 1948) British artist. Although his name is not well known to most science fiction fans, a fortuitous series of book cover assignments early in his career established Skilleter as the world's premier professional *Doctor Who* artist and made his association with this wildly successful British television series an inextricable part of his professional life.

Born on the Isle of Wight, Skilleter spent his childhood in Gosport on the mainland from the age of three until his family moved to Bournemouth on the South Coast of England at the start of the 1960s. He always wanted to be an illustrator, and to that end studied at Bournemouth College of Art. His early art influences came from the glossy U.K. comics, notably *Eagle* and *Express Weekly*, which featured the work of the greatest British strip artists of that period: Frank Hampson*, Frank Bellamy, Don Lawrence and Ron Embleton* (best known in the States for his *Wicked Wanda* strip in *Penthouse* magazine) who was Skilleter's mentor, friend and a near neighbor.

Skilleter came late to mainstream cover art; his first book cover was for *The Uninvited*, for the publisher W. H. Allen in 1979. He was working for the art director there, Mike Brett, when he was offered the assignment for the *K9 Special*, published in September 1979, his first *Doctor Who* cover. This was followed in October by Terry Nation's *Dalek Special*, then six more cover illustrations for the series, all in 1979. By the 1980s, *Doctor Who* art and the name Andrew Skilleter had become synonymous. From 1979 to 1995 his work included the iconic "The Five Doctors" *Radio Times* cover, over fifty book covers, video covers, books, calendars, prints and other merchandise sold in the U.K. as well as the U.S. His involvement led to a long relationship with the BBC, and twenty-four distinctive video covers for the *Doctor Who* series (1991–1994), the collector's *Tardis* and *Dalek* tins, and other genre titles, including the *Tripods*. Special projects included the exterior of the BBC USA Exhibition Trailer launched at Elstree. Skilleter also painted numerous illustrations for the BBC's Radio Collection covers and advertising for science fiction titles such as *The Chronicles of Narnia, Brother Cadfael*, Tolkien's *The Perilous Realm*, *Earthsearch* (1993–1999), *Journey Into Space* Trilogy (1997) and Arthur C. Clarke's *Childhood's End* (1997).

In the 1980s Skilleter founded own publishing company, Who Dares. In addition to publishing *Doctor Who* calendars and merchandise, he published a number of major book titles for the U.K. and USA, with his wife as collaborator. For these works as well as other illustration jobs, Skilleter established a fine gouache technique on illustration boards and began airbrushing around 1984. Later in the 1980s he adopted acrylics as a medium.

Skilleter's association with *Doctor Who* continued for the "New Adventures" novels for Virgin Publishing, 1991. Skilleter participated in a number of genre conventions in the 1980s and has been interviewed on a number of occasions by newspapers and websites in connection with his *Doctor Who* art.

Skilleter has produced hundreds of covers for adult, teenage and children's books across numerous genres, including around forty covers for the Ruth Rendell crime novels. He is an official *Star Wars* artist, creating packaging art for products such as placemats, art cards, coasters, prints, and memo boards (1982/1983). In the 1990s, he became one of the main artists working on the Fleetway comics under editor Alan Fennell, illustrating virtually all of *The Complete Thunderbirds Story*, and producing covers for the *Thunderbirds*, *Stingray*, *Captain Scarlet* and *Joe 90* titles. Skilleter considers his illustrations for *Stories from the Decameron of Boccaccio* (Peter Lowe, 1980) to be among his best earlier works, a number of which were exhibited at the Mecanorma Silver Marker exhibitions in central London and the Association of Illustrators and featured in their annual publication. His originals are in numerous collections across the U.K. and USA, and a *Mythmakers* DVD devoted to Skilleter and his work was released by Reeltime Pictures in 2005.

Married, he currently lives in the Dorset countryside, works traditionally and digitally, and continues to paint private commissions, sells his original art and pursues new creative directions including writing and illustrating children's books.

**Sources**: e-mail from the artist April 2007; www.andrewskilleter.com; Anthony Dry: "Andrew Skilleter Interview" April 3, 2005 for the *Kasterborous Doctor Who* webzine, http://www.kasterborous.com/interviews [accessed May 2007]; "Interview with Andrew Skilleter" *Gerry Anderson: Complete History* website http://www.technodelic.pwp.blueyonder.co.uk/Interviews/ASkilleter.htm; Doctor Who/Target Books online: "Skilleter Profile" http://www.personal.leeds.ac.uk/~ec16nb/OnTarget/artists/skil/skillete.htm [accessed May 2007].

**Art Collections and Anthologies:**
*Blacklight: The Art of Andrew Skilleter* (Virgin, 1995), *Timeframe* (Virgin, 1993), *Tyger* Special Collector's Limited Edition (Telos Publishing, 2003).

**Published Work**
BOOKS ILLUSTRATED INCLUDE: *Antigrav* (Puffin, 1982), *Aquarius* (Kestrel, 1982), *Congo* (Allen Lane, 1981), *The Dark Is Rising* (Bodley Head, 1992), *The Manitou* (Pinnacle, 1979). *Space Hostages* (Penguin, 1984), *Ten Doors of Doom: Fantasy Questbook* (Puffin, 1987), *The Uninvited* (W.H. Allen, 1979).

**Misc.:** *Die Alien Slime; Grimblood; Planet 10* computer game covers (Virgin Mastertronic, 1988, 1989), *The Wizard* jigsaw puzzles Express Gifts Ltd, 1995), *Doctor Who: The Sontarans*; *Davros & the* Daleks; *K9*; *Omega* jigsaw puzzles (Waddingtons — Canada), Club International *Fairyland* (UK) *Satyricon* (US) magazine illustrations, 1979; Men *Only* magazine: *Sexopolis* illustrations (1977).

## Skinner, Courtney

(b. July 25, 1950) American artist. The son of Walter G. Skinner (1905–1990), an advertising artist, Skinner was born and grew up in Cambridge, Massachusetts. He attended the Art Institute of Boston, studying under the Illustrator Norman Baer, who Skinner says, "instilled the basics of illustration in me that I am incorporating to this day." Skinner received a Certificate of Merit in his senior year for outstanding work in illustration. After graduation he worked with artist-engineer Paul Matisse (grandson of Henri Matisse) in designing and fabricating Alexander Calder's last major work of art, a 76-foot-long mobile "Untitled, 1976," on view at the National Gallery of Art's East Building, Washington, DC. Skinner's first commercial assignment was the illustration for Connie Willis' story "Samaritan" published in *Galileo Magazine of Science & Fiction*, July 1978.

In his early career, Skinner worked in acrylic or pen and ink, and added oil paint to his "palette" in the 1980's. He signs his art as "C. Skinner." In the 1990's he began preparing illustrations with Photoshop, and by 2000 had started painting digitally using "Painter" and a Wacom tablet and stylus. For sculptural or other 3D work, he uses polymer clay, fired earthenware. But, depending on the job, he will use any medium needed to bring the project to a finish, as in his film work. Skinner provided concept, character and costume design for the SF comedy film *The Lost Skeleton of Cadavra*, for which he also designed the "Skelectables" for the website and DVD release (Sony/Columbia TriStar, 2001), and created the opening title design and artwork for another, *Trail of the Screaming Forehead* (2006). He was on-set landscape painter for the fantasy comedy *Evan Almighty* (Universal Pictures (2007). Skinner is married to Elizabeth Massie, a professional freelance writer, and two-time Stoker award winner.

**Sources**: correspondence from the artist, October 2006;

**Published Work**
BOOKS ILLUSTRATED INCLUDE: *Abbadon Inn series: Dark Whispers, Drowned Night, Twisted Branch* (Berkley, 2005), *Broken on the Wheel Of Sex: The Jerzy Livingston Years* (Overlook Connection, 2006), *Conscience of the Beagle* (First, 1993), *Fear Report* (Bloodletting Press, 2004), *Kolchak the Night Stalker: Casebook* (Moonstone, 2006), *Lost in Translation* (w/Newell Convers) (Baen, 1995), *Matinee at the Flame* (Overlook Connection, 2006), *No Earthly Sunne* (w/Newell Convers) (Baen, 1994), *Offspring* (Overlook Connection, 2006), *The Printer's Devil* (w/Newell Convers) (Baen, 1995), *Ray Bradbury Presents: Dinosaur Conquest, Dinosaur Empire* (Avo Nova/Avon, 1995), *Seafort's Challenge* (Doubleday/Guild America, 1996), *Seafort's Hope* (w/Tom Kidd) (Doubleday, 1995), *The Tery* (Overlook Connection, 2006), *Through a Brazen Mirror* (Circlet, 1999), *The Witch & The Cathedral* (w/Newell Convers) (Baen, 1995).

MAGAZINE ILLUSTRATIONS INCLUDE:
ABO: 1986 (10, 12); 1987 (2/3, 5/6, 7/8, 9/10, 11/12); 1988 (1/2, 5/6, 9/10, annual); 1989 (1/2, 5/6); 1990 (1/2, 9/10); 1991 (3/4, 12); 1992 (summer, winter); 1993 (spring, winter); 1996 (fall)
GAL: 1978 (#9, #10); 1979 (#11/12, #13, #14, #15); 1980 (#16, #17)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Battle Site Zero* game book (Bawn Shaunts Design Studio, 2006), *Chron X* card art (online game, 1997), *Clout Fantasy* art for collector chips (Hidden City Games, 2005), *Dune: Eye of the Storm* card art (Last Unicorn Games, 1997), *Heresy: Kingdom Come* card art (Last Unicorn Games, 1995), *Middle Earth* card art (Iron Crown Enterprises, 1996–1997), *Prism* card art (WizKids, 2006), *The WARS* card art (Decipher, 2005).

## Smith, Malcolm H.

(November 1, 1910–June, 1966) American artist. Born in Memphis, Tennessee, Smith, like many artists, always wanted to be involved in art from his earliest childhood. He started reading science fiction in the early 1920s with the serial versions of *Taranno the Conqueror* by Ray Cummings, serialized in *Science and Invention* magazine. Smith bought the first issue of *Amazing Stories* when they were published in 1926. "A long, tall southerner," as described by one of his friends, Smith was an expert archer and participated in archery tournaments as a young man.

In 1935 Smith attended the American Academy of Art in Chicago for two years. He originally worked at being a display artist but, when he discovered how poorly it paid, became an illustrator instead. In 1940 Smith submitted a number of paintings for *Amazing Stories*, published by Ziff-Davis in Chicago. The art was accepted, and Smith began doing freelance work for the chain. When the publisher expanded its line of magazines soon after, Smith was hired as a member of the art department. He soon worked up to at director of the Ziff-Davis pulp line.

In 1948 Smith left Ziff-Davis and started his own studio. Soon he joined Bendelow and Associates, a group of commercial artists who worked in a huge cooperative studio. In the 1950s Smith became art director of *Other Worlds* and *Fate* magazines, returning to work with Ray Palmer, who had been editor of *Amazing* in 1940 and bought his first work.

Smith, who was married and the father of two boys, often used live models for his paintings. Once he had his whole family dress up in red pajamas, with his wife wearing a colander and his two sons wearing football helmets, while the family dog wore a red jacket and knit cap with an antenna sticking out of the top. A photo of the group served as the basis for a science fiction magazine cover. In the early 1950s Smith developed an unusual technique of color-dyed photo prints for covers that gave some of his paintings an unusual mix of the real and the imaginary.

In the late 1950s Smith did several hundred illustrations for the nonfiction book *Life on Other Worlds*. The book was for a major publisher, which had accepted it for publication when a change in editorial staff suddenly forced it from the schedule. The art has never been published, although examples from the archive have not remained entirely out of the public eye; at least one has changed hands at public auction. Following that project, Smith's regular job until his death was as an artist working for NASA at their Marshall Space Flight Center in Huntsville, Alabama according to family friend Ron Ferdie, who adds "It's interesting to note that his career started as a commercial artist, then a science fiction and fantasy artist who became art editor for a number of magazines in that field — and then a real "space" artist making some wonderful artwork and animated movies about our nation's Saturn-Apollo Moon missions and other space exploration programs." (Sept, 2004). Smith's paintings are in the permanent collection of the Marshall Space Flight Center Art Gallery. He was also one of the artists featured in Brian Aldiss's *Science Fiction Art: The Fantasies of SF* (Bounty Books, 1975). Smith remarried in Alabama in 1964, shortly before he died.

**Sources:** Biographical information submitted by Ronald Ferdie, September 2004, at www.askart.com [accessed April 2007]; e-mail June 2007 from John M. Dumoulin, MSFC Exhibits Manager NASA/MSFC Art Gallery; Ancestry.com. Alabama Marriage Collection, 1800–1969; Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006, 2007; Weinberg, 1988;

**Published Work**

BOOKS PUBLISHED INCLUDE: *Cloak of Aesir* (Shasta, 1952), *Invasion From Mars* (Dell, 1949), *The Illustrated Book of Science Fiction Ideas and Dreams* (Hamlyn, 1977), *Operation Interstellar* (Century, 1950), *Space on my Hands* (Shasta, 1951), *Sword Point* (Viking, 1989), *Time Trap* (Century, 1949), *Who Goes There?* (Shasta, 1951), *Worlds Within* (Century, 1950).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1942 (1, 4, 8, 10, 12); 1943 (8, 9, 11); 1944 (3, 5); 1945 (3, 6, 9, 12); 1946 (2, 7, 9, 11, 12); 1947 (2, 5, 6, 7, 8, 9, 11); 1948 (2, 7, 10, 11, 12); 1949 (1, 2, 12)

FA: 1942 (4, 5, 6, 8, 12); 1943 (2, 4, 5, 6, 7, 8, 10, 12); 1944 (4, 6, 10); 1945 (4); 1946 (5); 1947 (3, 7, 12); 1948 (1, 3, 4); 1949 (1)

IMG: 1951 (2, 4, 11); 1952 (3, 5, 12); 1953 (6, 7, 9, 10, 12); 1954 (6); 1956 (4, 6); 1957 (8, 12); 1958 (2, 4, 6, 8, 10)

IMGT: 1956 (3); 1957 (1, 3, 7); 1958 (7)

OW: 1949 (11); 1950 (1, 3, 5, 7, 9, 10, 11); 1951 (12); 1952 (3, 4, 6, 7, 8, 10, 12); 1953 (2, 3, 5); 1955 (9); 1956 (4); 1957 (7)

SpTr: 1958 (7)

UNI: 1953 (1, 2, 3); 1954 (7)

## Smith, Wallace

(1887–January 31, 1937) American artist. A Chicago-born author and illustrator, Smith was perhaps the only fantasy artist ever to be thrown in jail for his work in the field. He was prosecuted for obscenity, and jailed, for his phallic drawings for Ben Hecht's privately printed macabre fantasy "shock" book *Fantazius Mallare* (1922). Hecht, defended by Clarence Darrow, got off with a fine (Kovan, p. 36).

Smith was an art school drop out and "star journalist" at the *Chicago Daily News* when Hecht — famous literary journalist and Oscar-winning playwright — joined the staff in 1915. Hecht's relationship with Smith is described by Kovan (2002) who writes that the two became fast friends. "Hecht took ideas for several stories from Smith's persona as a dandy, a cynical boulevardier, an impassioned consultant on Mexico (he covered the Pancho Villa uprising) and an opinionated art critic." (p. 100). Smith's obituary in the *New York Times* states he was a veteran of four Mexican campaigns, two of which he served with Pancho Villa. After his ordeal with "Mallare" Smith grew disgusted with art, and became a full time writer. One of his first novels *The Little Tigress*

(1923) had a Mexican setting. He contributed to the Ben Hecht/Max Bodenheim biweekly the *Chicago Literary Times*, and then went to Hollywood, in the late 1920s, to write novels and illustrate his own storybooks on Southwestern ethnic themes, writing for Howard Hughes' film studio *Caddo*, where Smith was in charge of scripts (Kovan, p. 36). Smith's "hard-bitten reporter" novel *The Captain Hates the Sea* was filmed in 1934 as actor John Gilbert's final starring vehicle. In 1927 he was brought in as story consultant for Douglas Fairbanks' *The Gaucho* and he made his talking-picture debut as one of the screenwriters for Sam Goldwyn's 1929 version of *Bulldog Drummond*, for which he may be best remembered. From 1930 to 1935, Wallace Smith was most closely associated with RKO Radio Pictures. HeSmith is credited as screenwriter for several films, among them: *The Lost Squadron* (1932), *The Lady Refuses* (1931), *The Silver Horde* (1930), *Framed* (1930), *Her Husband Lies* (1937), *The Gay Desperado* (1936), *Seven Keys to Baldpate* (1935), *Bordertown* (1935), *The Trumpet Blows* (1934), *Men of Chance* (1932), *Almost Married* (1932). His magazine and novel writings included *Are you Decent?* (1927), *Bessie Cotter* (1936), and *The Happy Alienist* (1936), also adapted into a Broadway musical "May Wine" produced 1935–1936. Two of his stories were published posthumously in 1952, in *Fantastic Science Fiction* #1 and #2 (which had only two issues), "Lost City of the Sky," and "She Was a Creature of Fire and Death."

Although Smith's books are now forgotten, his fantastic macabre artwork for *Fantazius Mallare* is still considered among the finest ever done in the fantasy field. His pen and ink illustrations were a major influence on Mahlon Blaine* among others. In the 1940s, Ronald Clyne* issued and wrote the introduction for an portfolio of ten plates reproducing the illustrations by Smith for the 1922 first edition of *Fantazius Mallare*. Since then his artwork has rarely been seen; Roger Reus' fanzine *Stylus* (1993-) used Smith for three issues with the caption "Cover art by the greatly neglected Wallace Smith."

**Sources**: Florice Whyte Kovan*:* "Notes by a Bogus Classicist," in *Rediscovering Ben Hecht Vol II: Art & Architecture on 1001 Afternoons in Chicago: Essays and Tall Tales of Artists and the Cityscape of the 1920s* (Snickersnee Press, 2002); snickersneepress.bigstep.com/generic14.htmlWallace Smith; Wallace Smith Obituary, New York Times February 1, 1937; http://fanac.org/fanzies/IGOTS/igotsnew10.htm; www.allmovie.com Weinberg, 1988

**Published Work**

*The Evolution of the Weird Tale* (Hippocampus Press, 2004), *Fantazius Mallare: A Mysterious Oath* (Covici-McGee, 1922), *The Shadow Eater* (American Library Service, 1923), *The Shining Pyramid* (Covici Friede, 1923).

## Snellings-Clark, Lisa

(b. December 19, 1958) American artist. Born in Aiken, South Carolina, Snellings-Clark later attended the University of Georgia and graduated in 1981 with a BS in Biology. Apart from several drawing classes at the Medical College of Georgia, as preparation for a career in microbiology, she is self-taught. Snellings-Clark entered the genre in 1992 when she exhibited her work at the World Science Fiction Convention (held in Orlando, Florida), and the positive reception she received persuaded her to invest her energies in fantasy art, full-time. Initially a sculptor, specializing in uniquely provocative, dark fantasy images in mixed media, often with kinetic elements, Snellings-Clark is among the minority of artists whose dimensional art has also served as illustrative art in print media. Snellings-Clark works with varied materials, primarily combinations of wood or metal structures with paper mache' and/or resin details, or hand-cast forms in composite materials which are painted or embellished. Larger projects have included moving figures and parts which create intriguing effects. Snellings signs by carving her name into the piece or painting it on the surface. Her artistic and literary influences cover a wide range, include Paul Klee, Rene Magritte, Rube Goldberg, and William Blake, Harlan Ellison, H. G. Wells, E. A. Poe, Richard Adams, Dr. Seuss.

Perhaps best known for her Dark Caravan series of works, a assemblage of large scale kinetic sculptures, she has also produced a wide variety of 3-D gallery works, and drawings and paintings using acrylic on wood or pencil on paper. Stuart Schiff, well known publisher and book dealer, and an early (and enthusiastic) collector of her works "vivid, alive (and dead!), haunting, breath-taking, spirit-stirring, galvanic, and well, just plain provocatory." Her work has won numerous "Best Artist' and "Best Sculpture" awards at exhibitions devoted to the fantasy genre, has been featured in issues of FAN (Overstreet Publications) and is included in several editions of the juried annual editions of *Spectrum: The Best in Contemporary Fantastic Art* (Underwood Press), in addition to being well-represented in major private collections, including author Neil Gaiman, and the Frank Collection. Lisa is also the recipient of the prestigious New England Science Fiction Association's Jack L. Gaughan Award in 1997, for Best Emerging Artist and a Chesley Award in 1998. She has several times been Artist Guest at genre conventions, including the World Horror Convention in 1999; WindyCon in Chicago in 2002; WesterCon 56 in Seattle, WA in 2003 and Balticon, Maryland in 2006. There was a special exhibition of her Dark Carnival works at the Worldcon, Millenium Philcon, in 2000.

Typically her work blurs the lines between two and three dimensions, painting and sculpture, art and words. Her "frozen stories" inspired long-time collaborator Neil Gaiman's *Harlequin Valentine*, as well as a number of other stories. The *Strange Attraction* anthology, published in 2000 (Bereshith Press), features art-inspired stories by a score of authors including Jack Dann, John Shirley, Charles DeLint, Neil Gaiman, Gene Wolfe and Harlan Ellison. Snellings has begun writing a "Strange" series of collaborations with authors, with each writing 2 stories inspired by art images. *Strange Birds* has been completed, and other books are planned. Snellings sculpts, paints, writes from her home in the desert of Southern California, with her family and a gray cat named Gurtie.

**Sources**: email from the artist and website atwww.lisa snellingsgallery.com; Frank, Jane. "Dark Carnival: Lisa Snellings" Gallery article *Realms of Fantasy* April, 2004

**Collections and Anthologies (various contributing artists)**

Barnett, Paul. *Paper Tiger Fantasy Art Gallery* (Paper Tiger, 2002), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

*The Crow, Shattered Lives and Broken Dreams* (Donald M. Grant, 1998), *A Fall of Stardust* (Greenman Press, 1999), *On Cats and Dogs—Two Tales* (DreamHaven Press, 1997), *Strange Attraction* (Bereshith Press), *Strange Birds* (DreamHaven Press, 2006)

## Stahr, Paul C.

(August 8, 1883–January 6, 1953) American Artist. A New Yorker all his life, Stahr was born in New York City and attended Morris High School in Yorkville. He studied at the Art Academy of New York, the National Academy of Design, and the Art Student's League, where worked with George Bridgeman. He later was a student of John Ward. Stahr began his career painting posters for new Broadway shows, and he often was sent to other cities to see shows that were starting out of town, before coming to New York. Much of his art was created while riding on trains. During World War I, he produced patriotic posters for the Red Cross, Liberty Loans and national defense. After the war he turned to magazine illustration, where he proved versatile with a wide variety of subject matter. Stahr worked for *Life, Colliers, Harper's Bazaar, Saturday Evening Post, Munsey, Judge, American Magazine, Woman's Home Companion* and most other major magazines. He did a famous portrait of John Phillip Sousa on his last major tour.

Stahr did several hundred cover paintings for the best-selling of all pulp magazines, *Argosy*, sharing much of the cover duties from the 1920s to the 1930s with Robert Graef*. Both artists specialized in action covers and painted many science fiction covers illustrating major novels and novelettes by the top names in the science fiction field. Stahr illustrated several Edgar Rice Burroughs serializations of novels, among them *Apache Devil* (1928), *Lost on Venus* (1933), *The Pirates of Venus* (1932), *Tarzan and the City of Gold* (1932), and *The War Chief* (1927), Stahr illustrated some important science fiction novels for *Argosy* and *Munsey*, such as Erle Stanley Gardner's *New Worlds* (1932), a 7-part serialized Abraham Merritt novel, *The Snake Mother* (1930), and the *Phantom of the Rainbow* (*Munsey*, 1929). As was often the case during this period, serials that were reprinted in book form used the same cover art from the initial serial installment, so that a number of Stahr covers also served as paperback or hardcover jacket art, as for example the Merritt titles for *Avon Murder Mystery Monthly* digests. Stahr also was responsible for a number of book covers for authors like Mrs. Wilson Woodrow, W. R. Burnett (*Little Caesar*), D.H. Lawrence, Leslie Charteris (*The Saint*), and Raymond Chandler (*The Big Sleep*). Stahr died in a Long Beach, NY hospital of a cerebral hemorrhage.

**Sources**: Weinberg, 1988; www.askart.com, www.americanartarchives.com

**Published Work**

*Destiny, A New-Thought Novel* (Edward J. Clode, 1917), *Dwellers in the Mirage* (Avon, 1944), *The Face in the Abyss* (Avon 1945), *The Metal Monster* (Avon, 1946), *The Phantom in the Rainbow* (Grosset and Dunlap, 1929), *The Ship of Ishtar* (Avon, 1945), *Tarrano the Conqueror* (McClurg, 1930).

## Stanley, Robert C.

(May 27, 1927–June 22, 1992). American artist. Born in New York, "Bob" Stanley began his career as a pulp illustrator, doing interiors for *Argosy* in the 1940s to 1950s, and at one time he worked for newspapers such as the *Kansas City Journal*, the *Star* and *Times*. He enlisted in 1942, and after service in the Army he entered the paperback field in 1949, working for Bantam Books. He was a prolific artist, and worked for several paperback companies in the 1950s. He focused mainly on mysteries and westerns, specializing in realistic, action-packed images. He did some science fiction artwork as part of his regular assignments, but only a few — and given his talents, it's a pity he did not do more. He worked for paperback publishers such as Bantam, Lion, Beacon

and Signet, before going to work for the Dell Publishing Company where he became a major contributor to the Dell "look." From 1950 to 1959, he was one of the two most prolific paperback cover artists employed by Dell (the other was Gerald Gregg).

Stanley's first published science fiction piece was Robert Heinlein's *Universe*, used on the cover of Dell's 10-cent series, 1951. He was also the cover artist for Beacon Books when that adult-novel publishing house did a series of science fiction reprints for Galaxy Publishing 1959–1961. Stanley's non-science fictional covers were notable for being rather risqué— which added to the popularity of his work in the SF genre. Many of his covers are instantly recognizable because he usually used himself and his wife, Rhoda (a former ballet dancer), as models. "His men are serious, usually with tight jaws and unblinking eyes, and they are usually fully clothed; his women are alluring, menacing, terrified, and occasionally semi-nude." (Brandt, 2002). The detectives in three well-known murder mystery series were also all modeled by Stanley: he was Mike Shayne, Al Colby and Sam Spade when the characters appeared on his covers.

Stanley and his wife worked as a team, working out of their studio in the large house they purchased in Westport, Connecticut, in 1951. Rhoda acted as his agent, model, and photographer. Even Stanley's young daughter Barbara and father-in-law, Julius Rozenzweig stood in as models from time to time. Stanley worked in oil, gouache and later, acrylics. His marriage to Rhoda, in 1939, ended in divorce. He later remarried, date unknown. Believed to be born in New York, he died in Connecticut where he had resided for most of his life.

**Sources**: Brandt, Randall. "A Robert Stanley Cover Gallery" and Case, Jeanette. "Meet the Artist," *The Westerner*, No. 16 (March 1951), p. 20, Univ. of California, Berkeley www.lib.berkeley.edu/rbrandt/stanley [accessed 3/07]; Connecticut Department of Health. Connecticut Death Index, 1949–2001 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2003; Schreuders, Piet. *Paperbacks, U.S.A.: A Graphic History, 1939–1959*. Blue Dolphin Enterprises, 1981. www.askart.com biography online [accessed 3/07]; State of New York Tax Appeals Tribunal at www.nysdta.org/Decisions/812849.dec.htm [accessed 6/1/07]

BOOKS ILLUSTRATED INCLUDE: *The Deviates* (Beacon/Galaxy, 1959), *The Male Response* (Beacon/Galaxy, 1961), *Odd John* (Beacon/Galaxy, 1959), *Pagan Passions* (Beacon, 1959), *Sin in Space* (Beacon/Galaxy, 1961), *Tarzan and the Lost Empire* (Dell, 1951), *When Worlds Collide* (Dell, 1952), *Universe* (Dell, 1951), *Virgin Planet* (Beacon/Galaxy, 1960).

## Stark, James

(?) Scottish artist. Of the personal history of this artist nothing is known; only his distinctive cover art carries him forward. According to Harbottle, "Stark was the best of a small group of Scottish artists championed by *Nebula Science Fiction*," a science fiction magazine published in Glasgow (Weinberg, 1988). Stark produced both black-and-white interiors and color cover paintings for the magazine, spanning nine issues during 1956 through 1958. As Harbottle notes in Weinberg (1988), "The artist's compositions tended to match his name," and Aldiss (1975) reinforces that observation, saying "(his) brilliant and sterile visions succeed in capturing the dream of a clean technology, born in the wastes of other worlds" (*Science Fiction Art*, p. 60). Stark's art, like that of others who contributed to *Nebula*, such as Bob Clothier*, Alan Hunter*, Eddie Jones*, and Gerard Quinn*, frequently reflected the anxiety of the times — stemming from the Cold War and possible use of nuclear weapons. Stark's paintings often depicted futuristic cities and space travel; scenes that looked authentically science-fictional.

**Sources:** Weinberg, 1988.

### Collections and Anthologies

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF.* (Bounty Books, 1975).

### Published Work

NEB: 1954 (#7, #9); 1956 (#15, #17, #18, #19); 1957 (#21, #22, #23); 1958 (#26, #32)

## Steadman, Evan Tenbroeck

(May 21, 1951) American artist. "Broeck" Steadman was born in Northhampton, Massachusetts, and was brought up in northern New Jersey. He was first attracted to science fiction after seeing *The Thing* at age seven. In the fourth grade he read H. G. Well's *Time Machine* and was hooked on science fiction. Originally planning to become a marine biologist, Steadman was more attracted to art. However, several years ago he became a certified scuba diver, enabling him to continue as a hobby what he originally thought would be his profession. He studied printmaking at the University of Denver and illustration at the Parsons School of Design. He began working as a full-time commercial artist in the late 1970s, doing children's magazine illustrations, artwork for *The Saturday Review*, and advertising art. From 1980 to 1988, his commissioning agent Tania Kimche got him jobs producing advertising art for IBM, Coca Cola, Colgate, Seagrams, TWA, Subaru, Pampers, and 7-Up, among others. Then about 1988 Steadman changed agents and careers; he joined Art Works and began painting paperback book covers. Bantam was his first major publisher, but he worked also for Ace, Zebra and others, producing adult adventure thrillers, children's and young adult fiction, as well science fiction titles. In late 1978 he sold his first illustration to *Analog* and became one of the regular artists for that magazine.

A *Time* magazine article published in the August

2, 1993 issue, however, resulted in a radical change to his art career. The article, which suggested that books be rated the same way television shows were rated, included three book covers, all of them Young Adult Thrillers, and Steadman's was the most prominently shown. Within a week, he had attracted three new publishers, and for the next six years he "rode the winds of Goosebumps" — an extremely successful series of books for young adults. In that period Steadman did over 300 covers, working for four series: Scholastics' *The Weird Zone*, Simon and Schuster's *The Ghosts of Fear Street*, Troll Books' *The Dead Zone*, and *The Cyber Zone,* plus other projects. Around 1999, the market for YA Thrillers was saturated, and every series came to an end within a month or two. To replace income from declining commissioned work, Steadman established a Licensing company called *Shivers*, using his artwork to produce school binders, calendars, T-Shirts, jig-saw puzzles, and adhesive bandages. Steadman also worked for IGPC Inter-Governmental Phillatalic Corp. in the late 1990s painting postage stamps for foreign countries. Steadman also discovered *Games Magazine*, which enabled him to turn out some of his most favorite paintings, most of which were licensed for jig-saw puzzles by The Great American Jig-saw Company, and Elms Puzzles. Steadman works in acrylics, using handbrush and airbrush, developing several layers of paint to produce highly saturated colors. He often signs using the monogram "ETS."

In 2001 Steadman became a full time muralist and teacher. His large-scale canvases can be seen in residential and public settings. He often uses his wife and children as models, and to help prepare and execute murals.

**Sources**: telephone conversation March 30, 2007; www.etsteadman.com/ "The Terrifying Book Cover Illustration of Broeck Steadman" *Airbrush Action* magazine October 1996; www.artsonia.com/schools

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Analog Yearbook* (Ace, 1979), *The Drive-In 2* (Kinnell, 1990), *If at Faust You Don't Succeed* (Bantam, 1994), *Invasion Earth* (Ace, 1983), *Noir* (Bantam, 1999), *Proteus* (Ace, 19810, *Shadowrun: Black Madonna* (Penguin/Roc, 1996), *Sleepwalker's World* (Tor, 1992), *The Tangled Lands* (Ace, 1989), *Time Safari* (Baen, 1982), *Zarzthor's Bane* (Ace, 1978).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1978 (5, 9, 10, 12, yearbook); 1979 (1, 2, 6, 7, 8, 10); 1980 (1, 2, 3, 5, 6, 7, 8, 9, 10, 11); 1981 (2, 3, 3/30, 5, 6, 7, 10, 11, 12); 1982 (2, 3, 6, 7, 8, 9, 11); 1991 (1, 9); 1992 (2); 1994 (1) 2001 (5); 2003 (10); 1994 (1)

DEST: 1979 (1, 4, 8/910); 1980 (2, spring, summer, fall); 1981 (winter, vol 3 #2)

HM: 1998 (5); 1999 (7)

IASFM: 1981 (8, 12); 1982 (1, 7, 8); 1991 (3, 8, 9, 10); 1992 (8); 1993 (2)

ROF: 1995 (4); 1997 (10)

SFAge: 1994 (9); 1995 (1)

SFD: 1982 (9/10)

TZ: 1981 (7, 8, 9, 10, 11, 12); 1982 (1, 2, 3, 5, 8)

**Misc.**: *The Jungle Book, The Little Mermaid, 20,000 Leagues Under the Sea, Godzilla* (IGPC Inter-Governmental Philatelic Corp., 1995–2000); *Primal Lust* Vol. 1: A Gallery Girls Collection (SQP, 1996).

## Stein, Modest

(1871–February 26, 1958) American artist. Born in Lithuania (part of Russia) Stein emigrated to the United States in 1988, the same year as his cousin, Alexander Berkman (1870–1936), whose militant anarchism would influence Stein's earliest years in America. Both young men settled in New York City and shared an apartment there. Stein began his art career as a newspaper artist doing courtroom art for *The New York Herald* and *The World,* before making the transition to magazine and book illustration. But prior to his newspaper and art career, Stein seems to have been caught up in Berkman's circle — a potentially dangerous association that brought an intimate and lifelong friendship with the famous political activist, anarchist and radical thinker Emma Goldman and Berkman, her longtime lover and friend. Berkman met Goldman, then 23, shortly after her arrival in New York from Rochester in 1889. The three began to live together communally with two other women, the sisters Anna and Helene Minkin, and in 1890 the group moved to New Haven, Connecticut to open a dressmaking co-operative. In 1891, Stein moved to Springfield, Massachusetts, where he opened a photography studio, and — in search of a financial base for her political causes — Goldman joined him, working in the studio. Then she, Berkman and Stein moved to Worcester, where they opened another studio. When the photography business failed, they briefly operated an ice-cream parlor, until news of the lockout of employees of the Carnegie Steel Company in Homestead, PA reached them in May, 1892 and the trio returned to New York to plan a response. At that time, anarchism was a particularly compelling political doctrine to Europeans who had lived miserably under autocratic regimes, so it is unsurprising that Berkman, Stein and Goldman, Jews from the same geographic area of Russia, would share similar political goals and sympathies. It has been reported that Stein and Goldman backed Berkman in his failed attempt to assassinate Henry Clay Frick, then general manager of the Homestead plant, on July 23, 1892, but neither were implicated. Berkman served

14 years of the 22- year prison sentence for the attack, and in 1906 Berkman and Goldman established themselves as the leaders of the anarchist movement in the United States. In 1917 they were arrested for obstructing the draft and in 1919 were deported to Russia. Stein, meanwhile, from 1892 onward was never again mentioned in connection with radical activities; by 1912 he had begun illustrating for magazines such as *Cavalier* and *Argosy*, was married to Marcia, a fellow artist, and had a daughter named Luba (b. 1903). His association with Berkman and Goldman seems limited to friendship, with photographs documenting his visits to France, in the 1930s, where Berkman and Goldman both lived in exile.

Stein began working for *The Argosy* and *All-Story Magazine* early in their history, painting a number of covers for important science fiction and fantasy stories, among them: "The Girl in the Golden Atom" (March 15, 1919), "The Radio Beasts" (first part of the serial, March 21, 1925), and "The Man Who Mastered Time" (July 19, 1924). Stein also painted the covers for a number of Edgar Rice Burroughs novels for that magazine, including the first issue of the serialized *The Bandit of Hell's Bend* (September 13, 1924), the first part of a serialization of *At the Earth's Core* (April 4, 1914), the sequel to that, *Pelucidar*, reusing the same image (*All-Story Cavalier Weekly*, May 8, 1915), *The Lad and the Lion* (first part, June 30, 1917), *The Red Hawk* (first part, September 5, 1925), and *The Eternal Lover* (March 7, 1914). From the 1920s to the mid 1930s Stein illustrated mysteries and westerns for book publishers such as Doubleday Doran, and did covers for Street and Smith's *Love Story Magazine, Complete Stories, and* others. He continued to illustrate well into his seventies: *Clues, Private Detective* and *The Shadow* (1943) and a cover illustration for *Astounding Stories* (1942). He also did Hollywood graphic portrait art. Stein was a member of the Society of Independent Artists, and also exhibited there. He died in Flushing, New York, 1958. Stein's painting for the first magazine appearance and the first edition of *The Bandit of Hell's Bend* was highlighted in a Burroughs Bulletin — New Series Number 34 — Spring 1998.

**Sources**: Alexander Berkman Papers: International Institute of Social History archives www.iisg.nl/archives; PBS American Experience: Emma Goldman biography www.pbs.org/wgbh/amex/goldman/index.html; Weinberg, 1988.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Alibi* (Small, Maynard, 1916), *The Bandit of Hell's Bend* (A.C. McClurg, 1925), *Cursed* (Small, Maynard, 1919).

MAGAZINES ILLUSTRATED INCLUDE:
ASF: 1942 (11)
UNK: 1939 (10)

## Steranko, James

(b. November 5, 1938) American artist. Born in Reading, Pennsylvania, Steranko is one of the most accomplished figures in the field of science fiction although most of his achievements have ranged far beyond book cover illustrations, with a dozen successful careers to his credit: illustrator, magician, designer, lecturer, musician, escape artist, historian. Ambitious, talented and seemingly tireless, Steranko's resume' strains credulity as it describes a series of kaleidoscopic careers which propelled him from stage magician, entertaining audiences with coins and cards (he was among the top ten "Card Stars," writing books on his techniques, before he was twenty-one years old) to internationally recognized illustrator, receiving the prestigious Julie Award for his Lifetime Contribution to the Fantastic Arts and the Eisner Hall of Fame Award at the 2006 San Diego Comic Convention.

Self-taught, Steranko advanced from freelance artist for a local newspaper, to working in the art department of a printing firm, to Art Director and copywriter with a prominent advertising agency — all while continuing his music career at night: forming bands, doubling on sax, keyboards, drums, and bass, and fronting his groups as lead singer and guitarist. In 1965, Steranko met Joe Simon, co-creator of *Captain America*, who asked him to help develop a new line of characters for Harvey Comics. Three were accepted for publication: *Spyman, Magicmaster* and *The Gladiator*, but the line folded after a few issues. Dissatisfied with the artistic handling of the series, Steranko subsequently developed a presentation for a new character and sold the property to Paramount Pictures as a Saturday-morning animated TV series. The same day, he was hired by Marvel Comics' Stan Lee to illustrate their 007 hero Nick Fury, Agent of S.H.I.E.L.D. and Steranko soon became one of the most acclaimed artists and writers in the comic field. He also wrote and drew *Captain America, The Hulk, Superman, and the X-Men* (for which he created the classic title logo).

While working for Marvel in the late 1960s, Steranko branched out into film projects, both his own and for animated films for Paramount, scripting and developing characters for Shamus Culhane (*Bugs Bunny*) and Ralph Bakshi (*Fritz the Cat*). A decade later he created the initial production illustrations for *Raiders of the Lost Ark* (1981) and was among the first to be hired by Francis Ford Coppola for *Bram Stoker's Dracula* (1992), on which he was the film's Project Conceptualist. He served in a similar capacity for three other of the director's projects, and has worked with other filmmakers, including Oliver Stone.

It wasn't until the late 1960s to early 1970s that Steranko entered the field of record jacket graphics,

book cover art, and magazine illustration. He illustrated for science fiction, heroic fantasy, Western and pulp adventure books and produced a number of paperback covers for titles by Ray Bradbury, Michael Moorcock, Raymond Chandler, Robert E. Howard, Harlan Ellison, and others. Tallying the numerous works he has created for comics, magazines and books, Steranko has set what might be a world's record for visualizing more classic fictional heroic characters than any other artist, including Sherlock Holmes, Luke Skywalker, The X-Men, Mike Hammer, the Green Hornet, James Bond, Captain America, Han Solo, Sam Spade, Superman, Captain Kirk, Mr. Spock, Conan, Doc Savage, Buck Rogers, and *The Shadow*, for which he painted 30 book covers for Pyramid/Jove Books for their reprint series in paperback.

In 1968–1969 Steranko established his own publishing company, Supergraphics, to produce material related to visual storytelling, and formed his own magazine, *Comixscene*, later changed to *Mediascene*, which covered the movie and entertainment field. He also began publishing *Prevue*, an international newsstand entertainment magazine. Steranko has frequently lectured on popular culture and his two volumes of *The History of Comics* (Crown, 1972), have sold more than 100,000 copies each. He has exhibited his work at more than 200 international exhibitions and venues, including the Louvre in Paris, and he remains active in fandom through artist guest appearances and book signings at genre conventions. In recent years Steranko has largely moved away from illustration and devotes most of his time to developing new projects and expanding his already established influence in the field. During the past twenty years, he has amassed more than sixty projects — his "Theatre of Concepts" — which he intends to develop as intellectual properties for a series of books, toys, games, TV shows, films, electronic entertainment formats, and other licensed ephemera. His recent projects include a lengthy essay on narrative concepts in film, animated games, and comics in the Watson-Guptill instructional volume *Visual Storytelling: The Art and Technique* (Watson-Guptill, 2002), scriptwriting for Warner Bros. *Justice League* TV series, and serving as Creative Consultant for the History Channel's two-hour documentary *Comic-Book Superheroes-Unmasked* (2003).

**Sources:** e-mail from the artist July, 2006; Steranko, Jim, Spurlock David J. and DePree, Peter. *Steranko: Graphic Prince of Darkness* (Vanguard Productions, 1997); *Who's Who of American Comic Books* 1928–1999 online http://www.bailsprojects.com/; James Steranko biography online www.comicart.com/biographies/steranko.htm;

**Collections and Anthologies (various contributing artists)**

Caputo, Tony, Ellison, Harlan and Steranko, Jim. "Repent, Harlequin!" said the Ticktockman," an illustrated portfolio (Baronet, 1978), Gerani, Gary, *The Art of Star Wars Galaxy* (Underwood-Miller, 19940, Kesey, Ken. *Sorcerers: A Collection of Fantasy Art* (Ariel Books, 1978), *Steranko: Arte Noir* (Semana Negra/Vanguard Productions, 2002).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: (Pyramid "Shadow" series are numbered): *Ace of the White Death* (Berkley, 1970), *The Bat Staffel* (Berkley, 1969), *The Black Master* #2 (Pyramid, 1974), *Charg Monster* #20 (Pyramid, 1977), *Creeping Death* #14 (Pyramid, 1977), *The Crime Cult* #6 (Pyramid, 1975), *Death Giver* #23 (Pyramid, 1978), *Dinosaur Tales* (Barnes & Noble, 2005), *Double Z #5* (Pyramid, 1975), *Edge* (Vanguard, 2004), *Fingers of Death* #17 (Pyramid, 1977), *The Ginger Star* (Ballantine, 1974), *Gray Fist* (Pyramid, 1977), *Green Eyes* #13 (Pyramid, 1977), *Hands in the Dark* #4 (Pyramid, 1974), *The Hounds of Skaith* (Ballantine, 1974), *Iceworld* (Lancer, 1973), *Illustrated Harlan Ellison* (Baronet, 1978), *The Death Giver* ( Jove, 1978), *Dinosaur Tales* (Bantam, 1983), *Infinity One; Infinity Two; Infinity Three* (Lancer, 1970, 1971, 1972), *Kelwin* (Lancer, 1970), *Kings of Crime* #11 (Pyramid, 1976, 1978), *The Living Shadow* #1 (Pyramid, 1974, 1978), *Lord of Blood* (Magnum, 1970), *Master of the Dark Gate* (Lancer, 1970), *Masters of the Pit* (Lancer, 1971), *The Mighty Barbarians* (Lancer, 1977), *The Mighty Swordsmen* (Lancer, 1970), *The Mobsmen on the Spot* (Pyramid, 1974), *Mox* (Pyramid, 1975), *Murder Trail* #18 (Pyramid, 1977), *Police Your Planet* (Ballantine, 1975), The Prisoners of the Sky (Lancer, 1969), *Purple Aces* (Berkley, 1970), *The Reavers of Skaith* (Ballantine, 1976), *The Red Menace* (Pyramid, 1975), *Return to the Stars* (Lancer, 1969), *The Romanoff Jewels* #9 (Pyramid, 1975, 1978), *Shadowed Millions* #12 (1976, 1978), *The Shadow's Shadow* #16 (Pyramid, 1977), *Shores of Tomorrow* (Lancer, 1971), *The Silent Death* #22 (Pyramid, 1978), *The Silent Seven* #10 (Pyramid, 1975), *The Unknown* ( Jove, 1978), *Warlock and Warriors* (Berkley, 1971), *The Wealth Seeker* #21 (Pyramid, 1978), *Weird Heroes #1, #2, #3, #7* (Pyramid, 1975, 1976. 1977), *Zemba* #19 (Pyramid, 1977).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ 1969 (9)
HM: 1981 (6, 8, 9, 10); 1982 (1)

**Misc.**: *Art of Steranko* 2007 Calendar-Portfolio (Vanguard, 2006)

## Sternbach, Rick

(b. July 6, 1951) American artist. Richard Michael Sternbach was born in Bridgeport, Connecticut, Sternbach was brought up in nearby Stanford. He attended the University of Connecticut for three years and then dropped out to learn directly through

working in the field. He had been interested in astronomical art since childhood, and much of his science fiction art has an astronomical flavor. His first published art was done for *Analog* in 1973. Since that time, he has painted covers for all of the major magazines in the field as well as most of the major paperback and hardcover publishers. His clients have included NASA, *Sky and Telescope*, Data Products, Random House, *Smithsonian*, *Analog*, *Astronomy*, The Planetary Society, and Time-Life Books. Sternbach was nominated for the Hugo Award four times, winning it in both 1977 and 1978 for best professional science fiction artist. His art has been shown at the Society of Illustrators (NY), the American Museum of Natural History, Hayden Planetarium (NY). The National Air and Space Museum/Smithsonian Institution (Washington, D.C.), and various other public venues and galleries. Sternbach helped found the Association of Science Fiction and Fantasy Artists, 1976, and he is a founding member and Fellow of the International Association of Astronomical Artists, which was formed in 1981. He also has written and illustrated articles on orbital transfer vehicles and interstellar flight for *Science Digest*.

Beginning in the late 1970s Sternbach added film and television illustration and special effects to his background, with productions like *Star Trek: The Motion Picture* (1979), *The Last Starfighter* (1983), *Future Flight* (1987), and *Cosmos* (1980), for which he and other members of the art team received an Emmy award, the first for visual effects. In 1977 Sternbach worked for the Disney Studios for nearly a year, then did some work for the Jet Propulsion Laboratory. In 1978 he was hired by Paramount Pictures to work on the *Star Trek* film, and he moved to California with his wife to concentrate on film and television work. In late 1977 he worked as a visual effects supervisor on *Cosmos*, the TV series done by Carl Sagan for Public Television. With the rebirth of *Star Trek*, beginning with *The Next Generation* (1987 TV series), Sternbach was one of the first employees hired to update the *Trek* universe. He created new spacecraft, tricorders, phasers, and hundreds of other props and set pieces. Using pencil, pen, and computer, Sternbach designed spacecraft for *Deep Space Nine* and *Voyager* (both 1995 TV series), and contributed graphic designs for the *Star Trek: Nemesis* feature film (2002), including the new Romulan bird of prey and Senate chamber floor. Additionally, he has contributed designs to reference guides to the *Trek* universe published by Pocket Books, such as *Star Trek Spaceflight Chronology* (1980), (1991), *U.S.S. Enterprise NCC-1701-D Blueprints (*1996), and (1998). Sternbach also provided computer playback graphics and animation elements for Steven Soderbergh's film *Solaris* (2002). He works on a variety of freelance projects related to spaceflight and space hardware modeling.

Sternbach continues to produce book and magazine covers in both the science fiction and astronomical art fields and is probably one of the best-known artists in the space-art field. He works primarily with the air brush but also uses ordinary brushes. Most of his paintings feature ships and planetary objects, with people and machinery playing only a small part of the total picture.

**Sources**: www.ricksternbach.com; Weinberg, 1988

### Art Collections and Anthologies (various contributing artists)

Harrison, Harry and Edwards, Malcolm. *Spacecraft In Craft and Fiction* ( Orbit, 1979).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Asimov's Choice* (Dale, 1978), *Astronauts and Androids* (DAW, 1977), *The Avatar* (Berkley, 1975), *Breaking Earth* (Tor, 1981), *City At World's End* (Ballantine, 1983), *The Complete Venus Equilateral* (Ballantine, 1980), *Dream Millenium* (Ballantine, 1974), *Futures Past* (Ballantine, 1982), *The Gallatin Divergence* (Ballantine/Del Rey, 1985), *A Gift From Earth* (Ballantine, 1975), *Grayspace Beast* (Doubleday, 1976), *Hellspark* (Tor, 1988), *Homebrew* (NESFA Press, 1976), *If the Stars are Gods* (Berkley, 1978), *Listeners* (Ballantine, 1972), *Long Shot for Rosinante* (Del Rey/Ballantine, 1981), *Macrolife* (Easton Press, 1990), *Manseed* (Del Rey/Ballantine, 1981), *The Nagasaki Vector* (Ballantine, 1983), *Neutron Star* (Ballantine, 1976), *Nightfall and Other Stories* (Ballantine, 1984), *Pirates of Rosinante* (Del Rey/Ballantine, 1982), *Pohlstars* (Del Rey/Ballantine, 1984), *Ringworld* (Ballantine, 1976), *Ringworld* (Ballantine, 1975), *Sector General* (Del Rey/Ballantine, 1983), *Sector General: Star Healer* (Del Rey/Ballantine, 1985), *Space Doctor* (Del Rey/Ballantine, 1981), *The Space Enterprise* (Ace, 1980), *Starman Jones* (Ballantine, 1978), *Tales of Known Space: The Universe of Larry Niven* (Del Rey/Ballantine, 1975), *Tom Paine Maru* (Del Rey/Ballantine, 1984), *Transatlantic Tunnel Hurrah!* (Tor, 1981), *Under Pressure* (Ballantine, 1976), *A Wreath of Stars* (Dell, 1978), *World Out of Time* (Henry Holt, 1976), *Worlds Vast and Various* (Eos, 2000), *Wrong End of Time* (DAW, 1973).

MAGAZINES ILLUSTRATED INCLUDE:

ASF: 1973 (10); 1974 (2, 10); 1975 (4, 6, 9); 1976 (2, 7, 8, 9. 12); 1977 (5, 6, 7, 10, 12); 1978 (1, 4); 1980 (12); 1981 (1); 1982 (7, 12); 1985 (2)

CSF: 1977 (5)

DEST: (1981 (winter)

F&SF: 1974 (2); 1976 (4, 7); 1977 (2, 6, 8); 1978 (5, 9); 1979 (5)

GXY: 1974 (1, 2, 5, 6); 1975 (7); 1976 (1, 5, 9, 12); 1977 (3)

IASFA: 1979 (summer)
IASFM: 1977 (spring, summer, fall); 1978 (1, 3, 5, 7, 9); 1981 (5, 7)
IF: 1974 (2, 4, 12)
**Misc.:** *Foundation: The Psychohistorians* record album cover (Caedmon Records, 1976).

## Stevens, Lawrence Sterne

(December 4, 1886–January 7, 1960) American artist. Stevens was famous in the science fiction field for the work he did under the pseudonym Lawrence. However, although he was responsible for all of the black-and-white illustrations that appeared under this name (as well as those that appeared under the name Verne Stevens), many of the paintings credited to him were done by his son Peter Stevens*. Carrying the same name as his father (1825–1904), who was an Episcopalian clergyman, Stevens was born in Pontiac, Michigan. Like his contemporary Joseph Clement Coll*, Stevens received his art education by being a newspaper illustrator. This was in a period before photos could be easily printed on newsprint, and illustrators were trained to produce quick and accurate sketches of important events with near photographic accuracy, using line work and stipple, that would reproduce by standard printing procedures of the time. In 1914 Lawrence was sent by one of the major newspapers to cover the war in Europe. During his stay there, he met a girl in London, got married, and settled down in England. It was there that his son was born.

Lawrence moved back to the United States in the late 1930s, shortly before the outbreak of war in Europe. There was no longer a market for newspaper illustration, but the booming pulp market needed artists. Lawrence was already in his late fifties but began working for Popular Publications. He started doing interior illustrations for western, detective, and romance pulps and used the same photographic style that he used for newspaper illustration. The crisp, detailed line work was perfectly suited for inexpensive pulp paper. Lawrence was incredibly fast compared to most other professional artists; he could complete a full-page, detailed, black-and-white illustration in only a few hours. He was a perfect fill-in artist for other artists who might fall behind on their deadlines or not complete an illustration.

In late 1942, Lawrence was approached by the editors of Popular Publications about doing artwork for their science fiction magazines. In November 1942 "Stephen Lawrence," actually Lawrence Sterne Stevens, was credited for the cover art for its *Super Science Stories*. However, the December 1942 cover of its *Astonishing Stories* was also credited to "Stephen Lawrence," actually Stevens' son Peter. For the next ten years, covers appearing under the name "Lawrence" were done by one or the other Stevens.

At the same time, Stevens also illustrated interiors for the Popular science fiction magazines. Virgil Finlay* — consistently a fan favorite — had been drafted in late 1942, and his interiors for *Famous Fantastic Mysteries* were important to the success of the magazine. When he went into the service, other artists were needed to fill his shoes. Stevens registered for the draft, but at the age of fifty-six he did not enlist, and hence was able to fill in for Finlay. Although Stevens' style was clearly different from Finlay's, his work had a similar photographic detail, and he was considered "the most successful of Finlay's mimics" (Vadeboncoeur, Jr. 1998). Stevens, as Weinberg noted (1988), was capable of drawing the same sort of beautiful women that graced Finlay's best illustrations. When Finlay returned to illustrating after the war, Stevens was so firmly entrenched as an artist for the Popular science fiction magazines that the two men shared art assignments for the rest of the life of the magazine. Stevens also branched out to other magazines, producing some fine art for *Thrilling Wonder* as early as 1943. However, a vast majority of his art was done for the Popular chain.

It is thought that Stevens retired in the early 1950s when he moved to Connecticut. One of the finest interior artists ever to work in the science fiction field, he died unnoticed by the science fiction community in January 1960.

**Sources**: Ancestry.com. U.S. World War II Draft Registration Cards, 1942 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2007; Clute, John and Peter Nicholls, Eds. *The Encyclopedia of Science Fiction*. (St. Martin's Press, 1993); "Virgil Finlay" biography, by Jim Vadeboncoeur Jr. in his Collection of Knowledge, 1998 www.bpib.com/illustrat/finlay.htm; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. (Bounty Books, 1975), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003).

### Published Work

AMF: 1949 (12); 1950 (2, 10)
AMZ: 1951 ( 9, 12); 1952 (2, 3, 5, 7); 1968 (11)
ASH:1942 (10); 1943 (2, 4)
FA: 1951 (7, 8, 12); 1952 (4)
FFM: 1943 (9, 12); 1944 (3, 6, 9, 12); 1945 (3, 6, 9, 12); 1946 (2, 4, 6, 8, 10, 12); 1947 (2, 4, 6, 8, 12); 1948 (2, 4, 6, 10, 12); 1949 (2, 6, 8, 12); 1950 (4, 6, 8, 10); 1951 (5, 7, 10, 12); 1952 (2, 4, 6, 8, 10, 12); 1953 (2, 4, 6)
FN: 1948 (3, 7, 11); 1949 (3, 5, 7, 9); 1950 (1, 5, 7, 9); 1951 (1, 4, 6)
FSQ: 1950 (spring, summer, fall); 1952 (spring)
FUT: 1951 (3, 7)

OW: 1953 (7); 1955 (5, 11)
SF+: 1953 (12)
SS: 1946 (spring, summer); 1947 (7, 11); 1948 (1, 3, 5, 7, 9, 11); 1949 (1, 3, 5, 7, 9, 11); 1950 (1, 5, 7)
SSS: 1942 (11); 1943 (2, 5); 1949 (1, 4, 7, 9, 11); 1950 (1, 3, 5, 7); 1951 (1, 4, 6)
TWS: 1945 (fall); 1946 (winter, summer, fall); 1947 (4, 6, 10); 1948 (2, 6, 8, 10, 12); 1949 (2, 4, 6, 8, 10, 12); 1950 (2, 4); 1951 (4, 6, 8, 10, 12)
UNI: 1953 (3); 1954 (4, 5, 8); 1955 (10)

## Stevens, Peter S.

(March 27, 1920–December 4, 2001) American artist. An unknown name to most science fiction art fans, Peter Sterne Stevens was one of the most popular cover artists of the late 1940s. He was one of the finest cover painters ever to work for the pulp magazines and produced hundreds of excellent paintings in all genres before moving on to fine art.

Stevens was born in London, England, the son of American artist Lawrence Sterne Stevens*. His mother was also an artist. Stevens studied art at the Royal Academy of London, where he met his future wife, Diana. In 1937, when World War II threatened, he and his family returned to the United States. By 1941, at the age of twenty-one, he had begun his long association with Popular Publications, working along with his father as a cover artist, for the same publisher. Popular was the leading pulp magazine publisher in the United States at the time and produced a huge line of magazines ranging from western to detective to science fiction. Stevens was soon doing covers for the detective and adventure magazines, including Argosy, the immensely successful pulp that Popular acquired from the Frank A. Munsey Co. in 1942. Stevens did seven covers for *Argosy*, from 1943–1949. Like his father, he was an astonishingly fast artist and was able to do one painting or more a week. Along with Raphael De Soto*, Stevens dominated the covers at Popular for the next ten years.

In 1942 Stevens's first science fiction magazine cover art appeared. However, it did not appear under his own name. The December 1942 issue of *Astonishing Stories* features a cover by "Stephen Lawrence." To fans, this was the same artist who had just done the cover for the November issue of *Super Science Stories*. However, the November cover was painted by Peter's father, Lawrence Sterne Stevens, who also was working for Popular. Thus both artists used the same pseudonym to do covers for two different magazines. The confusion that resulted persisted throughout Stevens' career in the pulps, and likely contributed to enhancing his father's reputation at the expense of his son's, although for these magazines Peter mostly did covers, while his father did both covers and interiors.

To take up the slack left by the departure of Virgil Finlay* during World War Two, Steven's father, Lawrence, began doing interior illustrations, while his son continued to paint covers for Popular outside the science fiction field. In late 1943 his father began handling the cover art for *Famous Fantastic Mysteries* along with most of the interiors. But Lawrence was over fifty years old, and there was only so much work he could do. So in 1946 Stevens began doing some of the covers for FFM, with credit going to the catch-all name "Lawrence." For the next four years, Stevens's father did all of the black-and-white interiors credited to "Lawrence" and a few of the cover paintings. Stevens, too, did twenty paintings under the "Lawrence" name, paintings that were highly praised in the science fiction field and thought to be the work of his father. As Popular's science fiction magazines faltered, the work load decreased and Stevens's father was able to resume most of his painting duties. Stevens then continued to do covers for Popular, mainly for *Argosy*, and throughout the 1950s also worked for mainstream magazines such as *Saturday Evening Post*, *American Weekly, McCall's, Redbook*, and others.

In 1959 Stevens's illustration for a Hugh Cave story, "The Mission," featuring a young island girl, Yolanda, received the most mail ever for any illustration done for the *Post*, Weinberg reports (1988), and Stevens took this as a sign of things to come. Stevens turned to fine-art and portrait painting and became a successful gallery artist, although he continued to occasionally contribute interior to the *Post* in the early 1970s. The Stevenses lived in upper New York State for many years, where he designed theater scenery, and was a pianist, composer, and licensed pilot. In 1993 he painted a number of portraits of judges for the restoration of the Court of Appeals, Albany New York. Stevens died in St. Petersburg, Florida, survived by his wife Diana and son, Brandon.

**Sources:** Weinberg, 1988; Ancestry.com. New York Passenger Lists, 1820–1957 Ancestry.com. Social Security Death Index [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006, 2007

**Published Work**

AMF: 1949 (12)
ASH: 1942 (12)
FFM: 1946 (10); 1947 (4, 10); 1948 (4, 8, 10, 12); 1949 (2, 4, 6, 8, 10); 1950 (2)
FN: 1948 (9); 1949 (5, 7, 9); 1950 (1)

## Stinson, Paul

(b. September 5, 1953). American artist. Stinson was born and grew up in New Jersey, and graduated from the School of Visual Arts (NY) with a BFA in 1976. His art influences were Michelangelo and Salvador Dalí, His first commercial assignment in the

science fiction field came in that same year, from St. Martin's Press — the cover art for Joe Haldeman's novel, *Mindbridge*. Some of Stinson's earliest work also appeared in a science fiction calendar, 1978. By the early 1980s Stinson had branched out to pharmaceutical advertising and packaging art for science fiction and fantasy computer games, while continuing to produce cover art for books. During this period his artwork appeared in the *Battlefield Earth* calendar, 1985. In the 1990's he continued to contribute to the SF genre, working for clients such as Tor, Warner, Bantam, HarperCollins and others while adding other publishing genres to the mix: mystery, adventure and techno-thrillers. He is sometimes credited for his illustrative art as "Paul E. Stinson." The artist's medium of choice is airbrushed acrylics or, more recently, the computer — which he uses for illustrations as well as his fine art, which he developed in the 1990s and has marketed through a line of SF limited edition prints. Stinson has won several awards for his art, including: The Art Directors Club of New Jersey (1980–1984), an "Andy" Award from The Advertising Club of New York (1981), a Best Teller Award (1985), and awards from the Society of Illustrators, NY (1978–1981), among others.

**Sources:** e-mail from the artist February- March 2006.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *All My Sins Remembered* (St. Martin's Press/BCE, 1977), *Amazonia* (HarperCollins, 2000), *Planet Called Treason* (St. Martin's Press, 1979), *Battlefield Earth, A Saga of the Year 3000* (St. Martin's Press, 1982), *The Bones* (Tor, 1987), *Cat Magic* (Tor, 1986, Grafton, 1988), *Deep Fathoms* (HarperCollins, 2002), *Eternal Champion* (Harper and Row, 1978*), Excavation* (HarperCollins, 1999), *Footprints of Thunder* (Tor, 1995), *Goodnight, Sweet Angel* (w/Tony Meyers: Tor, 1996), *Graveyard* (Leisure, 1995), *Heritage Trilogy: Semper Mars; Luna Marine* (Avon, 1992, 1993), *Houngan* (Leisure, 1993), *Human Error* (Tor, 1985), *Ice Hunt* (HarperCollins, 2001), *Jesus on Mars* (Pinnacle, 1979), *Link* (Avon, 1995), *Lizzie Borden* (Tor, 1991), *Long Lost* (Tor, 1994), *Lower Deep* (Tor, 1990), *Makoto* (Tor, 1991), *Map of Bones* (HarperCollins, 2004), *Midas World* (St. Martin's Press, 1983), *Pillars of Salt* (Signet/NAL, 1979), *Revenge of the Manitou* (Pinnacle, 1979), *Road to Science Fiction #2* (New American Library/Mentor, 1979). *Sandstorm* (HarperCollins, 2003), *Scholars of Night* (Tor, 1988), *The Skystone* (w/John Howe: Tor, 1996), *Under the Sunset* (Newcastle, 1978), *Trikon Deception* (Tor, 1993), *Werewolf* (Longmeadow, 1991), *The Wrath* (Leisure, 1994).

## Stone, David Karl

(March 24, 1922–February 2, 2001) American artist. Born in Reedsport, Oregon, Stone grew up in Klamath Falls and served in World War II in the infantry where he rose to the position of first lieutennt. He received a BA in fine arts from the University of Oregon, and pursued graduate study there and at the Art Center College in Los Angeles and the Universidad de Michoacan in Mexico. For a year, he did sketchwork in remote areas of Mexico, maintaining a studio at Morelia, Michoacan, Mexico. In 1949 Stone moved to New York, and married his wife Peggy in 1952. They had two daughters, Jamie and Kelly. Professionally, for illustrative work Stone generally was credited as David K. Stone, or D.K. Stone; his middle name was taken from his father's, Karl R. Stone.

Stone's earliest SF artwork was done for *Galaxy* magazine in 1951, and he continued doing pulp illustrations for several years before leaving the field to focus on advertising, and illustrations for magazines such as the *Saturday Evening Post, Reader's Digest, Woman's Day, American Heritage, McCall's, Esquire*, and *Newsweek*. He produced book cover art for children's books, romance, mysteries. He also designed commemorative stamps for the U.S. Postal Service and Unicover Corp., one of the world's largest private philatelic companies. In the late 1970s he returned to science fiction, illustrating jackets for the Science Fiction Book Club.

Stone's paintings are in the permanent collections of the U.S. Air Force, the U.S. Department of the Interior, NASA, U.S. Coast Guard, Princeton University, the Smithsonian Institution, The Museum of American Illustration, and the Society of Illustrators, as well as in private collections. He was commissioned to paint seventy portraits of the members of the International Aerospace Hall of Fame and is probably best known for his series of over 120 paintings, *Pioneers of Flight*— and painted every U.S. President through Clinton.

Stone was past president of the Society of Illustrators (NY) and was a member of the board of the Graphic Artists Guild. After spending most of his career in the New York City area, he retired to Chapel Hill, NC. Over the course of his career, Stone assembled a file as a research tool for his own artwork, which included illustration, graphic art, murals and other genres in the narrative tradition which were donated to The Sloane Art Library, University of North Carolina.

**Sources***: The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982: www.lib.unc.edu/art/davidstone.html; www.unicover.com

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Ash Staff* (Atheneum/Argo, 1979), *Complete Enchanter* (Dou-

bleday BCE, 1975), *The Faded Sun: Kesrith, Faded Sun: Kutath* (Doubledy BCE, 1978, 1979), *A Long Vacation* (Holt, Rinehart and Winston, 1967), *Mission to Moulokin* (Doubleday BCE, 1979), *Small Shadows Creep* (E.P.Dutton, 1974), *Stainless Steel Rat Wants You* (Doubleday BCE, 1979), *White Jade Fox* (E.P.Dutton, 1975).

MAGAZINES ILLUSTRATED INCLUDE:
AMZ: 1952 (4, 6, 7); 1953 (4, 6)
BEY: 1954 (9)
FA: 1952 (6, 7, 10); 1953 (11)
FSQ: 1954 (winter)
FTC: 1952 (summer, fall, 11); 1953 (1, 3, 7, 11); 1954 (1); 1967 (7); 1968 (1); 1969 (4, 6, 8)
GXY: 1950 (10); 1951 (2, 4, 6, 8, 10, 11, 12); 1952 (1, 2, 4, 7, 11); 1953 (4, 10. 12); 1954 (2); 1955 (1, 4, 5)
GXYN: 1950 (1)
SS: 1954 (summer)

## Stoops, Herbert Morton

(May 28, 1887?–May, 19, 1948) American artist. Stoops was born in Parowan, Utah, the son of a clergyman, in 1887 or 1888, and grew up on a ranch in Idaho. He attended Utah State University, graduating in 1905, before going to work as a staff artist for various newspapers in San Francisco: *The Examiner, The Chronicle* and *Morning Call.* In 1910 he began working for the *Chicago Tribune*, and later, in 1916 he studied at the Art Institute of Chicago. In 1917 his career was interrupted when he enlisted in the army and served as a first lieutenant artillery officer in France with the First Division. He gained national attention with his drawings of soldiers, showing them wounded and exhausted by war in the trenches. After the war, Stoops went to New York City where he began work as an illustrator, doing both cover paintings and interior art for magazines; westerns, military themes and adventure. He produced work for several magazines, including *Cosmopolitan, Colliers* and *This Week*, but he is best remembered for the covers he produced for major pulp magazines, especially those he produced for *Blue Book* during his long, thirteen-year association with that adventure pulp. He was a regular cover artist for *Bluebook* and did many interiors for them as well, under his own name and the pseudonyms as "Jeremy Cannon" or "Raymond Sisley" which he used when doing black-and-white dry-brush illustrations. Stoops was working on a series of covers for *Blue Book*, commemorating the 48 states, when he died. He had completed 17.

Stoops served as president of the Artist's Guild in New York and belonged to several other artist organizations, including the Society of Illustrators and the American Artists Professional League. In 1940 he a medal at a National Academy of Design exhibition for a painting now in the collection of the Historical Society of Pennsylvania in Philadelphia.

In the science fiction/fantasy field, Stoops illustrated many of the fantastic adventure stories that ran in *Bluebook* including the Kioga seies, "The New Stories of Tarzan" (twelve stories that formed the book *Jungle Tales of Tarzan*) and "Tarzan's Quest."

**Sources**: Lee Ann Loehr, grandniece comments October 16, 2003 online at www.askart.com [accessed April 2007]; Ancestry.com. U.S. Ancestry.com. World War I Draft Registration Cards, 1917–1918; World War II Draft Registration Cards, 1942 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005, 2007.

BOOKS ILLUSTRATED INCLUDE: *Child of the Wild* (Burt, 1926), *Phra the Phoenician* (Harper, 1890).

## Stout, William

(September 18, 1949) An American artist, Stout was born in Salt Lake City, Utah and grew up in Reseda, California. At seventeen he won a full California State Scholarship to the Chouinard Art Institute (California Institute of the Arts) where he obtained his Bachelor's Degree. He began his professional career in 1968 with the cover for the first issue of *Coven 13* magazine. Since the early 1970s he has enjoyed a diverse career, many projects and varied media in the science fiction and comic book field. His influences include late 19th children's book artists such as Rackham, Dulac, Detmold and Leyendecker, and the modern artists Frank Frazetta* and Mobius. Stout works in both watercolors and oils; he uses watercolors for light or whimsical work, with oils for more more thoughtful or deeper projects.

Stout's comic art career began in 1971 when he assisted Russ Manning on his *Tarzan of the Apes* newspaper comic strips and graphic novels. From 1976 to 1977 Stout was art director for the rock magazine *Bomp!* Stout was the first American contributor to *Heavy Metal* magazine and was later one of the first Americans to be featured in the original European version of that magazine, *Métal Hurlant*. In 1978 he won an Inkpot Award For Outstanding Achievement in Comic Arts.

In 1977 Stout painted his first movie poster, for *WIZARDS*, ultimately working on the advertising for over 120 films including both *Conan* films, *First Blood*, *The Hitcher* and *Invaders from Mars*, *Return of the Living Dead*— for which work Stout became the youngest production designer in film history at the time. Stout wrote *The Warrior and the Sorceress* for Roger Corman and a dinosaur feature for Jim Henson. He production designed *Masters of the Universe* and designed John McTiernan's *A Princess of Mars*. In 1995 Stout became the key character designer for the Walt Disney full length computer animated feature *Dinosaur* (released in 2000). He designed "Edgar" (the big bug in *Men in Black*) for

ILM in 1996. Other projects include designs for The Muppets *Wizard of Ozthen*, Kerry Conran's *John Carter of Mars* and Guillermo del Toro's *Pan's Labyrinth* and his movie version of H. P. Lovecraft's *At The Mountains of Madness*.

Stout's literary illustrations include his landmark 1981 Bantam Books publication *The Dinosaurs—A Fantastic New View of a Lost Era* (updated and re-issued as *The New Dinosaurs*), followed by Ray Bradbury's *Dinosaur Tales* and *The Little Blue Brontosaurus* (1984 Children's Choice Award recipient and the basis for *The Land Before Time* animated feature). These books established Stout's reputation as a foremost illustrator of prehistoric reptiles and dragons. In 1986 he was elected the 10th president of the Comic Art Professional Society, an organization of which Stout was a founding board member. Beginning in 1987, Stout worked for Walt Disney Imagineering for a year and a half as a conceptualist, designer and producer, and continued themed entertainment design work for many Disney and non–Disney projects until being hired in 1989 by Lucasfilm/Industrial Light and Magic as conceptualist and chief designer for their first foray into themed entertainment centers.

In 1989 Stout undertook a voyage to Antarctica and Patagonia, and the profound spectacle of the "last continent" changed his life, and led to a 45 painting one man show "Dinosaurs, Penguins and Whales-The Wildlife of Antarctica" (1991). Since that time he has worked for many projects related to Antarctica, including a book project *Lost Continent: Modern and Prehistoric Life in Antarctica*, the first visual overview of life in Antarctica. For his pioneering work in this field, Stout received several honors, among them being one of two people selected by the National Science Foundation to participate in their Antarctic Artists and Writers Program during the 1992–1993 austral summer.

Stout's career in the 1990s continued to grow in diversity. Stout's work was an inspiration for Crichton's book *Jurassic Park*, and in 1993, Universal Cartoon Studios chose Stout to design a *Jurassic Park* prime time animated series. Stout continued with mural work for museums through the decade and continued with theme park attraction creation and design for MCA/Universal's *Islands of Adventure*. In 1993, he was the first prehistoric wildlife painter to have a full color article devoted to his work in *Wildlife Art News* (May/June issue). In that same year Stout was invited to become a member of the California Art Club. He is currently a member of the executive board and became a C. A. C. Signature Member in 1997. From 1995–1997, he worked for Steven Spielberg as his senior concept designer for GameWorks, a Sega/ Universal/DreamWorks SKG joint project and collaborated with Jean "Moebius" Giraud on a new *Arzach* story for the twentieth anniversary of *Heavy Metal*. The next year Stout worked on projects for Walt Disney's *Animal Kingdom* followed by working as the lead designer for Kansas City's *Wonderful World of Oz* theme park, and as a designer for Michael Jackson's *NeverLand* and a Toronto *Dinotopia* theme park. Stout illustrated the multiple award-winning *Abu & The 7 Marvels*, the first children's book by SF author Richard Matheson. In the late 1990s through 2005 Stout received gold and silver awards from the Society of Illustrators (NY and Los Angeles) for children's book illustrations, and a silver Award for work appearing in *Spectrum 11* (2004). Stout's own publishing company, *Terra Nova Press*, has published 26 books on art and the history of art, including *Edgar Rice Burroughs* (1999), *A Tribute to Ray Harryhausen* (2003) and series of annually published sketchbooks: *Monsters* Volume 1, 2 (2000, 2002), *The Dinosaurs* Volume 1,2, 3 (1997, 2000, 2001), *50 Convention Sketches Vol. 1–11 (1992–2002)*. Stout was a 1993 Chesley Award nominee for Lifetime Artistic Achievement, and 2003 Bram Stoker Award nominee from the Horror Writers Assn. The artist continues to speak widely on his passion for Antarctica, and remains dedicated to depicting prehistoric wildlife. He is a favorite guest at fantasy and comic conventions. Stout resides in Pasadena, California with his wife and two sons.

**Sources**: e-mail from the artist December 2005–January 2006; www.williamstout.com; Arcudi, John "A Concise History of the World According to William Stout" *Juxtapoz*, January/February 2001, No. 30, pp. 38–45; *Guillermo del Toro Films: An Interview with William Stout* posted 3/11/2005 [accessed 1/15/2006]. http://www.dinosaur.org/dinodel/dinodel-stout.htm

BOOKS ILLUSTRATED INCLUDE: *The Dinosaurs—A Fantastic New View of a Lost Era* (Bantam, 1981), *Dinosaur Tales* (Bantam, 1983), *The Emerald Wand of Oz* (HarperCollins, 2005), *The Illustrated Harlan Ellison* (Baronet, 1978), *Land of Oz, The Wonderful Wizard of Oz* (iBooks, 2001), *The New Dinosaurs* (iBooks, 2000), *Time Machine series: #2 Search for Dinosaurs, #3 Sword of the Samurai, #6 Rings of Saturn, #7 Ice Age Explorer, #12 Search for the Nile, #16 Quest for the Cities of Gold, #21 Caravan to China* (Bantam, 1984, 1985, 1986, 1987), *Trouble Under Oz* (HarperCollins, 2006), *The Ultimate Dinosaur* (Bantam, 1992).

**Exhibitions include**: "The Prehistoric World of William Stout," first one-man exhibition, Los Angeles, CA, 1977, "Dinosaurs Past and Present." Traveling group exhibition, 1980s, "Dinosaurs, Penguins and Whales — The Wildlife of Antarctica," first one man show for the Natural History Museum of Los Angeles County, January 1991, "William Stout's Visions of Gondwana — Past and Present Life in Antarctica," Natural History Museum of L. A. County,

September, 1995, "Dinosaurs, Penguins & Whales — William Stout's Antarctica" Muckenthaler Cultural Center, Fullerton, CA, 1999,

**Misc.:** *Artist's Choice* card set (Comic Images, 1997), *The Art of Star Wars Galaxy* anthology, various artists (Novato, 1994), *Legends Of Arzach Gallery 1: The Charcoal Burners Of Ravenwood* portfolio (Tundra Publishing, 1992), *Saurians & Sorcerors* card set (Comic Images, 1996), *StarQuest* collectible card game art (Comic Images, 1995), *Unnatural Predators* ltd. Edition card art (Narrow House Productions, 1996), *William Stout's Lost Worlds*, *William Stout 2*, trading card series (Comic Images, 1993, 1994), *Wizards* movie DVD poster/cover (Twentieth Century–Fox, 2004).

## Summers, Leo Ramon

(June 13, 1925–April, 1985) American artist. Born Leo Raymond Summers in Los Angeles, California, Summers served in World War II and then attended the Burnley School of Art in Seattle, Washington for three years. Although he was a professional artist for the rest of this life, he was color blind.

Summers joined the Ziff-Davis chain of magazines in 1951 and soon became art director for *Amazing* and *Fantastic Adventures*. During this period the company relocated to New York, and Summers moved with them. In 1952 Ziff-Davis started a new magazine, *Fantastic*, a digest-sized fantasy magazine, with hopes of featuring higher quality fiction and graphics. Summers was made art director of that publication as well. The early issues of *Fantastic* were among the most attractive visually of all science fiction magazines. In early 1953 *Fantastic Adventures* was killed by Ziff-Davis, and *Amazing Stories* went to digest size. It also was attractively packaged and illustrated under Summer' direction. But sales were not up to expectations, and cost-cutting measures for *Fantastic* and *Amazing* were soon in the works, dropping both the level of the fiction and art. Summers left both magazines in 1956.

After his work for Ziff-Davis, Summers became a freelance illustrator, producing both science fiction art, book illustration, and advertising art. He also did some movie poster art. Summers continued to live in New York City and worked for all of the major science fiction magazines. Late in 1975 he was stricken with a brain seizure, and brain surgery was done in 1979. He died in New York of brain cancer.

**Sources:** Weinberg, 1988; Klein, Jay Kay. "Biolog: Leo Summers" *Analog*, March 1984; Ancestry.com. Social Security Death Index; California Birth Index, 1905–1995 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005, 2007; Obituary in *Locus*, May 1985.

### Published Work

AMZ: 1949 (11); 1950 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1951 (2, 3, 5, 6, 7, 9, 10, 12); 1952 (4, 5, 7, 12); 1953 (4); 1956 (11, 12); 1957 (1, 2, 11); 1958 (3, 4, 5, 6, 7, 9, 12); 1959 (4, 6, 7, 8, 9, 10 11, 12); 1960 (1, 2, 4, 5, 6, 8); 1961 (2, 3, 5); 1962 (1, 4 7, 8, 9, 11, 12); 1963 (2, 3, 4, 5 7); 1966 (2); 1969 (1, 3)

ASF: 1959 (1, 2, 4, 5, 89, 12); 1960 (1, 3, 10, 12); 1961 (1, 8); 1962 (10); 1963 (4, 5, 6, 7, 8, 9, 10, 11); 1964 (1, 2, 3, 6, 10); 1965 (2, 3, 8); 1966 (3, 5, 8, 9, 10, 12); 1967 (2, 3, 4, 8, 9, 10); 1968 (2, 4, 5, 6, 8, 9, 10, 11, 12); 1969 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1970 (1, 2, 7, 9, 11); 1971 (1, 2, 3, 5, 6, 8, 10, 11, 12); 1972 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1973 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1974 (2, 3, 5, 6, 7, 8, 9, 10); 1975 (6)

DW: 1957 (2, 5, 8)

FA: 1949 11); 1950 (1, 2, 4, 7, 9); 1951 (1, 4, 6, 7, 9, 11, 12); 1952 (1, 2, 3, 4, 5)

FTC: 1952 (summer, fall, 11); 1953 (1, 5, 9); 1957 (2, 3, 4, 5, 7, 8, 9, 10, 11); 1958 (2, 3, 4, 5, 7, 8, 9, 10); 1959 (1, 4, 6, 7, 8, 9, 10, 11, 12); 1960 (1, 2, 3, 4, 6, 7, 9, 10, 11, 12); 1961 (1, 2, 4, 5, 7, 8, 9, 10, 11, 12); 1962 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1963 (1, 2, 4, 5, 8); 1966 (3); 1967 (7); 1968 (12); 1969 (2, 6)

IF: 1954 (8, 11, 12); 1955 (2)

## Sweet, Darrell K.

(b. August 15, 1934) American artist. Born in New Brunswick, New Jersey, Sweet lived in the central part of the state during his childhood years. When he began drawing birds and animals in color at the age of little more than three years of age, his family began calling him "the artist." He received a BFA in painting from Syracuse University in 1956, winning prizes for painting, illustration and design. He served in the Army at Fort Dix during the Korean War, and after discharge in 1959 launched his career as a freelance illustrator and painter. Sweet's artistic influences are many and varied, ranging from the 19th through the twentieth century. He uses many sources for aesthetic input during the formative stage of a project. and his painterly but wholly original style of art seems touched by nearly every major school, without being indebted to any single one of them: from the Pyle School of American illustration, including N.C. Wyeth, et. al, and Hudson River School landscapists, to the major European Renaissance painters: Italian, German, Dutch and English landscapists such as Turner, and Constable. Among more contemporary influences he cites Klimt, Dalí, and Parrish, and the illustrators Robert Fawcett, Stanley Meltzoff*, Frank McCarthy, Ed Valigursky* and Tom Lovell, among others.

Sweet's first commercial assignments included covers for Readers Digest and others, but he was doing realistic illustration for Ballantine Books when Lester and Judy-Lynn Del Rey were brought in to revitalize the science fiction line. Sweet's realistic, believable fantasy illustrations were a perfect match to

several popular series beginning in the late 1970s, and his work appeared on paperbacks by leading authors of the day, among them Isaac Asimov, Stephen Donaldson, Piers Anthony, and Anne McCaffrey. His first science fiction painting was for Poul Anderson's *A Midsummer's Tempest* (Ballantine, 1975). In the latter part of the Del Rey era Sweet was often approached to take assignments from other major publishing houses and in time he worked for several of them, among them Baen, Bantam, Tor, Random House, Dell, Warner and others. However, during the 1970s and through the 1980s he worked primarily for Ballantine/Del Rey. His art has been associated with over 75 books that have been on the New York Best-sellers list, and with highly successful, long-running series by popular authors. The earliest was his work for Ballantine, for the Heinlein series of so-called "Juveniles" (10 covers, 1977–1985), followed by the *Eye of the World* series by Robert Jordan (12 covers to date), the *Xanth* series by Piers Anthony (30 covers), and the *Recluce Saga* (10 covers), and *Spellsong Cycle* (7 covers), series by L.E. Modesitt, Jr.

A prolific and extremely talented artist, Sweet estimates that he has produced over 2000 pieces of published art over the course of his career. Like many professionals, Sweet approaches his illustrative works as a "working American artist" who has tried to create art in varied categories, and is not locked into any particular genre, even though his commercial success is indisputably linked to fantasy literature. He works closely with art directors and editors, and to maintain production during the years he was completing about twenty-five paintings a year for Del Rey, he often had two or three works in progress at the same time — with one book in the reading stage, another in preliminary sketches, and a third on the easel awaiting completion as a final painting. Research is very important to Sweet, and by the time he gets to the painting stage, "most of the struggles are gone." He tries never to disappoint the reader; he reads every manuscript and then styles his art, and palette, to please that consumer — believing that the most important thing is that the painting sell the book, for "If the publishing house doesn't survive, neither do you." He looks at the technical side of every painting, plans for the typography involved, and before any work leaves his studio judges it on two things: art quality and integrity.

Sweet originally worked in oils, but early on was introduced to acrylic paints by Don Hedin, an art director who was also experimenting with them. The medium enabled Sweet to paint in the style he wanted, and yet "function as fast as my head works." He typically works on Upson board, or masonite, with flats (front covers), rarely exceeding a standard 24" × 16", and wrap-around images averaging 24" × 32". He signs his illustrative works with his initials "DKS." Sweet has had several "one man" exhibitions of his work in galleries and public spaces across the United States, and was a regular participant in genre conventions in the Northeast before his move West. He has had two paintings accepted in the Wyoming Governor's Capital Art Exhibition, 2002. Sweet has also taught and lectured widely on art, including summer art sessions at Syracuse University, and he continues to be active in local art leagues, and speaking to students at local high schools. His paintings are in private collections in 35 states and five European countries.

A man of varied interests, Sweet in early years was involved with sports and car racing teams, and has always owned sports cars. He also is a long time student of historical and modern weapons, which has stood him in good stead with fans of fantasy literature who can be sticklers for accuracy in such details. He collects, and also builds, 18th and 19th century flintlock and percussion arms, and finds the art of the muzzle loading arms fascinating. He recently has become interested in black powder cartridge arms and "cowboy action" shooting, as well as the Trapper (1790–1850) period in American history and attends rendezvous, creates clothing in skins, and experiments with Indian beadwork. His artistic energies have led him to designing and building furniture, and he "dabbles" in stained glass and bronze work. He created bronze fantasy fixtures for his home, which he designed and helped construct. Most recently he has turned to creating a series of personal paintings based on his impressions of Cody Country and Northwest Wyoming, as well as continuing to produce works based on ideas gleaned from his work in the fantasy field. Sweet listens to classical music when he paints, and is particularly fond of the Baroque period. He owns and plays a Zuckerman single manual harpsichord and enjoys the music written for the instrument.

The artist has always wanted to live in the mountains, away from crowds, and now does — with "high country" and trout fishing nearby. Sweet and his wife, Janet and son Darrell Roger, a sculptor, live in Cody, Wyoming.

**Sources**: correspondence from the artist, June 22, 2005; *Beyond Fantasy: The Art of Darrell K. Sweet* (Friedlander Pub, 1996), Haber, Karen. "Sweet Sensation." *Science Fiction Age* magazine, July, 1998; Summers, Ian. *Tomorrow and Beyond*. Workman Publishing Company, 1978; Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. The Wonderland Press/Penguin Studio, New York. 1997

### Published Work

BOOKS ILLUSTRATED INCLUDE: (all are Ballantine/Del Rey unless otherwise noted): *A Bad Day for Ali Baba* (Ace, 1992), *The Ancient One* (Tor, 1994), *And the Devil Will Drag You Under* (1984), *Animist* (Tor, 2000), *The Annals of the Heechee* (1987), *The*

*Apprentice Adept series: 4 Out of Phaze, 5 Robot Adept, 6 Unicorn Point* (Putnam/Ace, 1987), *The Baker's Boy* (Warner Aspect, 1996, Orbit, 1996), *Bardic Voices: 1 The Lark & The Wren, 2 The Robin & the Kestrel, 4 Four & Twenty Blackbirds* (Baen, 1994, 1995, 1998), *A Bard's Tale: Escape from Roksamur* (Baen, 1997), *Barrenlands* (Baen, 1998), *The Best of L. Sprague de Camp* (1978), *Beyond the Blue Event Horizon* (1980, 1991), *Beyond the Draak's Teeth* (1986), *The Black Unicorn* (1987, 1996), *The Blood of a Dragon* (1991), *The Blue Star* (1981), *Cachalot* (1980), *A Case of Conscience* (1979, 1986), *Castle Roogna* (1981, 1997), *A Cast of Corbies* (Baen, 1994), *Changewinds: 1 When the Changewinds Blow, 2 The Riders of the Storms, 3 War of the Maelstrom* (Ace, 1987, 1988), *The Chaos Balance* (Tor, 1997, Orbit, 1998), *Christmas Slaughter* (Avon, 1991), *Chronicles of the Deryni: Deryni Rising, Deryni Checkmate, High Deryni* (1983), *Chronicles of the Rogue Wizard: A Wizard in Mind* (Tor, 1996), *The Chronicles of Thomas Covenant the Unbeliever: 1 Lord Foul's Bane, 2 The Illearth War, 3 The Power That Preserves* (1977, 1983, 1987), *The Crystal Rose* (Baen, 1995), *Citizen of the Galaxy* (1979), *The Color of Her Panties* (AvoNova, Morrow, 1992), *Count Scar* (Baen, 1997), *Crewel Lye: A Caustic Yarn* (Orbit, 1991), *Crucible* (1991), *Cup of Clay* (Tor, 1992), *Currant Events* (Tor, 1996), *The Curse of the Witch-Queen* (1982), *D'Shai Duology: D'Shai, Hour of the Octopus* (Ace, 1991, 1994), *Dance Band on the Titanic* (1988), *Dark is the Sun* (1979), *A Darkness Upon the Ice* (1985), *Decision at Doona* (1983), *Demon Moon* (Tor, 1994), *Demons Don't Dream* (Tor, 1993), *The Dancing Gods: River of Dancing Gods, Demons of the Dancing Gods, Vengeance of the Dancing Gods, Songs of the Dancing Gods, Horrors of the Dancing Gods* (1984, 1985, 1990, 1995), *Daughter of Magic* (Baen, 1996), *Dinosaur Planet, Dinosaur Planet Survivors* (1977, 1982), *Dorella* (Baen, 1992), *Domes of Fire* (1993), *Doomfarers of Coramonde* (1979), *The Dragon Reborn* (Tor, 1991, Orbit, 1992), *Dragon on a Pedestal* (1983, Orbit, 1991), *Dragon's Egg* (1980), *Dragon's Egg/Starquake* (1994), *Dragon's Eye* (Baen, 1994), *The Dramaturges of Yan* (1982), *The Eagle and the Nightingales* (Baen, 1995), *Earthbound* (Tor, 1994), *The Elfin Ship* (1983), *The Elfstones of Shannara (1982), The Elven Ways: The Ways of Magic, Ancient Games* (AvoNova, 1996, 1997), *Eric* (Penguin/Roc, 1995), *Eridahn* (1982, 1995), *The Erthring Cycle: The Memoirs of Alcheringia, The Gaian Expedient, The Master of Norriya* (1984, 1985, 1986), *The Fallible Fiend* (Baen, 1992), *The Fallon Blood, The Fallon Legacy, The Fallon Pride* (Tor/Forge, 1996, 1997, 1998), *Fantasy Worlds of Peter Beagle* (1978), *Farstar & Son: The Way to Dawnworld, The Treasure of Wonderwhat* (1975, 1976), *Faun and Games* (Tor, 1997, 1998), *A Fine and Private Place* (Penguin/Roc, 1992), *The Fire Rose* (Baen, 1995), *Firetime* (1975), *The Flame Upon the Ice* (1984), *Flinx in Flux* (1988), *Forbidden Sanctuary* (1982), *The Foundation Trilogy* boxed set (1984), *The Four Magics* (Baen, 1996), *Fox and Empire* (Baen, 1998), *The Free Bards* (Baen, 1997), *The Game of Fox and Lion* (1986), *The Gates of Lucifer: The Land Beyond the Gate, The Armlet of the Gods, The Sorceress of Scath, The Scroll of Lucifer* (1984, 1986, 1988, 1990), *Gather Darkness* (1975), *Gawain and the Green Knight* (MacMillan, 1979), *Geis of the Gargoyle* (Tor, 1995), *Glory* (Tor, 1994), *The Godwhale* (1975), *Godshome* (Tor, 1999), *Golem in the Gears* (1986, 1997, Orbit, 1991), *Giants Star* (1981), *Guardians of the Flame: The Sleeping Dragon, The Sword and the Chain, The Silver Crown* (Signet, 1984), *Guards! Guards!* (Penguin/Roc, 1991), *The Harp of the Grey Rose* (Avon, 1991), *Harpy Thyme* (Tor, 1994), *Heartlight* (Tor, 1995), *Heaven Cent* (Avon, 1988), *The Heaven Makers* (1978), *Heechee Rendezvous* (1984), *Hiero's Journey* (1982, 1995), *The High Crusade* (Baen, 1991), *Histories of King Kelson: Bishop's Heir, The King's Justice, Quest for Saint Camber* (1984, 1985, 1986), *Hrolf Kraki's Saga* (1977), *Ice Prophet (If I Pay Thee Not in Gold* (Baen, 1993), *The Infinitive of Go* (1980), *In the Net of Dreams* (Questar, 1990), *The Iron Thane* (Baen, 1994), *Isle of View* (Avon/Morrow, 1990), *The Knight and Knave of Swords* (1985), *The Ladies of Mandrigyn* (1990), *The Lair of Bones: 3 Wizardborn, 4 The Runelords* (Tor, 2001, 2003), *The Last Arabian Night* (Ace, 1993), *The Legends of the Camber of Culdi: 1 Camber of Culdi, 2 Saint Camber, 3 Camber the Heretic* (1978, 1979, 1981), *Lest Darkness Fall* (1975), *Liavek: Festival Week* (Ace, 1990), *The Light Fantastic* (Penguin/Roc, 1998), *The Little Country* (SFBC, Morrow, 1991), *The Lord of the Rings* (1978, 1981), *Lords of Dus* (1984), *Lucifer Jones* (Warner Questar, 1992), *Magic Kingdom for Sale — Sold!* (1987), *Mall, Mayhem & Magic* (Baen, 1995), *Man From Mundania* (Avon, 1989), *Menace Under Marswood* (1983), *Merlin's Godson* (1976), *A Midsummer's Tempest* (1975), *The Mace of Souls* (Morrow, 1989, Avon, 1991), *A Man Betrayed* (Warner Aspect, 1996, Orbit, 1996), *Moving Pictures* (Penguin/Roc, 1992), *Manhattan Transfer* (SFBC, Tor, 1993), *Master and Fool* (Warner Aspect, 1996, 1997, Orbit, 1997), *Master of Many Treasures* (Baen, 1995), *The Meri* (Baen, 1992), *The Merlin Effect* (Tor, 1996), *Mouvar's Magic* (Tor, 1992), *The Oathbound Wizard* (SFBC, 1993), *Ogre, Ogre* (1983, 1997), *Night Mare* (1983, 1997, Orbit, 1991), *Operation Longlife* (1983), *Orphan Star* (1977), *The Other Sinbad* (Ace, 1991), *Orc's Opal* (Tor, 1990), *Orion Shall Rise* (Phantasia Press, 1983), *The Pelbar Cycle: 1 Breaking of Northwall, 5 An Ambush of Shadows, 6 The Song of the Axe* (1981, 1983, 1984 1995), *Pelmen the Power Shaker: The Power and the Prophet* (1985), *Phaze Doubt* (Putnam, 1990, Ace, 1991), *Peo-*

*ple of the Mist* (1977), *Pigs Don't Fly* (Baen, 1994, SFBC, 1994), *Piers Anthony's Visual Guide to Xanth* (SFBC, 1990), *The Prophet of Lamath* (1979), *Pyramids* (Penguin/Roc, 1990), *Quest of the Riddle-Master: 1 The Riddle-Master of Hed, 2 Heir of Sea and Fire, 3 Harpist in the Wind* (1980), *Question Quest* (AvoNova, Morrow 1991), *The Quintara Marathon: 1 The Demons at Rainbow Bridge, 2 The Run to Chaos Keep, 3 The Ninety Trillion Fausts* (Ace, 1990), *Reaper Man* (Penguin/Roc, SFBC, 1992), *Riders of the Winds* (Ace, 1988), *The Rings of the Master: 1 Lords of the Middle Dark, 2 Pirates of the Thunder, 3 Warriors of the Storm* (1986, 1987), *Roadmarks* (1979), *Roc and a Hard Place* (Tor, 1995), *The Run to Chaos Keep* (Ace, May 1992), *The Saga of Recluce: 1 The Magic of Recluce; 2 The Towers of Sunset, 3 The Magic Engineer, 4 The Order War, 5 The Death of Chaos, 6 Fall of Angels, 7 The Chaos Balance, 8 The White Order* (Tor, 1991, 1992, 1993, 1996, 1997, 1998, 1999), *The Saga of the Well World: 4 Return of Nathan Brazil, 5 Twilight at the Well of Souls* (1980), *The Second Chronicles of Thomas Covenant: 1 The Wounded Land, 2 The One Tree* (1980, 1989), *The Secular Wizard* (1995), *Seed Upon the Wind* (Tor, 1992), *Serpent's Silver* (Tor, 1988), *The Seventh Sword: 1 The Reluctant Swordsman, 2 The Coming of Wisdom* (1988, 1989), *Shadow* (1987) *The Shadow of His Wings* (Avon, 1988), *Shadow's Son* (Baen, 1991), *The Shadow Sorceress* (Tor, 2001), *Shakespeare's Planet* (1982), *The Silmarillion* (1995), *The Soprano Sorceress* (Tor, 1997), *Spellkey Trilogy* (Baen, 1995), *The Spell of the Black Dagger* (1993), *The Spellsong* (Tor, 1998), *The Spirit Gate* (Baen, 1996), *Spirit's Gold* (Harper, 1990), *The Star Beast* (1977), *The Stars Like Dust* (1986), *A Strange and Ancient Name* (Baen, SFBC, 1993), *Strata* (Penguin/Roc, 1991), *Sword of the Prophets* (Baen, 1997), *The Sum of All Men* (Simon & Schuster, 1998), *Taminy* (Baen, 1993), *Three Hearts and Three Lions* (Baen, 1993), *Thessalonica* (Baen, 1997), *To Ride Pegasus* (1991), *To the Land of the Electric Angel* (1976), *Touched by Magic* (Baen, 1996), *Tunnel in the Sky* (1977), *The Unbeheaded King* (1983), *The Unforsaken Hiero* (1983), *The Unwilling Warlord* (1983), *Vale of the Vole* (Avon, 1987), *The Venom Trees of Sunga* (1992), *Villains by Necessity* (Tor, SFBC, 1995), *Voyage from Yesteryear* (1982), *Warriors of Thlassa Mey* (1987), *The Wars of the Well World: 1 Exiles at the Well of Souls, 2 Quest for the Well of Souls* (1984, 1986), *The Watchman* (Baen, 1994), *The Well of the Unicorn* (1976), *The Wheel of Time: 1 The Eye of the World, 2 Great Hunt, 3 Dragon Reborn, 4 The Shadow Rising, 5 The Fires of Heaven, 6 Lord of Chaos, 7 A Crown of Swords, 8 The Path of Daggers, 9 Winter's Heart, 10 Crossroads of Twilight* (Tor, 1990, 1992, 1993, 1994, 1997, 1998, 2000, 2003), *When Dreams Collide* (Warner Questar, 1992), *White Gold Wielder* (1989), *The Winter Prince* (Baen, 1994), *With a Single Spell* (1987). *Wishing Season* (Baen, 1996), *The Wishsong of Shannara* (1985), *The Witch Doctor* (1994), *Witches Abroad* (Penguin/Roc, 1993), *The Witches of Wenshar* (1987), *A Wizard in War* (Tor, 1995), *Wyrd Sisters* (Penguin/Roc, 1990), *The Yngling and the Circle of Power* (Baen, 1992), *Yon Ill Wind* (Tor, 1996), *Zombie Lover* (Tor, 1998).

**Misc.:** *Darrell K. Sweet Fantasy* Collector Trading Card set (FPG Pub, 1994), *The Grand Adventure* screensaver (Second Nature Software, 1992), *J.R.R. Tolkien* calendar (Ballantine, 1978, 1980, 1982), *Romantic Castles of Europe* collector plate series (Pecard, 1990), *Xanth* Calendar (Piers Anthony, 1982), *Unicorn* collector plate series (Lenox, 1995), *The Wheel of Time* calendar (Tor, 2001).

## Szafran, Gene

(b. April 11, 1941) American artist. Born in Detroit, Michigan, Szafran attended and later taught at the Art School of the Society of Arts and Crafts there. He worked as a staff artist for several Detroit studios, preparing automobile ads as well as doing some freelance artwork. He moved to New York City in 1967, where he was in great demand as a freelance artist, and also taught at the Pratt Institute in Brooklyn. By 1970 he had moved to Fairfield, Connecticut and continued to work freelance as an illustrator out of New York City for major publishers such as Avon, Ballantine, Bantam, and Signet. He created artwork for well-known magazines such as *Playboy, McCalls, Cosmopolitan, Penthouse, Fortune,* and others, as well as for numerous paperback covers. Szafran was especially prolific during the Viet Nam war period, 1966–1973, with rock album covers and book illustrations with counter-cultural influences reflected in his "psychedelic" colors and techniques. He was nominated for a Grammy Award for best album cover his graphic design for *Rhinoceros* debut album (1968) Szafran's science fiction art was distinctive; a mostly surrealistic soft airbrushed style, and often using only one or two colors, typically blues and pinks. He often incorporated photography and sculpture themes into his illustrations. to interesting effect. At the age of 30, Szafran developed multiple sclerosis, and by the late 1970s his health problems forced him from illustrating, just when he was at the peak of his popularity in the science fiction field. For a number of years Szafran placed high on many science fiction reader polls as best artist, and was voted best paperback artist in the Locus Awards reader poll, for 1972. The artist is listed in Daveport Art Price Guide, Fieldings Dictionary of artists, and The Artist's Blue Book. His marriage to Marilynl Despres. 1970, ended in divorce.

**Sources**: e-mail from Marilyn Despres; DiFate, Vincent.

*Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin Studio, 1997); Weinberg, 1988;

**Published Work**

*All the Gods of Eisernon* (Avon, 1973), *Beastchild* (Lancer, 1970), *Beyond This Horizon* (Signet, 1971), *Corridors of Time* (Ballantine, 1971), *David Starr, Space Ranger* (Signet, 1971), *Day After Tomorrow* (Ballantine, 1971), *Door Into Summer* (Signet, 1974), *Double Star* (Signet, 1971), *Down in the Black Gang* (Signet, 1971), *Downward to Earth* (Signet, 1971), *Funeral for the Eyes of Fire* (Ballantine, 1975), *Goat Without Horns* (Ballantine, 1971), *Gray Matters* (Pocket, 1979), *Hermaphrodeiyy* (Avon, 1974), *Heroes and Villains* (Pocket, 1972), *Ice* (Doubleday, 1970), *Legend of Miaree* (Ballantine, 1974), *Man Who Sold the Moon* (Signet, 1972), *Menace from Earth* (Signet, 1972), *Methuselah's Children* (Signet, 1972), *The Muller-Fokker Effect* (Pocket Book, 1971), *Orphans in the Sky* (Signet, 1971), *Protostars* (Ballantine, 1971), *Puppet Masters* (Signet, 1972), *Revolt in 2100* 1971), *Second Trip* (Doubleday BCE, 1972), *Son of Man* (Ballantine, 1971), *Space for Hire* (Magnum, 1971), *Spock Messiah* (Bantam, 1976), *Star Fox* (Signet, 1966?), *Star of the Unborn* (Bantam, 1976), *Swords Against Tomorrow* (1970), *Syzygy* (Ballantine, 1973), *Those Who Watch* (Signet, 1971), *Time of Changes* (Signet, 1971), *Time Masters* (Lancer, 1971), *Time's Last Gift* (Ballantine, 1972), *Timestop* (Lancer, 1970), *To Ride Pegasus* (Ballantine, 1973), *Trullion Alastair 2262* (Ballantine, 1973), *Walk to the End of the World* (Ballantine, 1974), *Waters of Centaurius* (Lancer, 1972), *Wolfwinter* (Ballantine, 1972).

**Misc.:** *The Butterfield Blues Band: Garden of Delights* (Elektra Records, 1971), *Rhinoceros* (Elektra Records, 1968), *Tomita: Pictures at an Exhibition* (RCA, 1975).

## Targete, Jean Pierre

(b. October 21, 1967) American artist. Targete was born in New York, and grew up in Miami, Florida where he began drawing at the age of five. At ten he discovered fantasy and science fiction art, and was influenced by popular films such as the Star Wars trilogies, novels and comic books. His artistic influences were (foremost) fantasy painter Frank Frazetta*, and Boris Vallejo*, Richard Corben*, Rowena* and the (Greg and Tim) Hildebrandts*. During his sophomore year in high school, Targete was accepted into P.A.V.A.C. a program for gifted children of the arts which evolved into the New World School of the Arts in Miami, FL. At sixteen, with the encouragement of his parents and teachers, Targete entered a local high school scholarship competition held by Scholastic, Inc. and won a full scholarship to the School of Visual Arts in New York City. He received a BFA from that institution in 1989.

Targete's first professional commission was from Avon books, in 1987. Although it was not for SF or fantasy, it opened the door to subsequent commissions from several major publishers in the genre. His list of clients includes major book publishers, role-playing game companies and publishers of collector plates. He has been nominated for Chesley Awards several times, and was awarded the 2000 Chesley for "best paperback cover" [see Appendix]. His art has also been featured in Spectum anthologies (*Spectrum: The Best in Contemporary Fantastic Art*, edited by Cathy and Arnie Fenner, Underwood Books). He exhibits at various conventions in the genre, primarily those held in the Southeast states, and has been Artist Guest of Honor or Award winner at several of them, including Oasis (Orlando Fl.), Crescent City Con (New Orleans, LA), Tropicon (Hollywood, FL), and Dragoncon (Atlanta, GA). He was featured in the Society of Illustrators (NY) student show (1988), their Annual (1990) and in their Paperback show (1996).

Sought after by publishers for its meticulous rendering and dynamic colors, Targete is a versatile artist, with a style that is constantly changing. "I would say my style is in constant fusion or evolution — it actually changes from image to image. Every new thing I learn I apply to the next creation. I have no specific style but I like to call it illusionary realism." Targete may use photo references for his commercial assignments, either stock photography or pictures from a model shoot, but he is not completely reliant on them; he strives for a balance of imagination and realism in his art. He typically creates finished paintings in oil on illustration board, masonite or fiberboard. Sometimes he will begin with a drawing on the board and then work into it with acrylics and finish with oils, other times he will just "jump in" with oils without an under-drawing. However, he has used many different mediums from markers to watercolors. He uses computers and 3D programs to color hand drawn sketches or set up quick perspective layouts, believing "there is nothing like seeing an original oil painting up close at a show or convention" — but doesn't discount a change in the future: "it's a great tool."

Some of his more popular images created for book covers include *Planet of the Apes-The Fall*, *Foundations Fear*, *Foundation and Chaos*, and *Foundation's Triumph*. In addition, he has also illustrated the popular selling epic series *Thieves World* and *The Magic Worlds of the Lord of the Rings*.

Targete works and lives as a freelance illustrator in Miami, Florida.

**Sources**: www.targeteart.com; artist interview, January 2001, online www.Epilogue.net

**Collections and Anthologies (various contributing artists)**

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003). Ward, Ann Marie. *Illumina: The Art of J.P. Targete* (Paper Tiger Press, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Angel* (Warner, 1992), *Arc Riders* (Warner, 1995), *Atlantis Found* (Avo Nova, 1997), *The Berserker's Horse* (Ace, 1995), *Blood of Amber* (AvoNova, 1995), *Bone Dance* (Ace, 1991), *The Chalice, Book 3: The Sword, the Ring and the Chalice* (Ace, 2001), *Circle at Center* (Ace, 2000), *Code of Conduct* (Avon, 1999), *The Courts of Chaos* (AvoNova, 1995), *The Death of the Necromancer* (Avon, 1999), *Diadem* (Scholastic, 1998), *Dreamsnake* (Bantam, 1994), *Drifter* (Ace, 1991), *Drifter's Run* (Ace, 1992), *Enemies of Fortune* (Tor, 2004), *The Fair Folk* (SFBC, 2005), *First to Fight* (Del Rey, 1997), *The Forever War* (AvoNova, 1997), *The Fourth Empire* (Ace, 2002), *The Fortress of Eternity* (Avon, 1990), *Foundation and Chaos, Foundation's Fear* (Harper, 1998), *Foundation's Triumph* (Harper, 1999), *The Fresco* (Eos, 2000), *The Guns of Avalon* (AvoNova, 1994), *The Hand of Oberon* (AvoNova, 1994), *Iapetus* (Ace, 1993), *Jenna Starborn* (Ace, 2002), *Keeper of Dreams* (Diamond, 1993), *King of the Dead* (AvoNova, 1992), *Knight of Shadows* (AvoNova, 1995), *Magicnet* (AvoNova, 1994), *The Mantle of Kendis-Dai* (Ballantine/Del Rey, 1997), *Masques* (Ace, 1993), *Master of Earth and Water* (AvoNova, 1994), *Mother Grimm* (ROC, 1997), *Nightsword* (Del Rey/Ballantine, 1998), *Nine Princes in Amber* (AvoNova, 1994), *Planet America* (Ace, 2001), *Prince of Chaos* (AvoNova, 1995), *The Prize in the Game* (TOR, 2002), *The Queen's Gambit* (Ace, 2002), *Rules of Conflict* (Eos, 2000), *Sanctuary* (Tor, 2002), *The Sardonyx* Net (Ace, 2001), *The Shield Between* Worlds (AvoNova, 1994), *Sign of Chaos* (AvoNova, 1995), *The Sign of the Unicorn* (AvoNova, 1994), *Silverglass: Mistress of Ambiguities* (Ace, 1991), *The Stainless Steel Rat for President, The Stainless Steel Rat Gets Drafted, The Stainless Steel Rat is Born, The Stainless Steel Rat Sings the Blues, The Stainless Steel Rat Wants You!* (Bantam, 1994), *Starfist: First to Fight/Hangfire/School of Fire/Steel Gauntlet* (Ballantine/Del Rey, 1997, 1998, 1999, 2001), *Starhawk* (Ace, 2001), *Star Precinct trilogy* (Ace, 1992), *Steeldriver* (Ace, 1998), *Subterranean* (Avon, 1999), *Summers at Castle Auburn* (Ace, 2001), *Sword of Fire and Shadow* (AvoNova, 1995), *Thieves World, Turning Points* (Tor, 2002), *Trumps of Doom* (AvoNova, 1995), *The Virgin and the Dinosaur* (Avon, 1996), *The Wild Hunt* (Scholastic, 1997), *Winter World: Egil's Book, Kit's Book, Brander's Book, Zihanne's Book* (Ace, 1991, 1992), *A Wizard's Dozen* (Scholastic, 1996).

GAME-RELATED ILLUSTRATIONS INCLUDE: *Ancient Echoes: Blue Planet* (Fantasy Flight Games, 2002), *Dragonstar Starfarer's Handbook* (Fantasy Flight Games, 2001), *Imperial Supply: Dragonstar* (Fantasy Flight Games, 2002), *Minions of the Shadow: Midnight* (Fantasy Flight Games 2004), *Slaves of the Moon: The Essential Guide to Lycanthropes* (Paradigm Concepts, 2004), *Twisted Lore: Legends & Lairs* (Fantasy Flight Games, 2003), *Unveiled Masters: The Essential Guide to Mind Flayers* (Paradigm Concepts, 2002).

**Misc.:** *Visions of the Sorcerer* plate series (The Bradford Exchange, 1999).

## Terry, William E.

(December 11, 1921–April 15, 1992) American artist. Born Willis E. Terry III, in Galesburg, Illinois, Terry used the name "William" professionally (and "Bill" informally) perhaps to distinguish himself from his namesakes, who were important in Galesburg history. Terry attended Colorado College before entering the Marine Corp. at the start of World War II. His left arm was injured at Okinawa, and he spent some time in the hospital recovering. After discharge, he returned to Colorado College to complete work toward a degree. He also received art training at the Colorado Springs Fine Arts Center, and attended Knox College in Illinois, for one year, 1946–1947, as a special student (not enrolled in a degree program). Willis Terry II (1882–1983) was a Knox trustee (Knox Class of 1904, Trustee 1922–1929) among many other activities. Later, his son would develop a sketch of Carl Sandburg for the cover of the Lincoln-Douglas debate Centennial souvenir program in Galesburg and at Knox College. By that time, March, 1958, Terry had largely left the magazine field and had established W. E. Terry, Advertising Associates, in Chicago and lived in Evanston with wife, Barbara, and son, W. E. Terry, IV.

In the late 1940s Terry got his first job illustrating for the Ziff-Davis chain of magazines. He began freelancing in 1950, and illustrated Westerns, textbooks, and some comic strip art in addition to commercial and advertising art. Based in Chicago, Terry mainly worked for magazines published in that city, including *Other Worlds* and *Imagination*. Like many artists who worked in the SF field in the 1950s, Terry stated that he liked the field because of the freedom it gave him to draw what he wanted without much editorial interference with the creative process. He served as art editor for *Imagination* from January 1955 through June 1958, and for *Imaginative Tales* from January through July 1955. Both his wife and older brother, John H. Terry, died in Illinois in 1998. The family, including Terry's son and grandson, W.E. Terry IV and V, still reside in Illinois.

**Sources**: e-mail from Kay Vander Meulen, Senior Archive Assistant, Knox College (IL), December 2006; Weinberg 1988.

**Published Work**

AMZ: 1948 (10, 12); 1949 (1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12); 1950 (1, 2); 1955 (11); 1967 (10)

FA: 1948 (11); 1949 (1, 3, 4, 5, 6, 7, 9, 11); 1950 (1, 2, 3)

FTC: 1968 (3)

IMG: 1950 (12); 1951 (2, 4, 6, 9, 11); 1952 (1, 5, 7, 9, 10 12); 1953 (1, 2, 4, 5, 6, 7, 8, 9, 10, 11); 1954 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 10, 12); 1956 (2, 4, 6, 8, 10); 1957 (2, 12)

IMGT: 1955 (1, 3, 5, 7, 9, 11); 1956 (3, 5, 7, 9, 11); 1957 (1, 3, 7, 11)

OW: 1950 (1, 3, 5, 7, 9/10, 11); 1951 (1, 3, 5, 6, 10, 12); 1952 (3, 4, 6, 7, 8, 10, 11, 12); 1953 (1, 2, 4, 5, 6)

UNI: 1953 (1)

## Theobald, Ray

(?) British artist. As remains true for many of the commercial artists who "specialized in mass-produced mediocre covers for the numerous publishers of low-level science fiction that flourished in England in the 1950s" in whose ranks Theobald would be placed, according to science fiction historian, editor, literary agent and author Philip Harbottle (Weinberg, p. 270), nothing is known of this artist's life or artistic career apart from his credits. Like several of his American counterparts, Theobald apparently produced work that was commensurate with the low rates of pay offered by the publishers who hired him, in Theobald's case that was Curtis-Warren Publications and John Spencer Publications. Although, Harbottle goes on to say "Theobald was a talented artist who could achieve striking effects when he took his time. His female figures could be remarkably erotic, as evidenced on the covers for *The Land of Esa* and *The Queen People*, both published by Curtis Warren in 1952." Theobald worked for all five of John Spencer's magazines; these were almost identical in format, ran concurrently over the same period 1950–1954, and were aimed at a juvenile market. He also did covers for the same publisher's *Supernatural Stories*, and were reprinted under their Badger imprint.

None of Theobald's original SF paintings have appeared in private hands; however, as has been the case for many pulp SF artists who toiled to produce artworks that by today's standards would appear crudely rendered and lacking in finesse, Theobald's also would undoubtedly exude a similar sentimental charm.

"Theobald did all types of cover art, including Western, mystery, and gangster stories, as well as fantasy, supernatural and science fiction. When the paperback book in England came to an end, he drifted into comics, often working as a "fill-in artist." Probably his best work in this genre, according to Harbottle, was "Mystery in the Milky Way," published in the *Rick Random* series in 1956." Although he did numerous paintings in science fiction, it was the least of his production in the illustration field" (Weinberg, *ibid*.).

**Sources:** Harbottle biography in Weinberg, 1988.

BOOKS ILLUSTRATED INCLUDE: (all Curtis-Warren Publications, except as noted) *Argentis* (1952), *Death Dimension* (1952), *Elektron Union* (1951), *Fission* (1952), *Galactic Storm* (1951), *Gyrator Control* (1951), *Hostile Worlds* (1951), *Land of Esa* (1952), *Liquid Death* (1953), *Maid of Thuro* (1952), *Ominous Folly* (1952), *Para–Robot* (1952), *Pirates of Cerebus* (1953), *Planetfall* (1951), *Planet X* (1951), *The Queen People* (1952), *Ships of Vero* (1952), *Space Flight* (1951), *Space Line* (1952), *Space Men* (1951), *Spatial Ray* (1951), *Station 7* (1952), *Titan's Moon* (1952), *Trans-Mercurian* (1952), *Twilight Zone* (1954), *The Uranium Seekers* (1953), *Vega* (1951), *Worlds Away* (1953), *Zero Field* (1952).

MAGAZINES ILLUSTRATED INCLUDE:

FUTSS: 1954 (1, 6)

OTW: 1954 (#1)

SUPS: 1954 #1, #2); 1956 (#9); 1957 (#13); 1958 (#14, #17, #18, #19, #20, #21); 1959 (#22, #23, #24, #25, #26, #27, #28, #29); 1961 (#40)

TofT: 1954 (summer)

WON: 1953 (#8); 1954 (#9, #10)

WOF: 1953 (#11); 1954 (#14)

## Thole, Karel

(April 20, 1914–March 26, 2000) Dutch artist. Thole was born in Bossum, Netherlands near Amsterdam, and was educated at the State Drawing School of Amsterdam's Rijksmuseum. Born Carolus Adrianus Maria, the artist used the pseudonym of Karel Thole or C.A.M. Thole for his commercial illustrative work. Thole had a wide range of influences, including Magritte, Dalí, Ernst, Balthus, Beckmann, and others, which inspired his weird sense of humor and bizarre surrealistic style.

Thole's first jobs were in advertising and publishing, and by 1942 was dominant in the Dutch illustration market. After moving with his wife and four sons to Milan, Italy in 1958 he worked for the publishers Rizzoli and Mondadori. Known primarily as a European book cover artist, he worked for several major publishers in Italy from the early 1950s until 1986, when eye problems forced him into semi-retirement.

In the 1970s and 1980s Thole dominated European SF art in the same way Richard Powers* dominated American SF art in the 1950s and 1960s, and were seen on French, German and Italian myster-

ies, romance, science fiction and mainstream/classic books. The best known of his SF work was a series of SF covers for Heyne paperbacks in Germany, several of which were collected in book form and in a 1975 calendar. Thole's unusual blend of surrealism and horror contributed to the popularity of H. P. Lovecraft's works published in 1960s translations. In the U.S., his work appeared on American first editions of science fiction titles published by Ballantine, DAW, Ace, St. Martin's Press, with those by DAW and Ballantine Books often appearing in a format with a painting within a circle. Thole produced over 80 illustrations for the well-known and long-running Italian science fiction magazine *Urania*, published by Mondadori. He worked for the magazine during its "golden era" 1960–1986; his last cover for them was in 1998. He won the European SF Award for art in 1972, and the European SF Society Award in 1976. Thole died in Cannobio, a town on the shore of Lake Maggiore in Northern Italy.

**Sources**: www.en.wikipedia.org/wiki/KarelThole; www.answers.com/topic/urania-magazine; "Karel Thole, 1914–2000" by Giuseppe Lippi (obit) *Locus* Magazine May 2000;"Karel Thole: An Appreciation" by Charles N. Brown (obit) *Locus* Magazine May 2000; www.fantascienza.net/users/uraniandc/tholespe2.html

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Alternate Orbits* (Ace, 1971), *Baphomet's Meteor* (DAW, 1972), *The Barons of Behavior* (Ace, 1972), *Best from Fantasy and Science Fiction 16* (Ace, 1967), *Best of E.E. "Doc" Smith* (Orbit, 1975), *Blue Face* (Chapayeca) (DAW, 1971), *Book of Brian Aldiss/The Comic Inferno* (DAW, 1972), *Book of Gordon Dickson/Danger—Human* (DAW, 1973), *Book of Philip K. Dick/The Turning Wheel and Other Stories* (DAW, 1973), *Book of Van Vogt* (DAW, 1972), *Clockwork's Pirates and Ghost Breaker* (Ace, 1974), *The Disciples of Cthulhu* (DAW, 1976), *Farewell Earth's Bliss* (Ace, 1971), *Galactic Empires Vol 1, Vol 2* (St. Martin's Press/BCE, 1976), *The General Zapped an Angel* (Ace, 1970), *Ghost Breaker & Clockwork's Pirates* (Ace, 1971), *In the Pocket and Other Stories* (Ace, 1971), *Martian Chronicles* (Doubleday, 1973), *Masters of Space* (Orbit, 1976), *Napoleons of Eridanus* (DAW/NAL, 1976), *Overlords of War* (DAW, 1974), *Return of the Time Machine* (DAW, 1972), *Scatter of Stardust & Technos* (Ace, 1968), *Starship Troopers* (NEL, 1968), *Unsleeping Eye* (DAW, 1974), *Year's Best Horror Stories* (DAW, 1971), *Where Were You Last Pluterday?* (DAW, 1973).

## Thompson, Ruth

(?) American artist. A 1990 graduate of the University of Ohio, with a degree in Fine Arts, Thompson almost immediately began working for gaming companies, doing mostly fantasy illustrations for collectible card games, magazines, board games, books, and role-playing games. She was a staff artist for Steve Jackson Games for nine months before deciding to establish her own art publishing business "Tarnished Images" with her husband Todd Jordan, in 1991. One of a handful of artists to have successfully built a career outside the world of freelance illustration, Thompson has since very actively pursued a fan-following for her broadly depicted "high fantasy" images, primarily centered on popular themes and subject matter: "faerie realms," angels, knights, dragons. She works in a variety of mediums: pencil, inks, watercolors, art markers, oils—often in combination—but does not use the airbrush. A frequent exhibitor at larger comic and gaming conventions, Thompson also is an "permanent" exhibitor at fourteen renaissance and medieval faires in several states, and maintains a heavy schedule of appearances and exhibitions year round, from New York to San Diego. She won an L. Ron Hubbard's Illustrators of the Future Award, 1992, and a Chesley Award for Best Monochrome work, Unpublished, in 1993.

Thompson focuses on the commercial promotion of modestly priced and already framed reproductions of her originals, and licensing opportunities. She does her own printing in-house and has licensing contracts for a variety of products with a number of companies, among them: Franklin Mint, Hot Topic, Tree-Free Greetings. Her commissions for book covers to date are limited to novels for children and young adults, for the private and public educational market. Her work was featured in a fully illustrated book of angel lore, *Book of Angels*, a collaboration of three artists with text by her husband, published by Sterling/Barnes and Noble, 2006. In 2007 Thompson opened her own permanent retail gallery located in Niles, Ohio.

**Sources**: artist conversation and email, March 2007 and website www.tarnishedimages.com/artist.htm

### Published Work

BOOKS ILLUSTRATED INCLUDE (All Royal Fireworks Press): *Dragon Charmer* (1996), *Taking Control* (1997), *The Dark Unicorn* (1999*), Power Vector* (1998), *Soulworm* (1997), *A Tale of a Hero and the Song of Her Sword* (1997).

GAME-RELATED ILLUSTRATIONS INCLUDE: *GURPS: Fantasy Adventures, Grimoire, Illuminati; Knights; Magic; Imperial Rome sourcebook illustrations and collector card art (Steve Jackson Games, 1991, 1993, 1995), Magic: the Gathering card art for Ice Age; Alliances; 5th Edition (Wizards of the Coast, 1995, 1996),*

MAGAZINE ILLUSTRATIONS INCLUDE:
DRA: 1991 (10); 1993 (4)
DUN: 1991 (1/2); 1992 (1/2)

## Tilburne, Albert Roanoke

(November 13, 1887–January 22, 1965) An American artist considered one of the last of the "frontier artists," Tilburne's father "Nevada Ned" was — like Buffalo Bill — the owner of a Wild West Show that toured the United States. Tilburne was born in New Albany, Indiana, studied art in Berlin and Paris, then returned to the States to record the last days of the west and life of the cowboy before moving to New York to work as an illustrator. Primarily known for those Western subjects, he did several pulp covers for *Weird Tales* when it moved its editorial offices to New York City in 1938. By that time, Tilburne was already living in Manhattan, married to Celine Rousseau W Tilburne, and had two sons, Leopold R. and Edward R. A pulp cover artist who also did work for *Short Stories* magazine (owned by the same company hat bought *Weird Tales*), Tilburne's fantasy illustrations were not terribly skillful. He did the uncredited cover for the 1947 Avon paperback collection of H.P. Lovecraft's *The Lurking Fear and Other Stories*, the first mass-market appearance of a Lovecraft story volume. For service to his country, Tilburne was buried at Arlington National Cemetery, as was his wife.

**Sources:** "The American West: The Paintings of Albert R. Tilburne 1887–1965" John Judkyn Memorial Exhibition 7 December 1996–11 January 1997, McLean Museum and Art Gallery, Scotland, http://82.113.137.137/Museum_Gallery/ [accessed April, 2006]; Ancestry.com. 1930 United States Federal Census; National Cemetery Administration. U.S. Veterans Gravesites, ca.1775–2006; U.S. World War II Draft Registration Cards, 1942 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2002, 2006, 2007; Weinberg, 1988

### Published Work

BOOKS ILLUSTRATED INCLUDE: *The Lurking Fear* (Avon, 1947)

MAGAZINES ILLUSTRATED INCLUDE:

WT: 1938 (11); 1942 (7, 9, 11); 1943 (1, 3, 5, 7, 9, 11); 1944 (1, 3, 5, 7, 9, 11); 1945 (1, 3, 5, 7, 9, 11); 1946 (1, 3, 5, 7, 9, 11); 1947 (1, 3); 1951 (5/reprint); 1952 (9/reprint)

## Tillotson, Joseph Wirt

( January 30, 1905–September 1, 1959) American Artist. A prolific artist who was a staff artist for the Ziff-Davis chain of magazines when it was based in Chicago, Illinois, Tillotson was born in Greenville, Mississippi, the older of two brothers. As a child he demonstrated his talent in the arts by drawing on the walls of his bedroom, to the consternation of the housekeeper, although his father insisted that they not be removed. Tillotson attended the Chicago Art Institute but had no further formal education beyond that. While Tillotson's work in the SF and Adventure genres were confined to magazines, in the mid–1940s he also produced a few cover and interior illustrations for children's books and religious books, also published by Ziff-Davis. After the publisher left Chicago, Tillotson continued to work for the new science fiction magazines published by Ray Palmer and Bill Hamling, based in the Midwest. He also provided illustrations for a weekly Baptist publication and other small freelance clients.

Tillotson published work under both his own name, Joe Tillotson, or Joe W. Tillotson, and the brush name "Robert Fuqua," which he usually reserved for color work, in which category could be found many of his science fiction cover paintings. The name likely derives from his mother's maiden name, Belle Fuqua Oursler, and her father's name, Robert M. Fuqua. Weinberg (1988) tells the anecdote that Tillotson and the science fiction writer, Earl Binder, were classmates at Boys High School in Chicago, and when they met some years later, that Tillotson remarked how much he enjoyed painting the cover for Binder's story *I Robot*. Binder was surprised to learn that Tillotson and Fuqua were the same. Perhaps to enhance the appearance of diversity, or even-handedness in assignments, Tillotson occasionally was credited under both names in the same issue of a publication (e.g., *Mammoth Adventure*, May and December, 1947), which undoubtedly further helped preserve the fiction of two different artists.

Tillotson died in Chicago, of cancer of the liver, survived by his wife Marion, a sociology professor at the University of Chicago. They had no children. The artist is buried in Greenville, MS beside his mother.

**Sources**: Weinberg, 1988. Martha Sue Tillotson, niece, March 2006; www.ancestry.com

### Published Work

AMZ: 1938 (10, 11, 12); 1939 (1, 2, 3, 4, 5, 7, 8, 9, 10, 12); 1940 (1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12); 1941 (1, 2, 3, 4, 5, 7, 8, 9, 10, 11); 1942 (1, 2, 3, 4, 5, 6, 7, 8, 9, , 10, 12); 1943 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1944 (1, 3, 5, 9, 12); 1945 (3, 9, 12); 1946 ( 5, 6, 7 8, 9, 11); 1947 (3, 5, 8, 9, 10, 11, 12); 1948 (1,3); 1950 (6); 1951 (7); 1961 (4); 1966 (4); 1967 (10)

FA: 1939 (5, 11); 1940 (1, 2, 3, 5, 6, 8, 10); 1941 (1, 3, 5, 6, 7, 8, 9, 10, 11); 1942 (1, 2 with Harold McCauley*, 3, 5, 6, 7, 8, 9, 10, 11, 12); 1943 (2, 4, 6, 7, 8); 1944 (2, 4); 1945 (4, 7, 12); 1946 (2, 11); 1947 (1, 3, 11, 12); 1948 (1, 2, 4, 5, 8, 9,); 1951 (10)

FTC: 1966 (9); 1967 (3)

IMG: 1950 (10, 12); 1951 (2, 4, 6, 9, 11); 1952 (3); 1953 (6)

OW: 1950 (7); 1951 (6, 12); 1952 (1, 4, 6, 8, 12); 1953 (1, 3, 5); 1956 (6)

## Timlin, William Mitcheson

(April 11, 1892–1943) British artist. Noted for creating what many collectors believe to be the most

beautiful and valuable illustrated science fiction-fantasy book of the twentieth century, *The Ship That Sailed to Mars: A Fantasy*, Timlin remains largely unknown for works beyond this masterpiece — perhaps because he spent the preponderance of his working career as an architect, in South Africa. He was born in Ashington, Northumberland, England, the son of colliery foreman Peter Timlin and Margaret (nee Mitcheson). Showing early talent, Timlin studied art at Morpeth Grammar School, winning a scholarship to Armstrong College of Art in Newcastle. The family immigrated to Kimberly, South Africa in the early 1900s, and Timlin followed his parents there in 1912, where he continued his studies in art and architecture.

After the First World War, Timlin became a successful practicing architect, and designed a number of major public buildings. He became known as the "Architect of Kimberly" (Barben, Curator of Rare Collections), designing its hospital, the War Memorial and the Boys' and Girls' High Schools. He also designed the fantastic interior decor of Johannesburg's Colosseum Theatre, since demolished. At the same time he worked as an artist, producing paintings, etchings and pastels of conventional subjects, in addition to the watercolor fantasies in the distinctive style for which he became best known. He founded the Kimberley Athenaeum Club's Art Section in 1914, and exhibited illustrations and fantasy drawings in pen and ink and watercolor, as well as landscapes in watercolor, pastel and oil. He was a member of the South African Society of Artists (SASA), South Africa's longest surviving and oldest organization for practicing artists (founded in 1897), and was elected a Fellow of the Society in 1939. His familiar emblem — an owl — resulted from the accidental killing of a snowy owl while on an early shooting expedition with his father on the Gaap Plateau. Distressed, he resolved to immortalize it in his work. (Berman, 1994).

His first-recorded participation in an annual SASA exhibition was in 1917, when he showed six works with titles such as "Jealousy, The Bridge Builders" and "A Fantasy and The Enchantress." The quality and originality of his fantasy paintings equaled that of other famous turn of the century artists, as much as they were inspired by them: Arthur Rackham, Aubrey Beardsley, Edmund Dulac and W. Heath Robinson.

As Dalby describes it, in his biography of Timlin (Weinberg, 1988) *The Ship That Sailed to Mars: A Fantasy*, was published in a large royal quarto by George Harrap in England in November, 1923 (although the book itself was undated). Dalby notes "It was finely bound in quarter vellum richly decorated with gilt, and contained forty-eight superb color plates by Timlin, alternated throughout with forty-eight leaves adorned with his fine calligraphic text. These pieces of art were all mounted by hand on grey matte paper." Two thousand copies of the book were published in Britain, of which two hundred fifty were distributed in the United States by Stokes of New York, in 1924. The book's storyline was minimal, (its) strength resting on its exotic descriptions and beautiful illustrations" (Clute and Grant, p. 949); however, the production values for this "magical combination of science fiction and fairyland" has been compared to those previously lavished on Willy Pogany and Harry Clarke*. Copies of the book originally sold in America for $12.00 — as of 2007, the same book, if acquired with its scarce original dust jacket, would be valued around $8,000. A finished, original pen, ink, and watercolor drawing from *The Ship That Sailed* has been offered for $37,500. The film rights to the book were sold in the U.S., but the movie, which was to be called *Get Off the Earth*, was never completed. Timlin also wrote other stories and music, and later did pen-and-ink drawings for travel books, such as *South Africa: Out of the Crucible* (Cassell, 1930), among others; these are considered "uninspired, compared to his wonderfully imaginative work" (Dalby, *ibid.*).

In 1927 Timlin began a series of paintings intended to be plates for a book to be titled *The Building of a Fairy City*, and wrote the text, but never completed the project; numerous paintings of scenes for the book exist in various South African collections.

Some of these paintings, including the magical "Fantasy and Triumphal Arch" have been issued as postcards in South Africa. Among other exhibitions of his work, an Inaugural Exhibition was held in 1927 at South African Institute, Durban, and in 1964 a Memorial Exhibition was mounted at William Humphreys Gallery, Kimberly. His work is held in the public collections of the Pretoria Art Museum; Durban Art Gallery; AC White Gallery, Bloemfontein; Albany Museum, Grahamstown.

Timlin died in 1943 at Kimberly, Cape Province, South Africa as a result of pneumonia after fracturing his arm in a fall.

**Sources**: ArcyArt "William Timlin — South African Artist, Drawings, Paintings 1893–1943, drawing from a biography in Berman, E. *Art & Artists of South Africa* . Southern Book Publishers, 1994 online at www.arcyart.com/sah-timlin.htm; Barben, Tanya "The secret world of UCT's rare books collection" in the Univ of Capetown, SA Monday Paper Archives, April 19, 2004 online www.news.uct.ac.za/mondaypaper/archives [accessed November 2007]; Clute, John and Grant, John. *The Encyclopedia of Fantasy*. St. Martin's Press, 1997; Richard Dalby in Weinberg, 1988, p. 272–273.

**Published Work**

*The Ship That Sailed to Mars: A Fantasy* (George Harrap, 1923).

## Timmins, William Frederick

(May 23, 1915–January 9, 1985). American artist. Born in Chicago, Illinois, the son of artist Harry Laverne Timmins (1887–1963), landscape artist and illustrator, and co-founder of the American Academy of Art in Chicago, Timmins grew up in Greenwich, CT prior to moving to southern California in the early 1940s. While living in Connecticut, Timmins studied at the Art Students League and Grand Central Art School in New York City and made painting trips to Europe, California, and throughout the U.S. Timmins worked for Street & Smith magazines, one in a stable of great artists that included H.W. Scott*, Graves Gladney*, Emery Clark and Hubert Rogers*. Timmins was the cover artist for *Clues-Detective Stories* when it was expanded in late 1942, and the outbreak of World War II compelled Hubert Rogers, at that time *Astounding Science Fiction's* house artist, to return to Canada for the war effort. Timmins, one of the few remaining artists not caught up in the draft, took over cover duties for Rogers in September 1942, and was responsible for almost every cover through the end of 1946. Timmins' style of painting for *Clues*, which has been described as bland, rarely exciting, flat, simple, posterized, seemed a better fit with science fiction, which emphasized plot over fast action.

After Rogers returned to *Astounding* after the war, the policy of relying on a single artist was dropped although Timmins continued to contribute to the magazine until 1950. He shifted to book illustrating in the 1950s-1960s, working on Rand McNally's *Elf* and *Tip-Top Elf* children's book series, including titles such as *Davy Crockett American Hero*, *Wild Bill Hickok* and *Little Cub Scout*. In the mid–1960s he retired to the Monterey Peninsula and continued painting in both oil and watercolors at his home in Carmel, California. Timmins was a member of the Society of Illustrators and the Carmel Art Association; his work was included in the 75th Anniversary Historical Exhibition sponsored by the Association, 2002. Timmins died in San Francisco.

**Sources**: Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. NY: Bounty Books, 1975. www.sfcovers.net; Edan Hughes. *Artists in California, 1786–1940*. Crocker Art Museum, 2002; DiFate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art*. Wonderland Press: 1997; Weinberg, 1988.

### Published Work

ASF: 1942 (9, 12); 1943 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1944 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1945 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1946 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1947 (1, 4, 7, 8, 9, 10); 1948 (4, 5, 6, 7, 8, 9); 1949 (2, 3); 1950 (12); 1961 (5R)

## Tinkelman, Murray

(b. April 2, 1933) American artist. Born in Brooklyn, Tinkelman attended the New York High School of Industrial Art. After serving in the Army he returned to New York, where he studied at Cooper Union Art School for two years, 1954–1955. He then attended the Brooklyn Museum Art School under a Max Beckmann Scholarship, studying under Reuben Tam. He had planned to be a fine-arts painter, but was unhappy with the commercialism in galleries and instead decided to be an illustrator. His first published work in the SF genre was for the first issue of the short-lived magazine, *Vortex*. He was working full-time as a decorative greeting card artist for the Wallace Brown Greeting Card Company when he joined the Charles E. Cooper Studio, a well-known group of illustrators in New York, on a freelance basis, in September 1958. The studio employed some of the leading illustrators of the day, and during these formative years, Tinkelman worked alongside artists such as Lorraine Fox, Coby Whitmore, Herb Tauss, Bob McCall* and James Bama*. When his sales rep left Cooper to join another agency, Artists Incorporated, Tinkelman soon joined him and became one of the Artist Associates there — until he formed his own Tinkelman Studio.

The artist's illustrations in the horror and science fiction fields have consumed only a small portion of his artistic output over the years; he has illustrated for every major hardcover and paperback publisher in the country, and for numerous clients. In the 1960s, Tinkelman shifted from paintings to line drawings, using fine technical fountain pens and colorfast dyes to add color to his work. He draws on plate finish Bristol paper that he later dry mounts on a more rigid surface, like illustration board, when the work is completed. His "meticulous line work," while showing the influence of Virgil Finlay* and Hannes Bok*, writes Di Fate, "is virtually unique in the commercial art field, and especially on mass market paperbacks where most of his genre illustrations have appeared." (*Infinite Worlds*, p. 290). His unique method of creating "montage" drawings from tight stippling with the pen, result in artworks that seem more like tinted photographs, or pointillist paintings in the way they create the impression of being beautiful in effect, although the subject matter may be horrific or fantastical. In addition to paperback covers, perhaps most notably for the Ballantine re-issues of the works of H. P. Lovecraft, his work has been seen in such periodicals as the *Atlantic Monthly, The New York Times*, and *The Washington Post*. Tinkelman's love of baseball is demonstrated in his baseball art, and he had a one-man exhibit of his art at The National Baseball Hall of Fame and Museum in Cooperstown, New York in 1994 and The United States Sports Academy in Daphne, Alabama in 1995.

Tinkelman began teaching and lecturing in the

1960s. He is a well-known art historian and has lectured extensively throughout the United States on art, and on the history of illustration. He began teaching at Parsons School of Design, and was associate chairman of the Parsons Illustration Department when he left in 1977 to join the faculty at Syracuse University, in upstate New York. He taught in the undergraduate program and was the senior advisor in the Independent Study MA Program in Illustration for over 25 years from 1979–2006, and is now Professor Emeritus at Syracuse University.

Tinkelman has won more than one hundred fifty major art awards, with more than seventy of them from the Society of Illustrators (NY), including gold medals from the Society of Illustrators, The New York Art Directors Club and the Society of Publications Designers. He was the recipient of the 1999 Distinguished Educator in the Arts award from the Society of Illustrators in New York. Other awards include the 1995 Sports Artist of the Year from The United States Sports Academy, the 1970 Artist of the Year award from The Graphic Arts Guild in New York City, and the 2001 Syracuse University Faculty Service Citation. His work is represented in the permanent collections of the Brooklyn Museum, the Delaware Art Museum, the International Photography Hall of Fame & Museum, and the New Britain Museum of American Art. Tinkelman has been a guest curator for The Discovery Museum in Bridgeport, Connecticut, and the Society of Illustrators, Museum of American Illustration in New York City. In recent years, Tinkelman has focused on western and rodeo art and has had a number of books collecting his art and writings on these subjects published by Greenwillow Books.

The artist is currently the Director of the Limited Residency MFA program at the Hartford Art School, University of Hartford. This program is completely dedicated to the field of Illustration. His wife of many years, Carol, has always been involved in his career and now that the children are grown, assists in managing the Tinkelman studio and business affairs. Tinkelman continues to travel around the country to colleges, universities and museums, giving entertaining slide presentations on his own work, The History of American Illustration, and other art topics.

**Sources**: Correspondence from the artist March 5, 2005; www.murraytinkelman.com; Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997); Shapiro, Neil. "Illustrating an Era: The Charles E. Cooper Studio Part Two: Murray Tinkelman" *Illustration*, Vol. 5, Issue 18: Winter, 2007; Weinberg, 1988.

**Collections and Anthologies (various contributing artists)**

Tinkelman, Murray. *The Illustrations of Murray Tinkelman* (Art Direction Book Co., 1980), Tinkelman, Murray. *The Rodeo Drawings of Murray Tinkelman* (Art Direction Book Co., 1982),

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Case of Charles Dexter Ward* (Ballantine, 1976), *A Century of Horror, 1970–1979* (MJF/Fine Communications, 1996), *Cool War* (Del Rey/Ballantine, 1981), *Doom That Came to Sarnath* (Ballantine, 1976), *Double, Double* (Del Rey/Ballantine, 1979), *The Dreamquest of Unknown Kadath* (Ballantine, 1976), *A Fish Dinner In Memison* (Del Rey/Ballantine, 1978), *Forever War* (Del Rey/Ballantine, 1977), *This Fortress World* (Gnome Press, 1955), *Grendel* (Ballantine. 1981), *H.P. Lovecraft: A Biography* (Ballantine, 1976), *Horror in the Museum and Other Revisions* (Ballantine, 1976). *Lovecraft: A Look Behind the Cthulhu Mythos* (Ballantine, 1976), *Lurker at the Threshold* (Ballantine, 1976), *Mezentian Gate* (Ballantine/Del Rey, 1978), *Mistress of Mistresses* (Del Rey/Ballantine, 1977), *Sheep Look Up* (1975), *Shock III* (Berkley 1979), *Shockwave Rider* (Ballantine, 1976), *Shores of Space* (Berkley, 1979), *Shrinking Man* (Berkley, 1979), *Son of Man* (Del Rey/Ballantine, 1977), *Space: What's Out There?* (Coward, McCann & Geoghegan, 1976), *Squares of the City* (Del Rey, 1978), *Trail of Cthulhu* (Ballantine, 1976), *Up the Line* (Del Rey/Ballantine, 1978), *Whole Man* (Ballantine/Del Rey, 1964), *A World Out of Time* (Del Rey/Ballantine, 1977), *Worm Ouroboros* (Ballantine, 1978), 14th Dragon (Harlin Quist, 1968).

## Tschirky, L. Robert

(February 15, 1915–January 27, 2003) American Artist. Born in Bethlehem, Pennsylvania, Tschirky did not use his first name (Likely "Leopold," after his father) professionally. He studied anthropology at the University of Pennsylvania, graduating in 1940, and the University of Chicago. He served as a research assistant.

At the University Museum in Philadelphia, and traveled to many of the major archeological sites in the Mediterranean countries and Mexico. He was a longtime science fiction fan, and member of the Philadelphia SF Society. In late 1946 he was one of four founding members of Prime Press, a small press publisher. Keeping everything local, art for most of the Prime hardcovers was done by friends of the group, and Tschirky — not a full-time artist — produced illustrations for the books he worked on. He became a book editor for the *Book of Knowledge* and art director for *The Encyclopedia Americana*. His travel articles, also syndicated in East Coast newspapers and magazines, displayed his broad knowledge of Spain. and he later was an editor and travel writer for the *New York Times*.

**Sources**: Weinberg, 1988; www.ancestry.com; The Pennsylvania Gazette online, Obituaries Sept/Oct 2003

www.upenn.edu/gazette/0903/0903obits.html [accessed April 2006]

**Published Work**

BOOKS PUBLISHED INCLUDE: (all Prime Press unless indicated): *And Some Were Human* (1948), *Homunculus* (1949), *Incomplete Enchanter* (1950), *Land of Unreason* (Henry Holt, 1942), *Lest Darkness Fall* (1949), *Mislaid Charm* (1947), *Nomad* (1950), *Solitary Hunters & the Abyss* (1948), *The Torch* (1948), *Venus Equilateral* (1947), *Without Sorcery* (1948).

## Tucker, Ezra

(b. November 12, 1955) American artist. Born in Memphis, Tennessee, Tucker received his BFA degree in Advertising Design from the Memphis Academy of Arts, 1977. Tucker's colorful style shows the influence of Golden Age and contemporary illustrators such as Frank Frazetta* as well as Victorian period painters and the Hudson River school, and the diversity of his commercial client list demonstrates its appeal. Tucker has pursued three distinct commercial areas for his favored subject matter: Imaginative/Fantasy Art, Wildlife Painting, and Equestrian Painting. He describes his versatile style as "Nouveau Victorian Realism," where people, animals, and landscapes are realistically depicted in fantastic settings, reminiscent of Victorian period painters.

Tucker's first publication in the science fiction field was in an art collection *Ariel* (1978). Many of his commercial fantasy paintings have been published in fanzines and mainstream publications and public print media, rather than pushing for jobs in the genre because he is resistant to being considered a "SF/F only magazine artist." He says "I am not and never have been one-dimensional … my career has always been cross-genre." Tucker has worked on advertising campaigns for a wide range of clients, among them Anheuser-Busch, Inc., Disney, Coca-Cola, Pepsi, Lucas Films, Universal Studios, Paramount Pictures, MGM Studios, Bank of America, Lockheed, CBS Records, Sony Pictures, Seagrams, twentieth Century–Fox, the Levi-Strauss Company, Outdoor Life Magazine and the United States Postal Service. He created movie poster art for the films *The Never Ending Story* (1984), *Tales from the Dark Side* (1990), *Graveyard Shift* (1990), *Warriors of the Wind* (1985), *Godzilla* 2000 (2000) and has done packaging art for video games, products and toys. Tucker illustrated a children's "pop-up" book of horses written by the world renowned author on horses, Marguerite Henery, and another children's book with actress Cheryl Ladd.

Tucker works in acrylics on illustration board, and says he "starts each painting with a minimal line drawing on a color tinted gessoed illustration board, slowly building up layers of transparent color until finished." From the beginning of his career, in 1976 until approximately 1991, he signed all fine art and commissioned works using his first name, "Ezra," or "Ezra Tucker"; post 1991 works are signed "Tucker." He is a long term member of the Graphic Artist Guild and the Los Angeles Society of Illustrators and his work has been exhibited in the New York and Los Angeles Society of Illustrators annual shows, winning both gold and silver medals for excellence from these organizations. Other exhibitions include the 1982 World's Fair in Knoxville, Tennessee; the Kennedy Center in Washington D.C.; the "Pavilions of Wonder" fantasy art group show at the Canton Museum of Art in Canton, Ohio (1996); the American Academy of Equine Art. Tucker was selected for inclusion in the Spectrum Anthology (1994), and for the Spectrum group exhibit at the Museum of American Illustration, Society of Illustrators 2005. He was a Chesley Award nominee, 1996, Best Color Work. Tucker continues to pursue commercial art assignments in all fields, with special emphasis on equine art.

**Sources**: email from the artist July 2006; www.ezratucker.com/

**Published Work**
**Collections/Anthologies**
**(various contributing artists)**

*Ariel: The Book of Fantasy* Vol, 4 (Ballantine, 1978)

BOOKS ILLUSTRATED INCLUDE: *Cloud Warrior* (Macmillan, 1984), *Count Brass* (Dell, 1976), *For the Witch of the Mists* (Ace, 1981), *Hour of the Dragon* (Donald M. Grant, 1989), *The Quest for Tanelorn* (Dell, 1981), *Rebel Agent: Star Wars* Dark Forces series (Dark Horse/Berkley, 1998).

**Misc**. 50 Cent *Soaring Eagle* U.S. postal stamp (1995).

## Turner, Harry E.

(b. 1920) British artist. Born in Manchester, Turner's interest in science fiction was sparked by visits to an uncle in whose library he discovered bound volumes of *The Strand* and *Pearson's*— turn of the century magazines which contained stories and serialized novels by H.G. Wells, George Griffith, Conan Doyle and others. He became an avid reader of American pulps, and was influenced by Frank R. Paul*, Wesso* and Elliot Dold*. Turner became a mainstay of early Manchester fandom and his art was first seen on covers of *Novae Terrae* (later titled *New Worlds*), a monthly bulletin published by the newly formed Science Fiction Association, in 1937. He contributed to fan magazines of the 30s and 40s including *Fantast, Satellite,* and *Futurian War Digest*, eventually editing, illustrating, and publishing

his own, *Zenith,* in 1941. At the time Turner was taking life classes in the studio of Manchester artist John Bold, and these sketches found their way into the fanzine, marking *Zenith* as the first British fanzine to offer nudes as a regular feature. The art provoked comment among fans on both sides of the Atlantic, and Forrest J Ackerman also published a couple in his Los Angeles SF Club fanzine *Voice of the Imagination*. In 1938 Turner also began contributing small black-and-white illustrations to Walter Gilling's new, and struggling British professional magazine *Tales of Wonder*, which was published from 1937 through 1942. These early story illustrations were highly derivative of Frank R. Paul, which was encouraged by Gillings' enthusiasm for that artist. When a rival magazine appeared, *Newnes' Fantasy* (1938–1939) he was introduced to the editor by John Russell Fearn, and soon began drawing for them as well. Turner's first color art was for *Tales of Wonder* in 1940, and a section of the cover — showing a futuristic city — was reprinted on the dustwrapper of *The Golden Amazon* (1944). Another cover piece reproduced solely in blue and red, in Turner's classic wood-cut style, appeared in 1946 on a rare, one issue digest size magazine *Thrilling Stories*.

Turner's career as publisher and illustrator ended when he was drafted into the RAF, and was not revived until the 1950s, when he returned to illustrating British SF magazines. Turner did a cover, and several interiors for Gilling's *Science Fantasy* and his strong black-and white story illustrations became a regular feature of *Nebula Science Fiction* from 1954–1959. He returned to British fandom, and contributed art to the *Astroneer* and the *Fantasy Art Society* newsletter. His illustrative style was semi-impressionistic and visually striking, but the too slim financial rewards of freelancing, given a family and mortgage, compelled him to run a design studio for regular income. Turner continued to contribute SF drawings to fan magazines, and exhibited large oil paintings, mainly abstract canvases, with local art societies in Manchester and Stockport. In the 1970s, Turner became intrigued with perceptual anomalies and the wide diversity of Escher-like 3-D illusions in flat geometrical patterns. In *Triad Optical Illusions and How to Design Them* (Dover, 1978), he demonstrated his system for creating "impossible figures" which can be used to generate infinite paradoxical patterns, reminiscent of Islamic geometrical art. Eye trouble led to a series of operations which prevented him from continuing with those artistic explorations, and he retired from his job as promotions studio manager for the *Manchester Guardian*.

In his early years of retirement Turner continued to contribute artwork for Tom Sadler's fanzine *The Reluctant Famulus*. In 1987 his work appeared in a commemorative book *Embryonic Journey* celebrating the 50th anniversary of the first-ever SF convention held in Leeds, 1937. His most recent publication was in 1999, when his art appeared on the cover of a limited edition paperback *Reinventing the Wall*, a novelette by Ian Stewart published by the Birmingham Science Fiction Group (UK).

**Sources**: correspondence from the artist November 2005; "Showcase: Harry Turner." *Critical Wave European Science Fiction and Fantasy Review*, November 1993.

**Published Work**
**(All British publications)**

BOOKS ILLUSTRATED INCLUDE: The Golden Amazon (World's Work Ltd., 1944).

MAGAZINES ILLUSTRATED INCLUDE:

NEB: 1954 (8, 10 11); 1955 (12, 13, 14); 1956 (15, 16, 17); 1957 (20, 21, 22, 23, 24, 25); 1958 (26, 27, 31)

NEW FRONTIERS: 1947

ScF: 1950 (summer, winter)

TALES OF WONDER: #1

## Turner, Ronald

(August 3, 1922–December 19, 1998). British artist. Considered "a true original," and one of the few post-war artists whose work inspired and continues to influence many artists today, Ron Turner's interest in science fiction began with the novels of H.G. Wells, Edgar Rice Burroughs, Jules Verne and film classics such as *Metropolis* and *Things to Come*. The *Flash Gordon* serials and *Alex Raymond* comic strip as well as American SF pulp magazines such as *Amazing* and *Astounding* also were significant influences and encouraged Turner to develop his interest in art. In 1936, Turner started work at Odhams art studios in London as a trainee technical artist, but within two years was providing illustrations for *Modern Wonder*, their scientific and technical magazine. His active service in the army, beginning 1940, put his artistic career on hold until he could return to Odhams in the late 1940's. He discovered that many of his colleagues were doing freelance work for small-time publishers, and Turner did the same. By 1949 he was working for independent comic publishers, among them Scion Ltd of Kensington, for whom he produced strip work for their *BIG* series of comics. His contributions were mainly SF-related stories concerning *The Atomic Mole*, a burrowing machine which carried a small crew to investigate the subterranean worlds beneath the Earth's surface. Turner's interest in science fiction made him an obvious choice when Scion began producing science fiction paperbacks, and in 1950 the company commissioned him to paint the cover of *Operation Venus*, by John Russell Fearn. His second cover, for *Annihilation*, was published the same year, and Turner's outstanding artwork is credited for the immediate

success of the *Vargo Statten* paperback line. Departing from the practice of depicting conventional SF scenes, Turner painted actual scenes from the story. The success of Turner's cover art for the series soon brought him to the attention of other publishers, including the publisher John Spencer who used Turner on all five of the magazines he published 1950–1954. By 1953 he had enough work to leave Odhams Press to pursue a freelance career. From 1955 through the 1980s, Turner primarily was known for his comic strip art, and he became famous for a number of popular titles and characters. His first color work had appeared in *Tit-Bits Science Fiction Comix* in 1953, which followed cover work for the *Tit-Bits SF Library* series of novels. That same year, he was offered a regular commission to pen his own strip called *Space Ace*, published in the monthly *Lone Star* comic book. The *Rick Random, Space Detective* series, published by Fleetway, followed a year later. The series lasted five years, and together with *Space Ace*, made Turner's fame. When the *Tit-Bits* series ended, Turner moved to the Amalgamated Press and until the late 1960s continued to draw many stories for their "Library" series. In the mid–1960s Turner provided original paintings for Craftmaster, a paint-by-numbers company, then in 1965 was hired to work on *The Daleks* for the TV21 SF series comic, Turner's first color comic strip. This was followed by *The Space Accident* and *Wonder Car* for *Whizzer & Chips*, and adult strips like *Judge Dredd* and *Spinball*, and *Thunderbirds*, for TV21. A decline in comic sales by the early 1980s put an end to Turner's full color strip *Journey to the Stars*, for IPC and he briefly retired from professional work until his career was revived in 1985 by the invention of *Nick Hazard*, a SF strip hero whose adventures were based on John Russell Fearn stories. Styled as a cross between *Dan Dare* and *Rick Random*, *Nick Hazard* was scripted by Phil Harbottle and edited by John Lawrence, both good friends of Turner, who then supplied the art. Originally issued in a small, digest-size format they later were published in the traditional comic-book format when accepted for American distribution. Turner also worked on later titles *Kalgan The Golden*, an adaptation of an E.C. Tubb classic short story and a strip version of *The Golden Amazon* by John Russell Fearn. Later in the 1980s Turner took on his fabled rival Frank Hampson* in a revival of the very popular IPC strip *Dan Dare* for the new series of *Eagle*.

In the 1990's Turner returned to producing science fiction covers, for the American publisher Gary Lovisi's *Gryphon Books*, illustrating stories by E.C. Tubb and John Russell Fearn's *Golden Amazon* novels. Turner also returned to paint a new *Daleks* strip, for *Dr. Who* magazine and there were plans for more book covers when Turner suffered a stroke, and then a heart attack, in late 1998, followed by his death a few weeks later. Ron Turner was married with two sons.

**Sources**: www.lambiek.net/artists/t/turner_r.htm [accessed March 2006]; Turner biography, by John Lawrence, 2002 online www.britiswhcomicart.netfirms.com/turner [accessed May 2006]; Weinberg (Harbottle entry), 1988

### Published Work

BOOKS ILLUSTRATED INCLUDE: *2,000 Years On* (Scion, 1950), *Aftermath & After the Atom* (Gryphon, 1996), *Alien Life* (Paladin Press/UK, 1954, Gryphon, 1998), *Assignment New York* (Gryphon, 1996), *Alien Virus* (Tit-bits, 1954), *Anjani the Mighty* (Scion, 1951, Gryphon, 1996), *Annihilation* (Scion, 1950), *Avenging Martian* (Scion, 1951), *Before the Beginning* (Tit-bits, 1954), *Best Of Sydney J. Bounds 1, 2* (Cosmos/Wildside, 2002), *Black Avengers* (Scion, 1953), *Black Bargain* (Scion, 1953), *Catalyst* (Scion, 1951), *City of No Return* (1954), *Conquest of the Amazon* (Gryphon, 1998), *Cosmic Exodus* (Tit-bits, 1953), *Cosmic Flame* (Scion, 1950), *Deadline to Pluto* (Scion, 1951), *Destination Mars* (Edwin Self , 1951). *Devouring Fire* (Scion, 1951), *Dimension of Illion* (Tit-bits, 1954), *The Dissentizens* (Tit-bits, 1954), *Doomed Nation of the Skies* (Tit-bits, 1953), *Dynasty of Doom* (Milestone, 1953), *Dyno-Depressant* (Scion, 1953), *Eclipse Express* (Scion, 1952), *Enterprise 2115* (Merit, 1954), *Exile From Jupiter* (Tit-bits, 1954), *Exit Life* (Scion, 1953), *Extra Man* (Milestone, 1954), *Fantasy Adventures #1, 2, 3, 4* (Cosmos/Wildside. 2002, 2003, 2004), *Fantasy Annual 4, 5* (Cosmos/Wildside, 2002), *Fantasy Quarterly 1* (Cosmos/Wildside, 2001). *Frozen Limit* (1954), *Fugitive of Time* (Milestone, 1953), *G-Bomb* (Scion, 1952), *Genial Dinosaur* (Scion, 1954), *Gold of Akada* (Scion, 1951, Gryphon, 1996), *Grand Illusion* (Scion, 1954), *Great Ones* (Panther, 1953), *Hand of Havoc* (Merit, 1954), *The Hell Fruit* (Tit-bits, 1953), *Hell Hath No Fury* (Gryphon, 1996), *Hell Planet* (Scion, 1954), *Home is the Martian* (Tit-bits, 1954), *I Came — I Saw — I Wondered* (Scion, 1954), *I Fight for Mars* (Milestone, 1953, Gryphon, 1998), *I Spy* (Scion, 1954), *Inferno* (Scion, 1950), *Inner Cosmos* (Scion, 1952), *Jupiter Equilateral* (Tit-bits, 1954), *Journey to Mars* (Scion, 1954), *Kalgan the Golden* (Gryphon, 1996), *Laughter in Space* (Scion, 1952), *Lie Destroyer* (Scion, 1953), *The Living World* (Tit-bits, 1954), *Lonely Astronomer* (Scion, 1954), *Magnetic Brain* (Scion, 1953), *Man from Tomorrow* (Scion, 1952), *Man of Two Worlds* (Scion, 1953), *The Master Must Die* (Scion, 1953), *Master Weed* (Tit-bits, 1954), *Menace From the Past* (Tit-bits, 1954), *Micro Men* (Scion, 1950), *Mission to the Stars* (Tit-bits, 1954), *Moons for Sale* (Scion, 1953), *Multi-Man* (Scion 1954), *Murder in Space* (Gryphon, 1997), *Nebula X* (Scion, 1950), *New Satellite* (Scion, 1951), *Odyssey of Nine* (Scion, 1953), *One Thousand Year*

*Voyage* (Dragon, 1954), *Pandora's Box* (Gryphon, 1996), *Petrified Planet* (Scion, 1951), *Pioneer in 1990* (Scion, 1953), *Plant from Infinity* (Paladin Press, 1954), *Planetoid Disposals, Ltd.* (Milestone, 1953), *Purple Wizard* (Scion, 1954), *Renegade Star* (Scion, 1951), *Resurrected Man* (Scion, 1954), *Scourge of the Atom* (Scion, 1953), *Slave Traders of the Sky* (Tit-bits, 1954), *Slaves of the Spectrum* (Tit-bits, 1954), *Sinister Forces* (Brown-Watson, 1953), *The Sleeping City* (Cosmos, 1999), *Space Hunger* (Milestone, 1953), *Space Puppet* (Tit-bits, 1954), *Space Warp* (Scion, 1952), *Spawn of Space* (Scion, 1952), *Star Seekers* (Tit-bits, 1953), *Sun Makers* (Scion, 1950), *Temple of Death* (Gryphon, 1996), *A Time Appointed* (Scion, 1954), *Time Bridge* (Scion, 1952), *Tormented City* (Milestone, 1953), *Two Days of Terror* (Panther, 1952), *Ultra Spectrum* (Scion, 1953), *Vanguard to Neptune* (Cherry Tree, 1953), *Vassals of Venus* (Tit-bits, 1954), *Wanderer of Space* (Scion, 1950), *Wealth of the Void* (Scion, 1954), *Zero Hour* (Scion, 1953).

MAGAZINES ILLUSTRATED INCLUDE (all British magazines):

FUTSS: 1952 (winter, spring)
OTW: 1955 (winter)
TofT: 1950 (3, 4, 6)
Vargo Statten British SF Magazine: 1954 (1, 2)
WON: 1950 (2, 3, 4)
WOF: 1952 (4, 9)

**Misc.**: Fantasy Booklet 1, 2 (Tyne & Wear, Santa Clara, CA: Spring, Summer 1991).

## Utpatel, Frank Albert Bernhardt

(March 4, 1905–July 12, 1980) American artist. Born in Waukegan, Illinois, Utpatel lived the remainder of his life in Wisconsin, and later became well known as a Wisconsin regional artist, although to receive funding through the New Deal (WPA) art program during the depression he was registered as an Illinois artist. Utpatel was a friend of August Derleth and Mark Schorer, writers of weird fiction, who resided in Sauk City, and he began illustrating the weird fiction of his friends. He was an infrequent contributor to *Weird Tales* in the 1930s. H.P. Lovecraft was impressed by Utpatel's work, and the artist illustrated the only book by Lovecraft published during the author's lifetime, *The Weird Shadow Over Innsmouth* (Arkham House, 1936). Utpatel remained friends with Derleth and illustrated a number of books for Arkham House, the imprint established by Derleth, and named for Lovecraft's well-known place-name for legend-haunted Salem, Massachusetts, although the publishing company was located in the Derleth residence, in Sauk City, Wisconsin. Derleth commissioned Utpatel to design a house colophon for the imprint, which made its first appearance on Donald Wandrei's *The Eye and the Finger*, 1944. The artist also prepared numerous jackets for this weird-fiction publishing company and produced artwork for Arkham's sister company, Mycroft and Moran. Utpatel subsequently became known in the art field for his fine woodcuts, and the Whitney Museum, the Art Institute of Chicago, and the Library of Congress hold his work. He is listed in *Who Was Who in American Art*, 2nd edition (Sound View Press, 1999). Utpatel died soon after completing illustrations for *Collected Solar Pons* stories by August Derleth, whose cult detective mystery stories featuring that Sherlockian character Utpatel had illustrated in several Mycroft and Moran books. Utpatel was married to Marion A. (nee Calkins) in 1938, who died in Mazomanie, Wisconsin, December 29, 1993.

**Sources**: www.wpamurals.com [accessed March, 2006]; www.ancestry.com; Obituary for Marian A. Utpatel, obtained from the Dodge/Jefferson Counties Genealogical Society, Inc., May 2006; Rodger Gerberding, "Frank Utpatel: Wood Engraver" In: *The Mage*, # 6, Winter 1987; Weinberg, 1988.

### Published Work

BOOKS ILLUSTRATED INCLUDE (all Arkham House Publishers, Inc. except where noted): *Always Comes Evening* (1957), *By Owl Light* (Prairie Press, 1967), *Carnacki the Ghost-Finder* (Mycroft & Moran, 1947), *Collected Ghost Stories* (1974), *Collected Poems by H.P. Lovecraft* (1963), *Colonel Markesan and Less Pleasant People* (1966), *Dark Brotherhood* (1966), *Dark Chateau* (1951), *Dark Man and Others* (1963), *Dark of the Moon Poems of Fantasy and the Macabre* (1947), *Dwellers in Darkness* (1976), *Feasting Dead* (1954), *From Evil's Pillow* (1973), *Fungi from Yuggoth* (Ballantine, 1971), *Habitant Of Dusk* (Walden Press, 1946), *Harrigan's File* (1975), *A Hornbook for Witches* (1950), *House of Moonlight* (Prairie Press, 1953), *Howard Phillips Lovecraft: Dreamer on the Nightside* (1975), *Inhabitant of the Lake & Less Welcome Tenants* (1964), *Landscape of the Heart* (Prairie Press, 1970), *Mind Parasites* (1967), *Nightmare Breed* (1964), *Nine Horrors and a Dream* (1958), *Over the Edge* (1964), *Phantom Fighter* (Mycroft & Moran, 1966), *Poems for Midnight* (1964), *Poems in Prose* (1964), *Psyche* (Prairie Press, 1953*), Purcell Papers* (1975), *Quick and the Dead* (1965), *Shadow Over Innsmouth* (Visionary Press, 1936), *Someone in the Dark* (1941), *Something Breathing* (1965), *Spells and Philtres* (1958), *Strange Harvest* (1965), *Tales of Science and Sorcery* (1964), *The Travelling Grave* (1948), *Whispers, Whispers 2* (Doubleday, 1977*), Xelucha and Others* (1975).

MAGAZINES ILLUSTRATED INCLUDE:

WT: 1932 (6, 8, 9); 1934 (6); 1936 (1, 4, 6, 8); 1937 (4)

## Valigursky, Edward I.

(October 1926) American artist. One of the major paperback artists of the 1950s, Valigursky was born

in New Kensington, Pennsylvania. He graduated from high school in 1944 and immediately entered the U.S. Navy, serving until 1946. After his discharge he studied at the Art Institute of Chicago and the American Academy of Arts. He graduated from the Art Institute of Pittsburgh in 1951, taking the five-year course in illustration and advertising.

In 1952 Valigursky became associate art director for Ziff-Davis publishing in New York. At Ziff-Davis he soon became a regular illustrator for their two science fiction magazines, *Amazing* and *Fantastic Adventures*. In 1953 he became art director for Quinn Publishing Company, which published *IF* magazine. After working for Quinn for two years, he went into freelance illustration and remained a freelance artist for the remainder of his career. In the mid 1950s Valigursky branched out and began illustrating for popular mainstream and men's magazines, including *True, Saga, Argosy, Collier's*, *Popular Science* and notably *Popular Mechanics*, for which his clean and direct painting style handling of "hardware" was well-suited.

In addition to producing magazine art, Valigursky painted hundreds of paperback covers. His art, along with that of Ed Emshwiller*, dominated the Ace science fiction line of the 1950s and 1960s. His first Ace "double" cover came in 1954, for *Adventures in the Far Future*, and he produced dozens of paintings for the popular series (two novels in one book). He also worked for Pyramid, Lancer and other paperback publishers. Valigursky worked in either oil or gouache, and was a fine technical artist, and one of the best genre "gadget" painters — excellent in painting robots and hardware, which was always impressive and realistic. His figure work was not as exciting or stylized as others working in the field, but it was convincing enough, and more than made up for by the strikingly futuristic feeling he gave to "speculative visualizations of emerging technologies … one of the first artists to use the paint mannerisms of architectural and automotive illustrations in his depictions of SF subjects." (DiFate, 1997). In advertising, Valigursky did artwork for Avco, Goodyear, Esso, Piper Aircraft, Bell Telephone, Shell Oil, the Air Force, The Air National Guard and many other clients. His exceptional paintings of aircraft made him a natural for the many companies associated with the aviation field. Valigursky left the science fiction field after many years to pursue much more lucrative nongenre illustration market.

Although nearly as prolific as Emshwiller, Jack Gaughan*, and Kelly Freas* until recently Valigursky's name has not been as well known — perhaps because unlike those artists, Valigursky rarely signed his paintings. Although many of the illustrations for magazines were identified, only a few of his science fiction paperback covers were credited. The confusion was exacerbated by Valigursky's of the pseudonym William Rembach on a few illustrations. In recent years, renewed interest in vintage art in the SF genre has led to a resurgence of interest in Valigursky, and in identifying his works. Paintings by Valigursky are in the permanent collections of the U. S. Air Force Art Collection and the Pentagon, Washington DC.

**Sources**: Di Fate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art.* (Wonderland Press/Penguin, 1997); Fairman, Paul W. "Portrait of an Artist: Ed Valigursky." Fantastic, December 1956; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Themes from the Frank Collection* (Paper Tiger, 2003). *The New Visions: A Collection of Modern Science Fiction Art* (Doubleday & Co, 1982).

### Published Work

BOOKS ILLUSTRATED INCLUDE (all Ace Books except as noted): *3 Faces of Time* (1955), *200 Hundred Years to Christmas* (1961), *The 1,000 Year Plan* (1955), *The 100th Millennium* (1959), *The 13th Immortal* (1957), *Across Time* (1958), *Adventures in the Far Future* (1954), *Agent of the Unknown* (1956), *Android Avenger* (1965), *The Angry Esper* (1961), *Arsenal of Miracles* (1964), *The Astronauts Must Not Land* (1963), *The Atom Curtain* (1956), *Ballad of Beta-2* (1965), *Battle on Venus* (1963), *The Beast Master* (1961), *Beyond the Vanishing Point* (1958), *The Blue Atom* (1958), *Bring Back Yesterday* (1961), *The Changeling Worlds* (Ace, 1959), *City Under the Sea* (1957), *Collision Course* (1961), *Conquest of the Space Sea* (1955). *Contraband Rocket* (1956), *Cosmic Checkmate* (1962), *Cosmic Computer* (1964), *Cosmic Puppets* (1957), *Crashing Suns* (1965), *Currents of Space* (SFBC, 1953), *The Dark Destroyers* (1960), *Darkness Before Tomorrow* (1962), *Delusion World* (1961), *Destiny's Orbit* (1962), *Dome Around America* (1955), *Doomsday Eve* (Ace, 1957), *Dr. Futurity* (1960), *Earth Gods are Coming* (1960), *An Earth Gone Mad* (1954), *Empire of the Atom* (1957), *Endless Shadow* (1964), *Eye in the Sky* (1957), *Five Gold Bands* (1963), *Galaxy Primes* (1965), *Genetic General* (1960), *Into the Alternate Universe* (1964), *Key Out of Time* (1964), *Ladder in the Sky* (1962), *Lest We Forget Thee, Earth* (1958), *Lost in Space* (1960), *Lunar Eye* (1964), *A Man Called Destiny* (1958), *Mankind on the Run* (1958), *The Man Who Japed* (1956), *Man Who Mastered Time* (1956), *Mars Monopoly* (1956), *Martian Missile* (1960), *Mayday Orbit* (1961), *Mechanical Monarch* (1958), *No Man's World* (1961), *No World of Their Own* (1955), *One Against Eternity* (1955), *One in 300* (1955), *Our Man in Space* (1965), *Plague Ship*

(1959), *Planet of No Return* (1956), *Plot Against Earth* (1959), *Rim of Space* (1962), *Rites of Ohe* (1963), *Scavengers in Space* (Ace, 1959), *Sea Siege* (1962), *The Secret Martians* (1966), *Secret of the Lost Race* (1959), *Seed of Earth* (1962), *Ship From Outside* (1963), *Siege of the Unseen* (1959), *The Sioux Spacemen* (1966), *The Silent Invaders* (1963), *The Skynappers* (1960), *Slavers of Space* (1960), *Snows of Ganymede* (1958 ), *Solar Lottery* (1955), *The Space-born* (1956), *Spacehounds of the IPC* (1965), *Starhaven* (1959), *The Stars are Ours* (\1955), *The Sundered Worlds* (Paperback Library, 1966), *The Sun Saboteurs* (1961), *Three Thousand Years* (1956), *To the End of Time and Other Stories* (1960), *To the Tombaugh Station* (1960), *A Touch of Infinity* (1959), *Trouble on Titan* (Lancer, 1967), *Un-Man and Other Stories* (1962), *War of Two Worlds* (1959), *We Claim These Stars* (1959 ), *The World Jones Made* (1956), *The Worlds of Robert A. Heinlein* (1966), *Worlds of the Imperium* (1962), *World of the Masterminds* (1960).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1951 (8, 10, 11. 12); 1952 (1, 2, 3, 4, 5, 6, 7, 8, 10, 11); 1953 (6, 7); 1954 (11); 1955 (1, 3, 5, 7, 9, 11, 12); 1956 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1957 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); 1958 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 4, 5); 1960 (1, 2, 5); 1961 (1); 196 (10)

DW: 1957 (2, 8)

FA: 1951 (9, 10, 110; 1952 9 1, 2, 3, 90

FTC: 1952 (summer); 1955 (4, 6, 8, 12); 1956 (2, 4, 6, 8, 10, 12); 1957 (2, 3, 4, 5, 6, 8, 9, 10, 11, 12); 1958 (1, 2, 5, 6, 9); 1959 (3, 4, 6, 8, 10, 12); 1967 (11)

IF: 10953 9 3, 5, 7, 9, 11); 1954 (1, 19553, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 8, 10)

PS: 1952 (1)

SS: 1955 (winter)

## Valla, Victor

(b. October 25, 1942) American artist. Born in Council Bluffs, Iowa of French and Danish parentage, Valla grew up in Nebraska, Michigan and New Jersey. He completed his BFA at the Rochester Institute of Technology (1964), his MFA at the University of Illinois (1967), and in 1969 was awarded a Post Graduate Tiffany Fellowship at Atelier 17, in Paris, France. On his return to the United States, he started a freelance illustration and design business near New York City and began accepting literary, agency and corporate assignments. Since 1977, beginning with his first position as Assistant Professor of Fine Arts in Visual Communications at Kean University (New Jersey) Valla has taught as well as maintained a commercial art career, including full time appointments at Philadelphia College of Art (now University of the Arts), and Syracuse University. In 1987 he was Creative Director, The Design Studio, for the Franklin Mint (Franklin Center, PA).

Valla showed early promise in the SF genre with works in a surreal/fantasy vein. By the early 1980s however his success as a graphic designer and muralist led him to establish a studio in rural Connecticut, and through the 1980s to 1990s he produced large scale paintings, promotional materials and graphics for corporate and institutional clients — many of them now seen in high-end hotels, restaurants and private residences. He completed 100 paintings for the Postal Commemorative Society (Norwalk, CT) in 1993–1994 on the "History of the American West." Valla is a member of the Society of Illustrators (NY) and has received many awards, including Awards of Merit and Gold, Silver and Bronze medals in several Art Directors Clubs and in the Society of Illustrators (NY). He has written and illustrated a novel based on artwork he created, representing indigenous animals in a nature preserve "*The Peaceable Kingdom: A Fable*," which awaits publication. With his daughter, Tiffany (born a year after his return to the States, and named in honor of his yearlong Tiffany Fellowship), he has designed several toys and games for major publishers. The artist and his wife Justine, a textile print designer, live in Little Rock, Arkansas. Valla is Assistant Professor in the Fine Arts Department, University of Arkansas, Little Rock, and Creative Partner at the IamGroup, a marketing consulting firm.

**Sources**: correspondence from the artist March 2006; www.iamgroupinc.com/html/victor_valla.html; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982.

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Craghold Curse* (Beagle, 1972), *The Dark Man and Others* (Lancer, 1972), *Dracula Horror Series: Dracula's Lost World #7, Dracula's Disciple #8, Challenge to Dracula #9* (Pinnacle, 1975), *Evil is Live Spelled Backwards* (Paperback Library, 1970), *Horror Stories #5* (Berkley, 1964), *H.P. Lovecraft and Others Vol I: Tales of the C'Thulhu Mythos* (Beagle, 1971), *Population Doomsday* (Pinnacle, 1970), *Sacred Locomotive Flies* (Beagle, 1971), *Stone Boy* (Berkley/Charter, 1984), *TNT series: TNT, The Beast, Kingdom of Death, Spiral of Death* (Berkley/Charter, 1985), *Waters of Death* (Lancer, 1967), *1974 Annual World's Best SF* (DAW Book Club, 1974).

## Vallejo, Boris

(b. January 8, 1941) American artist. In reputation and skill in heroic fantasy illustration perhaps second only to Frank Frazetta*, with whom he is often compared, "Boris" — as he signs his work professionally — enjoys a unique position in the fantasy field. An accomplished artist in pen and ink or pencil, he is best known for his smoothly painted and

beautifully executed depictions of muscular men and women, and frankly sexual fantasy themes.

The son of a lawyer and a math schoolteacher, Vallejo was born in Lima, Peru. His love for art was much in evidence early in his life when he used to draw on the walls of his house. It was to his parents' credit that they never discouraged that love for drawing on the walls. As a teenager he went as far as to paint his version of *The Last Supper* on their dining room wall! Music was also part of his upbringing. He has played the violin for most of his life and, for many years, in the first violin section of an orchestra in New Jersey. At the age of fourteen, while in high school, he won a national inter-school competition and won a scholarship to study fine art at the Escuela Nacional de Bellas Artes (National Fine Arts School) in his native Lima. During his four years at the art school he won the gold medal for his work every year. He was the youngest student in the school ever to have achieved this honor. At sixteen he won a scholarship to study art in Florence, Italy, only to be denied this opportunity by his parents' reluctance to allow him to live by himself in Europe at such an early age. Instead, at his father's urging, he studied two years of pre-med before deciding that medicine was not his calling and went on to pursue a career in the graphic arts at age eighteen.

In 1964, Boris moved to the United States. He spoke no English and had no specific plans. Starting out with eighty dollars in his pocket, a portfolio of sample illustrations and a great deal of self confidence he arrived in New York. He slept in the subway trains for two nights before coincidentally meeting a group of Peruvians who helped him find a job in Hartford, Connecticut, in the advertising department of a chain of department stores. After six months working in Hartford the company moved to New York, where he met his first wife, Doris Maier. The couple had two children, Dorian, now a portrait artist and Maya, a professional photographer. Boris and Doris got divorced in 1989.

After two years in the retail advertising world, Boris left the company and became a freelance artist, still doing illustration for retail stores but also other forms of illustration such as Christmas cards and work for men's magazines. Then, in 1971, inspired by Frazetta's work in horror comic books, he sold his first heroic fantasy painting, a muscular warrior fighting a winged harpy as a cover for one of Warren Publishing magazines. In the words of his then wife, Doris, it was "the most horrible thing I have ever seen." In direct disagreement with that statement, Jim Warren commissioned Boris to do another cover for another of his magazines. Shortly after the publication of these covers, Boris was approached by Marvel Comics to do a cover for their new black and white publication, *The Savage Sword of Conan*. He went on to produce a number of highly successful covers for that series that were universally acclaimed as the finest Conan paintings since those done by Frazetta. Not only was Conan well executed, but so were the monsters, demons and beautiful girls that filled the paintings. Vallejo's muscular heroes, a reflection of the artist's own interest in bodybuilding, were so well done that many fans hailed him as the "next Frazetta." Other comic companies began seeking the services of the new young star of the fantasy art world and soon, so were paperback book publishers.

Edgar Rice Burroughs' novel *I Am a Barbarian* was Boris' first paperback cover, in 1975. Within a short time Boris was concentrating on producing paperback covers. His fame grew rapidly as a result of the much greater exposure that he received from the many covers he was producing. Although he also did romance covers, gothics and historical covers, he worked primarily in the fantasy field, and it is his covers for John Norman's *Gor* novels that are now classics of the genre. As Clute and Nichols observe "His erotic fantasies of male power and female bondage were a natural accompaniment to the *Gor* novels." (p. 1264). Vallejo did seven covers for the series in 1976 and his art attracted so much attention that when Ballantine Books decided to reissue the *Tarzan* novels, in 1977, Boris was the chosen artist. A *Tarzan* calendar, published by Workman Publishing, in New York, soon followed, in 1979. The sales of the calendar were so good that Workman began issuing a yearly calendar, originally reprinting some of Boris' best art; the still ongoing relationship has resulted in a long series of pictorial calendars some of them featuring previously unpublished works.

In 1978 Boris' career made another transition when Del Rey Books published *The Fantastic Art of Boris Vallejo*, the first in a long list of books of his collected works that have included more than four hundred paintings done for book covers as well as personal works. The publication of his art in book form helped to establish his reputation, and paved the way for his ground-breaking art book *Mirage*. Published by Ballantine Books, in 1982, it was originally planned to be a portfolio of erotic art, comprising studies of nudes in black-and-white. But the project grew, and Vallejo's desire to do art the way he wanted drove him to conceiving a collection of paintings where the censorship and limitations of book publishing would not be imposed on his imagination. The book featured thirty-two new, overtly erotic original paintings, a number of detailed pen-and-ink sketches, and an interview with the artist on his purpose in doing the paintings. The book's success widened Vallejo's appeal beyond the science fiction marketplace, and was followed in 1984 by *Enchantment*, featuring more erotic paintings. Al-

though he continued to produce book cover art over the next two decades, the impact of the publication of these first "breakthrough" collections made a major impact on his career.

In 1994 Boris married fellow artist Julie Bell*. Julie's sons, Anthony and David Palumbo, grew up with them in Pennsylvania and are now both professional artists themselves. Since then, Boris and Julie often work as a team. Their yearly calendar features thirteen new paintings, six by Boris and six by Julie. The cover is a collaborative work between the two of them. Together they have also done many advertising paintings for clients such as Nike, Ford Motor Company, Toyota, ESPN.

Boris' art has been made into many licensed products such as jigsaw puzzles, drinking glasses, sculptures, lighters, clocks, mirrors, skate boards, t-shirts, bed spreads, table lamps, swords, pocket knives, model cars, Halloween masks, and note books, among other items. His numerous and highly successful books and calendars have made him an internationally recognized artist, with scores of imitators, and one of the most popular fantasy artists of his generation. His work was included in the exhibition "Science Fiction and Fantasy Painters," and in the illustrated catalog for that show, at the New Britain Museum of American Art (1980). Although he welcomes opportunities to meet fans, Vallejo is philosophically opposed to competing with his colleagues and peers, hence declines nominations and awards in the field.

**Sources***:* e-mail from the artist, December 2007; Clute, John and Nicholls, Peter. *The Encyclopedia of Science Fiction* (Orbit, 1993); Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

*Boris Book 1* ( John Taylor, 1978), *Boris, Book 2* (Anaconda Press, 1978), *Boris Vallejo and Julie Bell Fantasy Workshop: A Practical Guide* (Thunder's Mouth Press, 2003), *Boris Vallejo and Julie Bell Sketchbook* (Paper Tiger, 2001), *Boris Vallejo and Julie Bell: The Ultimate Collection* (Collins, 2005), *The Boris Vallejo Portfolio* (Paper Tiger, 1994), *Boris Vallejo's 3D Magic* (Paper Tiger, 1995), *B.V.* by Boris Vallejo (Paper Tiger, 1994), Dean, Martyn, ed. *The Guide To Fantasy Art Techniques* (Arco, 1984), *Dreams: The Art of Boris Vallejo* (Paper Tiger, 1999), *The Fabulous Women of Boris Vallejo and Julie Bell* (Collins, 2006), *The Fantastic Art of Boris Vallejo* (Ballantine, 1978), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), *Imaginistix: Boris Vallejo and Julie Bell* (Collins, 2007), *The New Visions: A Collection of Modern Science Fiction Art* (Doubleday & Co, 1982), *Superheroes: The Heroic Visions of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2001), *Titans: The Heroic Visions of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2000), *Twin Visions: The Magical of Boris Vallejo and Julie Bell* (Thunder's Mouth Press, 2003), Vallejo, Boris. *Bodies* (Thunder's Mouth Press, 1998), Vallejo, Boris. *Enchantment* (Ballantine, 1984), Vallejo, Boris. *Fantasy* (Blackthorne Publishing, 1984), Vallejo, Boris. *Hindsight* (Thunder's Mouth Press, 1998), Vallejo, Boris and Doris. *Ladies: Retold Stories of Goddesses and Heroines* (Paper Tiger/Penguin/Roc, 1992), Vallejo, Boris. *Mirage* (Ballantine, 1982), Vallejo, Boris. *Mirage*: New and Enlarged Edition (Paper Tiger, 2001).

Books illustrated include: *Achilles' Choice* (Tor/SFBC, 1991), *Agent of Vega* (Ace, 1982), *Against the Prince of Hell* (Ace, 1983), *Angry Ghost:* Doc Savage #86 (Bantam, 1977) *Araminta Station* (Tor, 1988), *Assassin of Gor* (Ballantine, 1975), *Assumption of Risk* (ROC, 1993), *Atlan* (Pocket, 1979), *Bad Place* (Putnam, 1990), *Bandit of Hell's Bend* (Ace, 1975), *Battletech: Assumption of Risk; Blood of Heroes; Bred for War; Close Quarters; D.R.T.; Mercenary's Star; Far Country; Ideal War; Main Event; Price of Glory* (Penguin/Roc, 1992, 1993, 1994, 1995), *Beasts of Tarzan* (Ballantine, 1977), *Behind the Walls of Terra* (SFBC, 1977), *Berserker* (Ace, 1992), *Berserker: Blue Death* (Tor, 1985), *Berserker Kill* (Tor, 1993), *Berserker Man* (Ace, 1979), *Berserker Planet* (Ace, 1980), *Best of Leigh Brackett* (Del Rey, 1977), *Boss of Terror*: Doc Savage #85 (Bantam, 1976), *Broken Sword* (Del Rey, 1977), *Captive of Gor* (Ballantine, 1976), *Cheon of Weltenland* (DAW, 1983), *Chronicles of Amber* Vol. I, II (SFBC, 1978), *The City* (Pocket, 1979), *Conan of Aquilonia; Conan of the Isles* (Ace, 1977), *Conan the Buccaneer* (Ace, 1993), *Conan the Freebooter* (Ace, 1990), *Conan the Magnificent* (Tor, 1984), *Conan the Triumphant* (Tor, 1985), *Conan the Victorious* (Tor, 1984), *Conan the Wanderer* (Ace, 1977), *Crisis on Citadel II* (Ace, 1980), *Cyborg* (Del Rey, 1984), *Cyberbooks* (Tor, 1990), *Dangerous Journeys: The Samarkand Solution* (Roc U.K., 1993), *Davy* (Ballantine, 1975), *Day for Damnation* (Timescape, 1984), *Death Riders of Hel* (Popular Library, 1986), *Deepness in the Sky* (Tor, 2000), *Demon in the Mirror* (Pocket, 1977*), Demon Night* (Ace, 1982), *Double Full Moon Night* (Bantam Spectra, 2000), *Dracula* (Tor, 1992), *Dragon* (Pocket, 1979), *Dragon and The George* (Ballantine, 1976), *Dragon and the Gnarly King* (Tor/SFBC, 1997), *Dragon Knight* (Tor, 1990), *Dragon Rigger* (Tor, 1993), *Dreamsnake* (1979), *Earthdawn: Poisoned Memories; Talisman* (Penguin/Roc, 1994), *Earthmagic* (Ace, 1978*), Elvenbane* (Tor/SFBC, 1991), *Elvenblood* (Tor/SFBC, 1995), *Empire Builders* (Tor, 1993), *Endithor's Daughter* (Ace, 1982), *E*

*Pluribus Unicorn* (Pocket, 1979), *Eternal Champion* (1978), *Etruscans* (Tor, 2000), *Exiles To Glory* (Ace, 1979), *Firedance* (Tor, 1986), *Fire Upon the Deep* (Tor/SFBC, 1992), *Flight of the Horse* (Ballantine, 1973), *Flying Sorcerers* (Ballantine Del Rey, 1976), *Four Wishes* (DAW, 1983), *Frankenstein* (Tor, 1994), *Gates of Creation* (Ace, 1981), *Gateway* (Ballantine, 1978), *Godsfire* (Pocket, 1978), *The Guardian* (Bantam Spectra, 1997), *Guide to Barsoom* (Ballantine, 1976), *Gryphon's Eyrie* (Tor, 1993), *Her Pilgrim Soul* (Tor, 1990), *High Couch of Silistra* (Pocket, 1977), *Hostage for Hinterland* (Ballantine, 1976), *I Am a Barbarian* (Ace, 1975), *Ice Schooner* (Dell, 1978), *In the Moons of Borea* (Jove, 1979), *Ishmael* (Pocket, 1985), *Jungle Tales of Tarzan* (Ballantine, 1977), *Killing Time* (Pocket, 1985), *King's Daughter* (Pocket, 1979), *Lavalite World* (Ace, 1977), *Magic Goes Away* (Ace, 1977, 1990), *Maker of Universes* (Ace, 1977), *A Matter for Men* (Pocket, 1983), *Mindshadow* (Pocket, 1986), *More Magic* (Berkley, 1984), *More Than Fire* (Tor/SFBC, 1993), *Mortal Gods* (Signet\, 1979), *Mountain Monster*: Doc Savage #84 (Bantam, 1976), *Mutiny on the Enterprise* (Pocket, 1983), *My Lord Barbarian* (Ballantine Del Rey, 1977), *Nomads of Gor* (Ballantine, 1976, 1987), *Of Men and Monsters* (Ballantine, 1975), *Ophiuchi Hotline* (SFBC, 1977), *Outlaw of Gor* (Ballantine, 1975), *Orion* (Tor, 1998), *Orion and the Conqueror* (Tor, 1994), *Orion in the Dying Time* (Tor, 1990), *Pluribus* (Ace, 1975), *Priest Kings of Gor* (Ballantine, 1977), *Private Cosmos* (SFBC, 1977), *Privateers* (Tor, 1993), *Red Terrors*: Doc Savage #83 (Bantam, 1976), *Ring of Charon* (Tor, 1990), *Roar Devil:* Doc Savage #88 (Bantam, 1977), *Secrets of Synchronicity* (Signet, 1977), *Shape Changers* (DAW, 1983), *Shattered Sphere* (Tor/SFBC, 1994), *Siege of Faltara* (Ace, 1978), *Some Summer Lands* (Pocket, 1979), *Son of Tarzan* (Ballantine, 1977), *Space Guardian* (Pocket, 1978), *Spawn of the Winds* (Jove/HBJ, 1978), *Spotted Men*: Doc Savage #87 (Bantam, 1977), *StarBridge* (Ace, 1991), *Star of Doom* (Ace, 1983), *Star Trek: Black Fire; Corona; Crisis on Centaurus; Demons* (Titan, 1991), *Star Trek: Dreadnought!; Dwellers in the Crucible; The Final Reflection Killing Time* (Titan, 1989, 1990), Star Trek: *Mutiny on the Enterprise; Shadow Lord* (Pocket, 1983, 1985), Star Trek: *The Wounded Sky* (Titan, 1996), *Steppe* (Tor, 1992), *Summit* (Penguin/Roc, Nov 1994), *Tarnsman of Gor* (Ballantine, 1975), *Tarzan and the Ant Men* (Ballantine, 1977), *Tarzan and the Castaways* (Ballantine, 1975), *Tarzan and the City of Gold* (Ballantine, 1977), *Tarzan and the Forbidden City* (Ballantine, 1977), *Tarzan and the Foreign* Legion (Ballantine, 1977), *Tarzan and the Golden Lion* (Ballantine, 1977), *Tarzan and the Jewels of Opar* (Ballantine, 1977), *Tarzan and the Lion Man* (Ballantine, 1977), *Tarzan and the Lost Empire* (Ballantine, 1977), *Tarzan Lord of the Jungle* (Ballantine, 1976), *Tarzan at the Earth's Core* (Ballantine, 1977), *Tarzan of the Apes* (Ballantine, 1977), *Tarzan the Invincible* (Ballantine, 1977), *Tarzan the Magnificent* (Ballantine, 1977), *Tarzan the Terrible* (Ballantine, 1977), *Tarzan the Untamed* (Ballantine, 1977), *The Return of Tarzan* (Ballantine, 1977), *Tarzan's Quest* (Ballantine, 1977), *Tarzan Triumphant* (Ballantine, 1977), *TekWar; TekLab; TekLords; Tek Power; Tek Secret; Tek Vengeance* (Ace/Putnam, 1990, 1992, 1993, 1994), *Through the Reality Warp* (Ballantine, 1976), *Tor SF Sampler* (Tor, 1993), *To Sail Beyond the Sunset* (Ace/Putnam, 1987), *Two Hawks from Earth* (Ace, 1980), *Unwillingly to Earth* (Tor, 1992), *Vengeance of Orion* (Tor, 1988), *Voyagers II: The Alien Within* (Tor, 1991), *Vulcan Academy Murders* (Titan, 1991), *Walk the Night* (1976), *Warrior Witch of Hel* (Questar, 1985), *Web of the Romulans* (Titan, 1989), *Web of Wizardry* (Del Rey/Ballantine, 1978), *When Hell Laughs* (1982), *Winds of Altair* (Tor, 1988), *World of Tiers Vol. I, Vol. 2* (SFBC, 1993).

MAGAZINES ILLUSTRATED INCLUDE:

DRA: 1981 (8)

HM: 1984 (4); 1985 (4, 11); 1996 (9); 2001 (7); 2003 (3, 12)

ROF: 1999 (2, 10); 2000 (4)

**Misc.:** *Boris; Boris II—The Fantasy Continues; Boris 3; Boris 4—Magnificent Myths; The Best of Boris; BJ: Boris With Julie* Collector Trading Card sets (Comic Images, 1991, 1992, 1993, 1994, 1995, 1996), *Conan Chromium I*, *II* (Comic Images, 1993), *Keepsake Collections: Beasts, Buns, Beauties And Beasts, Future Worlds* Collector Trading Card sets (Comic Images, 1996), *Marvel Masterpieces* trading card set (Comic Images, 1996), Boris Vallejo fantasy calendars 1979–2008 (Workman Publishing).

## Vallejo, Dorian

(March 1, 1968) American artist. The son of well-known fantasy and science fiction illustrator Boris Vallejo*, Dorian—whose name is a variation of his mother's name, "Doris"—candidly acknowledges his father as his first influence. But, while Dorian may have inherited artistic genes, and began to draw under his father's tutelage by the age of four, he says "(My father) made it clear that I should study with other artists and sent me to the best school he could find." He studied at Parsons School of Design and the School of Visual Arts, in New York, as well as Barnstone Studios in Pennsylvania, his home State. He got his first job in illustration while in High School, and after completing his art education he was well on his way to becoming a successful illustrator in his own right. He won the Jack Gaughan Award in 1994 for *Plague of Change* (1992), and among his clients were major book publishers such as Del Rey, Ace, and Avon. His illustrative works

were all in oils, and excellently rendered in a fantasy style reminiscent of his father's, but charged with more tension, and lively.

In the mid 1990s, however, Vallejo experienced a change in heart, and abandoned his career in commercial illustration. As he puts it, "that seems a distant memory, largely forgotten," now that he is focused on fine art. Vallejo never specialized in anything other than SF, he says, and "loved illustration, and loved being part of a great tradition" but doesn't plan to return. He now paints and draws traditional oil portraits. In the beginning of his art career, he says, the awards and grants were important, but as he began to win them "it became apparent to me that awards were not the measure of anything I considered of value. I threw them all away and rarely if ever enter any competition." Vallejo's goal, while he was an illustrator, is the same as it is now; "to make each work of art better in some way than the one before. The art comes first everything else follows."

Vallejo lives in New Jersey with his wife Liana, who is also an artist, and young son Dimitri, who is "finding his artistic talent."

**Sources**: e-mail from the artist, August 2007 and artist website at www.dorianportraits.com; Burnham, Kevin. *The Boothbay Register*— Online Edition September 1, 2005 http://boothbayregister.maine.com/2005–09–01/international_portraitist.html

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Barbarians of Mars* (Ace, 1991), *Black Hole Travel Agency Book* (Ballantine/Del Rey, 1992), *Blades of Mars* (1991), *Blood: A Southern Fantasy* (AvoNova/Morrow, 1995), *Brainrose* (Avon, 1991), *The California Voodoo Game* (Del Rey/Ballantine, 1992), *Chase the Morning* (AvoNova, 1992), *CLD/Collective Landing Detachment* (Avo Nova, 1995), *Deathknight* (Ace, 1990), *Demon King* (Warner Aspect, 1998), *Destiny Makers* (AvoNova/Morrow/BCE, 1993), *Doomsday Exam* (Ace, 1992), *The Forever War* (Avon, 1991). *Full Moonster* (Ace, 1992), *Gates of Noon* (Avon, 1994), *Genetic Soldier* (Avonova/Morrow/BCE, 1994), *Grail and the Ring* (Ace, 1994), *Inheritor* (DAW/BCE, 1997), *The Iron Dragon's Daughter* (Avon/BCE, 1994), *Jackers* (Avon, 1994), *The King* (Warner, 1993), *Lone Star* (Avon, 1995), *Lurid Dreams* (Avon, 1990), *Metaphase* (Bantam, 1992), *Mind-Surfer* (AvoNova, 1995), *Mojave Wells* (Morrow/Avon, 1994), *Moon and the Thorn* (Ace, 1995), *Quick* (Hearst, 1991), *A Plague of Change* (Del Rey, 1992), *Seer King* (Warner, 1997), *The Shadow of Sorcery* (Ace, 1993), *Shadowsong series: #1 Fire in the Sky; #3 Crystal Heat* (DAW, 1995, 1996), *The Shape-Changer's Wife* (Ace, 2003), *Showdown* (Ace, 1992), *Smoke and Mirrors* (Morrow/Avon, 1996), *Soul Eater* (Warner, 1992), *Space Cops: #1 Mindblast; #2 Kill Station; #3 High Moon* (Avon, 1991, 1992), *Starbridge series: #1 Starbridge; # 2 Silent Dances; #3 Shadow World; #4 Serpent's Gift; #5 Silent Songs* (Ace, 1990, 1991, 1992, 1994), *Stellar Ranger* (Avon, 1994), *Symbionts* (Avon, 1995), *The Telnarian Histories: #1 Chieftain; #2 Captain* (Warner, 1991, 1992), *Time Trap* (Ace, 1992), *Transition & Metaphase* (Bantam, 1991), *Walpurgis III* (Warner Questar, 1992), *Warriors of Blood and Dream* (AvoNova, 1995), *Warriors of Mars* (Ace, 1991), *Warstrider* (AvoNova, 1993),

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1991 (7)
HM: 1990 (5)

## Van der Poel, W. I., Jr.

(July 27, 1908–October 30, 1987) Born in the New York, Van der Poel was known to his friends and colleagues as "Van" or "Irv," but used the initials W.I. professionally and signed art that way, or as "Van der Poel." The initials stood for Washington Irving, a friend and neighbor of the family that had lived in the Hudson Valley of NY since the 1600s. Van der Poel attended Trinity College and the Art Student's League in New York during the 1920s and 1930s. He briefly taught school in Santa Fe, NM and was on the art and design staff for *Time* and *Fortune* magazine until the beginning of World War II. During the war, Van der Poel served in the Army where he attained the rank of Master Sergeant. He prepared graphics for training and logistics, as well as overseeing a detachment of other graphic artists.

Van der Poel was the art director for *Galaxy Science Fiction* from its first issue in October, 1950 through June, 1960. He also served in the same capacity for *Galaxy's* short-lived fantasy companion *Beyond*. In the late 1950s Van der Poel was art director for Gnome Press and designed most of their covers. When Gnome abandoned full-color illustrated covers due to costs, he designed a number of artistic line-work illustrations and graphics that were used for covers on the later Gnome series. During this same period, through the 1960s, Van der Poel also was art director for several other periodicals, including the *Journal of the American Diabetes Association* and the *New York State Conservationist*— an award winning, state published magazine that was one of the first to highlight ecological concerns. In the 1970s Van der Poel moved from New York City to Woodstock, NY, then to Santa Fe, New Mexico in the 1980s, where he painted increasingly with acrylics and studied jewelry making. He spent his final years painting and reading in Missoula, MT.

**Sources**: e-mail from W. I. Van der Poel III, February 2006

**Published Work**

BOOKS ILLUSTRATED INCLUDE: (all Gnome Press) *Agent of Vega* (1960), *Bird of Time* (1959), *Coming Attractions* (1957), *Dawning Light* (1959), *Drunkard's Walk* (1960), *Invaders From the Infinite* (1961), *Path of Unreason* (1958), *Philosophical Corps* (1961), *Purple Pirate* (1959), *SF 57, SF 58, SF 59* (1957, 1958, 1959), *They'd Rather Be Right* (1957), *Unpleasant Profession of Jonathan Hoag* (1959), *Vortex Blaster* (1960).

## Van Dongen, H. R.

(b. August 20, 1920) American artist. Henry Richard Van Dongen was born in Rochester, New York. He had close to six years of formal art education, beginning at the Rochester Institute of Technology, and including "one glorious summer" at the Woodbury Ross School of Painting in Ogunquit, Maine, on a scholarship. Van Dongen was influenced early on by twentieth century illustrators: Harvey Dunn, N.C. Wyeth, and particularly the works of Norman Rockwell — in addition to the "old masters." But as a working artist he tried not to emulate any one of their styles. Before becoming an illustrator, Van Dongen worked as a graphic designer at an advertising agency and in the art room at Eastman Kodak Co. as a photo retoucher. He entered the science fiction magazine field with his cover painting for the September 1949 issue of *Super Science Stories*. After doing art for a few lesser magazines, such as *Super Science, A. Merritt Fantasy* and *Worlds Beyond*, he did several paintings on spec, and brought them in to John Campbell, editor of the premier magazine of the time, *Astounding Science Fiction*. Within a short time he became one of the mainstays of the publication, sharing cover and interior art duties with Frank Kelly Freas*. Of the top ten artists who have contributed covers to *Astounding* (later *Analog*), he is ranked #7, with 46 covers painted between 1950 and 1985, the majority of them (33) painted in the 1950s. Van Dongen continued to work on *Astounding* until late in 1961, when he left science fiction for the commercial art field. He did work for *Boy's Life, Sports Afield, Outdoor Life, Field and Stream, Adventure* and *Argosy Magazine*. He spent some time in architectural illustration, and was on staff with the Sterling Homex Corporation as an illustrator for about a year and a half— one of the few times he held a staff position.

In 1975, an unexpected call from Lester Del Rey encouraged Van Dongen to re-enter the SF field. Del Rey was working on an illustrated book on science fiction art and contacted Van Dongen for permission to use one of his early covers. In passing, Del Rey mentioned that he would be interested in seeing new work. By coincidence, Van Dongen was without any assignment at the time and contacted Ballantine Books (where Del Rey worked); soon he was handling several cover assignments for Del Rey and DAW books. His cover art for paperbacks was just as colorful and attractive as his earlier magazine work, still painted in acrylic on illustration board, and more polished. His figures were realistic and his aliens, believable.

Van Dongen is now retired, but still paints — mostly landscapes inspired by the beauty that surrounds him in upstate New York. He was an *Illustrator of the Future* judge, for L. Ron Hubbard's Author Services' sponsored competition, since its inception (1988), and his article "A Few Tips on the Craft of Illustration," was published in *L. Ron Hubbard Presents Writers of the Future Vol X,* edited by Dave Wolverton (Bridge, 1994). Married to Eleanor, in 1945, Van Dongen and has one daughter, four sons, nine grandchildren and two great grandchildren.

**Sources**: correspondence from the artist March 19, 2005.

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Beneath the Shattered Moons* (DAW, 1977), *Best of Edmond Hamilton* (Ballantine/Del Rey, 1977), *Best of Eric Frank Russell* (Ballantine/Del Rey, 1978, 1986), *Best of Hal Clement* (Del Rey, 1979), *Best of John W. Campbell* (Ballantine/Del Rey, 1976), *Best of Lester del Rey* (Ballantine/Del Rey, 1978), *Best of Murray Leinster* (Ballantine/Del Rey, 1978), *Best of Raymond Z. Gallun* (Ballantine/Del Rey, 1978), *The Castaways of Tanagar* (DAW, 1981), *Doomtime—The War of the World Trees* (DAW, 1981), *The Fluger* (DAW, 1980), *Garments of Caean* (DAW, 1980), *Gentle Giants of Ganymede* (Ballantine/Del Rey, 1978), *Immodest Proposals: Complete Short Science Fiction of William Tenn* (NESFA, 2000), *A Jungle of Stars* (Ballantine/Del Rey, 1976), *The Jupiter Theft* (Ballantine/Del Rey, 1979), *The Languages of Pao* (DAW, 1980), *Mastodonia* (Ballantine/Del Rey, 1978), *Midnight at the Well of Souls* (Ballantine/Del Rey, 1980), *Midworld* (Ballantine/Del Rey, 1978), *Mission of Gravity* (Ballantine/Del Rey, 1978), *Mission to Universe* (Ballantine/Del Rey, 1977), *New Atoms Bombshell* (Ballantine/Del Rey, 1980), *New Voices #2* ( Jove, 1979), *One on Me* (DAW, 1980), *The Panorama Egg* (DAW, 1978), *The Paradox of the Sets: The Final Landing* (DAW, 1979), *Protector* (Ballantine/Del Rey, 1981), *The Quillian Sector: Dumarest of Terra #19* (DAW, 1978), *Repairmen of Cyclops* (DAW, 1981), *Second Game* (DAW, 1981), *The Siege of Wonder* (DAW, 1977), *A Specter is Haunting Texas* (DAW, 1978), *The Spinner* (DAW, 1980), *Starlight* (Ballantine/Del Rey, 1978), *Stellar #4 Science Fiction Stories* (Ballantine/Del Rey, 1978), *Still Forms of Foxfield* (Ballantine/Del Rey, 1980), *The Survival Game* (Ballantine/Del Rey, 1976), *Through the Eye of the Needle* (Ballantine/Del

Rey, 1978), *To Conquer Chaos* (DAW, 1981), *Tschai, Planet of Adventures: #1 City of the Chasch, #2 Servants of the Wankh: #3 The Dirdir, #4 The Pnume* (DAW, 1979), *To Keep the Ship* (DAW, 1978), *Unto Zeor, Forever* (Playboy, 1980), *A Voice Out of Ramah* (Ballantine/Del Rey, 1976), *Way Station* (Ballantine/Del Rey, 1994), *The Year's Best Fantasy Stories #7* (DAW, 1981), *Z-Sting* (DAW, 1978).

MAGAZINES ILLUSTRATED INCLUDE:

AMF: 1950 (4)

ASF: 1951 (8, 10, 11, 12); 1952 (1, 2, 3, 5, 6, 8, 9, 10, 11, 12); 1953 (1, 2, 4, 5, 6, 7, 8, 9, 10., 11, 12); 1954 (1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12); 1955 (1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12); 1956 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1957 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1958 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 (1, 2, 3, 5, 6, 7, 8, 11, 12); 1960 (1, 2, 3, 5, 7, 9, 10. 11, 12); 1961 (1, 2, 4, 5, 6, 7, 9, 10, 11); 1980 (9); 1981 (7); 1982 (1, 3, 5, 6, 10, 11, 12); 1983 (1, 4); 1984 (5, 6, 7, 8, 11); 1985 (8)

GXY: 1963 (12)

SFA: 1952 (11); 1953 (5, 9)

SpSF: 1953 (2, 7)

SSS: 1949 (9); 1950 (3, 5, 7, 8, 11); 1951 (1, 8)

WB: 1951 (1, 2)

## Velez, Walter

(b. November 28, 1939) Born in Harlem, Velez was brought up in the South Bronx and for the most part has lived and worked in New York city all his life. He attended the High School of Art and Design in the 1950's (then called The High School of Industrial Arts), and studied anatomy and illustration under Burne Hogarth and Her Lubalin at the School of Visual Arts, New York. Velez also studied abstract expressionism privately with Terry Krumm (a student of Franz Klein), but he "eventually lost interest in making big colorful slashes on massive canvases." Instead, Velez traveled to Europe to research painting, sculpture and art history, and upon his return entered the commercial art field by becoming a production artist, art director and graphic designer for various advertising agencies and design studios in New York. His first science fiction paperback assignment came in 1978, but it was through his *Thieves World* cover for Ace Books (1979), which started one of the most popular series in science fiction publishing history, that Velez first achieved recognition of his talent. In 1979 he met Jill Bauman*, an artist at the beginning of her professional career as an illustrator. Velez preferred painting to finding jobs, and she needed advice on how to enter the commercial art market, so in return for his mentoring she became his long-time agent, helping him find a niche as an illustrator in Fantasy and Science Fiction.

The bulk of Velez' work since 1980 has been in SF/F book covers for publishers such as Berkley, Doubleday, Tor, Easton Press, DAW and others, as well as many of the genre magazines, among them *Starlog*, *Amazing Stories*, and *Fantasy & Science Fiction*. In addition, Velez illustrated children's books for Reader's Digest, Scholastic and a numerous other publishers, and created cover art for RCA video discs (before DVD's), including titles such as *Dracula*, and record album covers for various labels, including Columbia Masterworks. He was a steady freelancer to gaming companies, including the classic Dungeons & Dragons(™) games for TSR, Inc., Chaosium, I.C.E. and others. For years, he created art for TV guide and movie posters and film promotion materials, as well. In recent years, he has turned to creating personal works and is preparing work for a European gallery. Eventually, Velez plans to move to the island of Crete (Greece), with his wife, Kriti and daughter Kassandra, where he has designed and built a home.

**Sources**: e-mail from his agent, Bauman, May 2005

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Aliens Among Us* (Berkley/Ace, 2000), *Ambrov Keon* (DAW, 1985), *Another Day, Another Dungeon* (Tor, 1990), *Asimov Halloween* (Berkley/Ace, 2000), *Barking Dogs* (Bluejay, 1986), *Birds of Prey* (Ace, 1978), *The Black Vessel* (TSR, Inc., 1996), *Bobby's Girl* (Berkley/Ace, 2000), *Body Armor 2000* (Berkley/Ace, 1985), *Borribles* (Ace, 1979), *The Bride of the Slime Monster* (Berkley/Ace, 1989), *The Bug Wars* (Dell, 1979), *By The Time I Get to Nashville* (Berkley/Ace, 1993), *A Calculated Magic* (Raven/UK, 1995), *Callipygia* (DAW, 1987), *Cat Karina* (Ace, 1982), *The Cineverse Cycle* (SFBC, 1990), *A Civil Campaign* (Easton Press, 1999), *The Crystal Crown* (DAW Books, 1986), *The Dawning Light* (Ace, 1982), *Daughter of Witches* (Ace, 1982), *The Defiant Agents* (Ace, 1980), *Demon Blues* (Berkley/Ace, 1988), *Desperate Measures* (SFBC, 1989), *The Destiny's Dice* (NAL, 1989), A *Difficulty With Dwarfs* (Berkley/Ace, 1987), *A Disagreement With Death* (Berkley/Ace, 1988), *Dragonsbane* (SFBC, 1986), *Dragons on the Town* (Berkley /Ace, 1992), *Dragon Sword* (Linx, 1988), *The Dream Master* (Ace, 1981), *Ender's Game* (Easton Press, 1991), *An End of An Era* (Berkley/Ace, 1994), *The End of the Game* (SFBC, 1986), *Essence of Evil* (SFBC, 1990), *An Excess of Enchantments* (Berkley/Ace, 1988), *Exiles Trilogy* (Berkley, 1979), *The Exploits of Ebenezum* (Berkley/Ace, 1987), *The Face of Chaos* (Ace/Berkley, 1983), *The Falcon of Eden* (Playboy Press, 1989), *Firehand* (Tor, 1994), *Flying Sorcer-*

*ers* (Berkley/Ace, 1998), *Fool's Tavern* (Byron Preiss, 2003), *Forty Signs of Rain* (Easton Press, 2004), *Foundation's Fear* (Easton Press, 1997), *Galactic Derelict* (Ace, 1982), *The Gnomewrench in the Dwarfworks, Gnomewrench in the Peopleworks* (Berkley/Ace, 1999, 2000), *The Golden Man* (Berkley, 1979), *Go Quest Young Man* (TSR, Inc., 1994), *Headcrash* (SFBC, 1995), *Here Be Demons* (Berkley/Ace, 1987), *Heroics for Beginners* (Berkley/Ace, 2004), *The Hound and the Falcon* (Easton Press, 1996), *High Tension* (Ace, 1981), *Hooray for Hellywood* (Berkley/Ace, 1989), *Jamie the Red* (Berkley, 1983), *Kent Montana and the Once and Future Thing, Kent Montana and the Really Ugly Thing from Mars, Kent Montana and the Reasonably Invisible Man* (Berkley/Ace, 1990, 1991), *Knights of Madness* (Berkley/Ace, 1999), *Lord Darcey* (SFBC, 1983), *Lythande* (DAW, 1985), *Machines That Kill* (Berkley, 1984), *Macroscope* (Easton Press, 1993), *Magic in Ithkar, Ithkar II* (TOR, 1984, 1985), *A Malady of Magicks* (Berkley/Ace, 1985), *Mandricardo* (DAW, 1986), *The Mark of the Moderately Vicious Vampire* (Berkley/Ace, 1991), *Meet the Thradons* (Berkley/Ace, 2004), *A Modern Magician* (Raven/UK, 1994), *Moon of Three Rings* (Ace, 1980), *The Moon's Fire-eating Daughter* (Berkley, 1984), *Moonwar* (Easton Press, 1998), *A Multitude of Monsters* (Berkley/Ace, 1985), *Myth Adventures* (SFBC, 1978, 1984), *Another Fine Myth* (Bluejay, 1981, Berkley, 1984), *Myth Alliances, Myth Conceptions, Myth Directions* (Berkley, 1984), *Hit or Myth* (Berkley, 1985), *Little Myth Marker, Myth-ing Persons, M.Y.T.H. INC. Link* (Berkley/Ace, 1986), *Myth-Nomers & Im-Pervections* (Berkley/Ace, 1987), *M.Y.T.H. INC. in Action* (Berkley/Ace, 1990), *Sweet Myth-tery of Life* (Berkley/Ace, 1994), *Myth-ion Improbable* (Berkley/Ace, 2001), *Somethings M.Y.T.H. INC.* (Berkley/Ace, 2002), *Myth-taken Identity* (Berkley/Ace, 2005), *Name of the Sun* (DAW, 1986), *The Neighbor of the Beast* (Berkley/Ace, 1991), *New Voices III* (Berkley, 1979), *A Night in the Netherhells* (Berkley/Ace, 1986), *Nobles series: #1 King Pinch, #2 War in Tethyr, #3 Escape from Undermountain, #4 The Mage in the Iron Mask, #5 Council of Blades* (TSR, Inc., 1995, 1996), *Nuclear War* (Berkley/Ace, 1988), *Once Upon a Time in the East* (Berkley/Ace, 1993), *The Outward Urge* (Berkley, 1989), *Phase Two* (Ace, 1979), *A Phule and His Money, Phule Me Twice* (Berkley/Ace, 1999, 2000), *The Realm Beneath* (DAW, 1985), *Red Dwarf* (SFBC, 1993), *Revenge of the Fluffy Bunnies* (Berkley/Ace, 1990), *Rogues to Riches* (TSR, Inc., 1994), *Sanctuary* (SFBC, 1982), *Sargasso of Space* (Ace, 1980), *See Tee* (Harcourt Brace & Jovanovich, 1978), *The Seventh Tower* Berkley/Jove, 1983), *Shadow Magic* (Ace, 1983), *Shadows of Sanctuary* (Ace, 1981), *Shatterday* (Berkley/Jove, 1982), *The Shrouded Planet* (Ace, 1982), *Silent Hunter* (Berkley, 1986), *Silverlock* (Ace, 1979), *Space Dreadnaughts* (Berkley/Ace, 1990), *Space Fighters* (Berkley/Ace, 1987), *Space Gladiators* (Berkley/Ace, 1988), *Space Infantry* (Berkley/Ace, 1989), *Slaves of the Volcano Gods* (Berkley/Ace, 1989), *Spell of Catastrophe* (DAW, 1989), *Split Heirs* (Tor, 1992), *The Stainless Steel Rat Goes to Hell* (Tor, 1996), *The Stainless Steel Rat's Revenge* (Orion House/UK, 1996), *The Steel, the Mist and the Blazing Sun* (Ace, 1980), *The Steel Tsar* (DAW, 1982), *Stormlight: Forgotten Realms* (TSR, Inc., 1996), *Storm Season* (Ace, 1982), *Summerhill Hounds* (TSR, Inc., 1995), *Supertanks* (Berkley/Ace, 1986), *Tales from the Vulgar Unicorn* (Ace, 1989), *Thieves World* (Ace, 1979), *Thieves World: Cross Currents, The Price of Victory, The Shattered Sphere* (SFBC, 1984, 1986, 1990), *Take Back Plenty* (SFBC, 1992), *Test of Honor* (SFBC, 1987), *Time Scoop* (Dell, 1989), *Time: The Semi-Final Frontier* (Berkley/Ace, 1994), *The Time Traders* (Ace, 1980), *Tin Woodman* (Ace, 1981), *To the Magic Born* (SFBC, 1990), *The Tough Guide to Fantasyland* (DAW, 1998), *The True Game* (SFBC, 1985), *The Unpleasant Profession of Jonathan Hoag* (Easton Press, 1997), *Virtual Reality* (SFBC, 1994), *The Wanderings of Wuntor* (SFBC, 1988), *The Warlock's Night Out* (SFBC, 1986, 1988), Web (Berkley, 1980), *Wild Cards, Wild Cards II, III, IV, V, VI* (SFBC, 1987, 1988, 1989, 1990), *Winds of Altair* (Tor, 1982), *Wings of Omen* (Berkley, 1984), Wishbringer (Byron Preiss, 1988), *Witches of Karres* (SFBC, 1992), *Witch World* (Easton Press, 1998), *The Wizards of Odd* (Berkley/Ace, 1997), *Zelerod's Doom* (DAW, 1986), *The Zero Stone* (Ace, 1980), *Zork Chronicles* (Avon, 1990).

MAGAZINE ILLUSTRATIONS INCLUDE:
AMZ: 1992 (4, 11, 12); 1993 (9)
ROF: 1998 (10); 1999 (10)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Alternity: The Last Warhulk, Outbound, StarDrive: Lighthouse, StarDrive: Threats From Beyond* (TSR, Inc., 1998), *Birthright, Introduction to Advanced Dungeons & Dragons. Karameikos, Glantri* Role Playing Game (TSR, Inc., 1994, 1995), *Thirty Monsters for Monster Compendium* (TSR, Inc., 1995), *Dune, Star Trek* game card art (Last Unicorn Games. 1997, 1999), *Dunland & the Southern Misty Mountain*, *Magic Items, Rolemaster Companion II, Rolemaster Companion III*— game module covers (Iron Crown Enterprises, 1987, 1989), *Extreme Paranoia* Role Playing game box cover (West End Games, 1988), *Fall of House Duran, Space Master, Space Master: Ship to Ship, Space Master: Ground Assault, Space Master: Combat Scream, Spellbook*— Role Playing Game covers (Iron Crown Enterprises, 1988), *Graytch and Thay-tra* (Destination Games, 1997), *Mythos* game card art (Chaosium, 1997).

**Misc.**: *Batman & Joker* candy box cover art.

Topps Co. 1989), *Baseball* cards, Topps Co. 1989 *Goosebumps* Trading Cards. Topps Co. 1996.

## Vess, Charles Dana

(b. June 10, 1951) American artist. Vess was born in Lynchburg, Virginia and began drawing as soon as he could hold a crayon. He created his first full-length comic when he was ten, and called it "Atomic Man." Minimalist in nature, it required no drawing of hands, feet or heads ("they just glowed"). Since then, he humorously says, he has painstakingly drawn thousands of hands, feet, and heads in great detail. Vess graduated with a BFA from Virginia Commonwealth University (1973), and worked in commercial animation for Candy Apple Productions in Richmond, VA, before moving to New York City in 1976. There he worked as assistant to the art director at *National Lampoon*, and became freelance illustrator, working for many publications including *Heavy Metal, Klutz Press*, and *National Lampoon*. In 1977, Vess produced approximately 25 paintings for the Abram's edition of *The Hobbit*, and with that assignment officially began his career in fantasy illustration. Over the years Vess has continued to straddle the comic and illustration genres, with his award-winning comic art appearing in comic books and graphic novels published by Marvel, DC, Darkhorse and Epic, as well as on many book jackets in the fantasy genre.

Working in a distinctive and clearly narrative style, with a Victorian feel to his imagery, Vess is known for his dramatic line work and moody landscapes, well suited to folktale, narrative, and myth — common themes in classic fantasy literature. His work is heavily influenced by British illustrators from the turn of the last century, most significantly Arthur Rackham, as well European artists who were influential in American illustration and known for their dramatic intensity of their art, such as Will Pogany and Alphonse Mucha. For inspiration he also cites the animated fairy tale films of Disney, early comic strips (McKay and Foster), and the American genre artists Roy Krenkel* and Michael Kaluta*. Vess has experimented with many techniques and mediums, including shellac based colored inks, but has primarily settled on transparent washes of colored inks applied over a foundation of ink outlines. This has been a successful strategy for Vess, as it makes much of his work difficult to classify as strictly comic or illustrative art, yet attractive to both audiences: stylistically, it is perceived as "painterly" relative to much comic art, yet with its ink outlines appears deceptively child-like relative to illustrations produced for the literary market.

Vess has been featured in several gallery and museum exhibitions and has been equally active in writing and publishing. In 1991, Vess shared the World Fantasy Award for Best Short Story with Neil Gaiman for their collaboration on *Sandman* #19 (DC Comics). His Green Man Press publishes *The Book of Ballads and Sagas*, a semiannual publication that adapts traditional Scottish, Irish and English ballads to a comic-book format, and in the summer of 1997, he won the Will Eisner Comic Industry Award for Best Penciler/Inker for his work on that publication as well as DC's *Sandman* #75. In 1999, *Stardust*, a novel written by Neil Gaiman with over 175 illustrations by Vess, won the World Fantasy Award (Best Artist) as well as the Mythopoeic Award for Best Adult Literature for both Vess and Gaiman. In 2002, Vess won a second Will Eisner award, as Best Painter for his work on *Rose*, a 130-page epic fantasy saga written by Cartoon Books' Jeff Smith. In the same year, *Seven Wild Sisters* (Subterranean Press) and *The Green Man, Tales from the Mythic Forest* (Viking), both utilizing cover art and interior black and white illustrations by the artist, made the 2003 American Library Association's list for Best Books for Young Adults. He also collaborated with writer Charles de Lint on his first children's picture book, *A Circle of Cats* (Viking). The cover art won the Gold Award for Best Book Art in the 10th annual *Spectrum Anthology of The Best in Contemporary Fantastic Art* (Underwood, 2003). Vess continues to be active in conferences and conventions dedicated to fantasy and myth. He curated (with his wife, Karen Shaffer) the art exhibition "Ancient Spirit, Modern Voice" that accompanied the first Mythic Journeys conference in Atlanta, Ga. (2004) which featured an international roster of over 22 artists, including Alan Lee*, Brian Froud, Wendy Froud*, and others. He was an Art Instructor, 1980–1982, at the Parsons School of Design, New York, NY and from 1992–1996 was Artist-in-Residence at William King Regional Arts Center, Abingdon, Virginia. Vess lives happily in the Appalachian foothills on a small farm, in the southwest corner of Virginia.

**Sources**: www.greenmanpress.com; De Lint, Charles. "Dreamweavers." *Realms of Fantasy* Magazine, December 1994; Gross, Dave. "The Green Man: Charles Vess." *Amazing* Magazine, October 2004; C. *Vess Sketchbook* (Tundra Press, 1991); Dean Martyn and Chris Evans. *Dream Makers: Six fantasy Artists at Work.* U.K.: Paper Tiger, 1988,

### Collections and Anthologies (various contributing artists)

Dean, Martyn. *Dream Makers: Six Fantasy Artists at Work*. (Paper Tiger, 1988).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *The Horns of Elfland* (Archival Press, 1978).

BOOKS ILLUSTRATED INCLUDE: *Angels and Visitations* (DreamHaven, 1993), *The Art of Star Wars Galaxy* (Underwood-Miller, 1994), *Ballads* (Green

Man Press, 1997), *The Book of Ballads* (Tor, 2004), *A Circle of Cats* (Viking, 2003), *The Crow: Shattered Lives and Broken Dreams* (Donald M. Grant, 1998), *The Dragon Hoard* (Berkley, 1984), *An Earthly Mother Sits and Sings* (DreamHaven, 2000), *The Egg Child* (Ace, 1985), *Firebirds* (Firebird, 2003), *The Forbidden Book: Journeys into the Mystic* (Renaissance Press, 2001), *The Green Man: Tales from the Mythic Forest* (Viking, 2002), *The Harp and the Blade* (Donning, 1982), *The Last Days of the Edge of the World* (Ace, 1978), *Little Red Riding Hood* (Gargoyle Press, 1988), *The Magicians of Caprona: Magic Quest series #12* (Berkley, 1984), *Medicine Road* (Subterranean, 2004), *A Midsummer Night's Dream* (Donning, 1988), *Moonheart* (Subterranean, 2004*), One for the Morning Glory* (Tor, 1997), *Peter Pan* (Tor, 2003), *The Raven Banner* (Marvel, 1985), *A Sorcerer and a Gentleman* (Tor, 1996), *Spirits of the Earth: Spiderman* (Marvel, 1985), *Stardust, A Romance Among the Realms of Fairy #1, #2, #3, #4* (DC/Vertigo, 1997, 1998), *Tapping the Dream Tree* (Tor, 2002).

MAGAZINES ILLUSTRATED INCLUDE:
DRA: 1988 (6/#134)

EXHIBITIONS INCLUDE: *Ancient Spirit, Modern Voice—The Mythic Journeys* (Co-curator and participating artist), DeFoor Centre, Atlanta GA (May 2004), *The Art of Science Fiction and Fantasy*, The Museum of American Art, New Britain, CT (Winter 1980), *The Art of Fantasy and Science Fiction* Delaware Art Museum, Wilmington, DE (Winter 1989), *The DreamWeavers* (Co-curator and participating artist), traveling museum exhibition (Fall 1994–Summer 1995), *Harvesting the Myth,* New Light Gallery, Abingdon VA (Fall 2004), *The Magic,* Repartee Gallery, Park City, UT (Fall, 1993), *The Mythic Garden,* Open Air Birch Garden, Devon, England (Summer 1993), *Stardust*, San Francisco Comic Art Museum, San Francisco, CA (Spring–Summer 1998), *Storyteller* Frameworks Gallery, Bristol, Virginia (Fall 1992), *The Tempest*, Four Color Images Gallery, NY, NY (Spring 1996).

## Vestal, Herman Beesom

(March 27, 1916–Sept. 16, 2007) American artist. Vestal was a Coast Guard combat artist during World War II before becoming a staff artist for Fiction House, in the late 1940s. He was a black-and-white interior artist who used clean, sharp lines for maximum effect, and like other artists working for the chain his art showed strong influences from comic art. Starting in the 1950s Vestal illustrated several boy's books with western themes for Grosset & Dunlap, Tempo, and Garrard Publishers, variously credited as Herman Vestal, Herman B. Vestal, or H.B. Vestal, In the 1970s, and for the same publishers, he expanded to children's books, producing cover art as well as interior art, on western themes and for classics such as *Mowgli/Just So Stories*, *Moby Dick* and *Davy Crockett*. Vestal was nominated for a Retro Hugo Award by the 2001 World Science Fiction Convention.

**Sources**: artist, telephone interview December 2005; Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. NY: Bounty Books, 1975. *Coast Guard Warriors: Part of the Mix*, site dated April 8, 2003 www.aug.edu/~libwrw/Welcome.html [accessed January 2006]; Weinberg entry, 1988.

### Published Work

MAGAZINES ILLUSTRATED INCLUDE:

2CSAB: 1951 (summer, winter); 1952 (spring, summer); 1953 (spring)

PS: 1947 (spring, summer, fall, winter); 1948 (fall); 1949 (summer, fall, winter); 1950 (summer, 11); 1951 (1, 3, 5, 7, 9, 11); 1952 (1, 3, 5, 7, 9); 1953 (1, 3, 5, 11); 1954 (5, summer, fall); 1955 (summer)

TOPS: 1953 (spring)

## Viskupic, Gary A.

(February 9, 1944) American artist. Born in Brooklyn, New York Viskupic attended Cooper Union and illustrated the school magazine, *At Cooper Union*. He later attended the University of Illinois, graduating with an MFA in 1968. While a student, he produced illustrations for the University's Depot Press. Growing up in the 1950s, Viskupic was strongly influenced by the science fiction movies of the day, particularly *Invasion of the Body Snatchers* and *It Came from Outer Space*.

For more than thirty years Viskupic worked as a conceptual illustrator for editorial pages of *Newsday* (Long Island, NY newspaper), and served as chief illustrator there for several years, until his retirement. During his tenure at the newspaper he worked freelance for several magazines, among them *Car and Driver, Jazz Magazine, Business Week*, and *Psychology Today*. Several of the cover artworks he created for *Absolute Sound* magazine were published as posters, and Viskupic continued to be involved with poster design for local and regional theaters and organizations on Long Island. In the 1970s, while working at Newsday, Viskupic discovered that the offices of Nelson Doubleday were located nearby, in Garden City, and he began to freelance for their Science Fiction Book Club division. Eventually he would produce more than twenty-five cover paintings for these editions. Viskupic's style was "of the 70s" in that it was colorfully and confidently executed, simple in composition and heavily influenced by his graphic design background. Earlier paintings were done in ink outline and watercolor or St. Martin's dyes, and by the early 1980s had begun to work in acrylics.

For more than twenty years, while working at Newsday, Viskupic taught art classes in drawing and illustration at the New York Institute of Technology

(Brookville, NY). He has won awards from the Art Director's Club, The Society of Illustrators (NY) and The Society of Publication Design. Viskupic has one brother, Ernie, a professional aviation photographer.

**Sources:** e-mail and phone interview with the artist December 2005–January 2006; DeNeve, Rose. "An Unquiet Imagination: Art of Gary Viskupic" *Print Magazine*, Nov/Dec, 1976; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982.

BOOKS ILLUSTRATED INCLUDE (all are Doubleday SF Book Club editions, unless noted): *The Adventures of Doctor Who* (1979), *Adventures of the Stainless Steel Rat* (1977), *Barbarians and Black Magicians: Flashing Swords #4* (1977), *The Best of C. M. Kornbluth* (1976), *The Best of Lester Del Rey* (1978), *Best Science Fiction of the Year #8* (1979), *A Canticle for Leibowitz* (Lippincott, 1988), *Cage a Man* (Doubleday, 1973), *City* (1980), *Day of the Triffids* (c. 1975), *The Demolished Man* (Doubleday, 1970). *Down in the Black Gang and Others* (1971), *A Heinlein Trio* (1980), *Fantasy Annual # 4* (1981), *Firebird* (1981), *Lest Darkness Fall* (1974), *Martian Chronicles* (1978), *More Than Human* (1975), *Quest for the Future* (1970), *Ringworld* (1973), *Road to Corlay* (1978), *Rogue Moon* (1973), *Science Fiction of the 50s* (1979), *Slan* (1968), *Star Rigger's Way* (1978), *Starchild Trilogy* (1969), *Stellar Science Fiction Stories #4* (1978), *Sunfall* (1981), *War of the Worlds/Time Machine* (Dolphin, 1964), *1980 Annual World's Best SF* (1980).

## Walotsky, Ron

(Aug. 21, 1943–July 29, 2002) American artist. Born in Brooklyn, New York, Ronald Walotsky spent his early years in Ohio before moving back to Brooklyn where he spent his adolescent years. He graduated from the school of Visual Arts in New York City in 1966, and the next year received his first commission: illustrating Phyllis Gottlieb's story "Planetoid Idiot" for the cover of the May 1967 issue of *Fantasy and Science Fiction* magazine. Walotsky became that magazine's "senior illustrator"—completing over sixty covers for that magazine over the course of his career, the last one appearing in the December 2002 issue, the year of his death.

Walotsky lived in the Catskill Mountain region of Hurleyville, NY from 1972 until 1981, then moved to Atlantic Beach, Long Island with his son Lennon, and was there until 1990. Wanting to live on the Beach, but craving warmer weather, he next moved to Flagler Beach, a small beachside town in Florida, in 1991. Walotsky worked mostly in acrylics on illustration board, using both handbush and airbrush, for book covers. He usually read every manuscript, then presented one or two sketches to the art editor, before working up the final art from one to three times the reproduction size.

In 1969 he had his first New York City one-man show at Madison Avenue's Spectrum Gallery. He participated in the first of the West Beth Artist Housing shows in New York City until 1972, and worked creating surrealistic and psychedelic posters for Dream Merchants and The Third Eye poster companies from 1967 to 1970. An incredibly prolific painter, and highly inventive, Walotsky's work conveys precise, clean lines of weirdly fantastical space hardware, coupled with a dreamlike psychedelic high fantasy feel. He received the 1987 Frank R. Paul award for outstanding achievement in illustration, and several nominations for Hugo and Chesley awards, including one for Artistic Achievement, in 2000. A frequent participant at science fiction conventions, Walotsky was also popular among fans, and was several times the Artist Guest of Honor at world and regional conventions, He exhibited widely in galleries across the USA, and his work appeared in several *Spectrum* Annual anthologies.

Walotsky's versatility allowed him to work in several fields concurrently. He created album jackets for RCA, Polydor, Nonsuch, and United Artists records and music videos for Billy Joel and the Romantics. His art appeared in the *New York Times Sunday Edition*, *Scholastic*, *Amazing Stories* and *Heavy Metal* magazines and in the brochure for the No Nukes Concert held at Madison Square Garden. His erotic illustrations of the early 1970s were found in *Penthouse, Viva* and *Gallery* magazines. He added three dimensions to his work with his award-winning Horseshoe Crab Masks, "Ancient Warriors of Lost Civilizations," which never failed to amaze viewer whenever they were displayed. In the years shorts before his death, Walotsky illustrated children's books, and expanded his interest in crated gallery art, gaining representation in fine art galleries in Florida and New York. Always seeking to explore all aspects of his chosen medium, Walotsky taught art at Sullivan County Community College of Teaching in New York, 1981–1982, and after moving to Florida continued teaching at the Daytona Community College in Daytona Beach, Florida.

Walotsky died of kidney failure following a month-long hospitalization. He became acutely ill after returning from a long planned trip to Africa with his close friend, author Alan Dean Foster, a trip that was unrelated to his illness but which he knew would exacerbate his decline. His second marriage to Gail Kelly ended in divorce. He had one son, Lennon, also an artist, with his first wife Bonnie; that marriage ended in divorce.

**Sources**: www.dragoncon.org/people/walotsr.html; Haldeman, Joe. "Passionate Weirdness: Ron Walotsky" gallery article *Science Fiction Age*, July 1997; Andrews, Donna "Ron Walotsky: The Fine Art of Covers" interview, Crescent Blues online Volume 3, Issue 2 at www.crescentblues.com/3_2issue/walotsky.shtml; Walotsky obituary at www.sfwa.org obituary archive; Weinberg, 1988.

### Collections and Anthologies (various contributing artists)

Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), *Inner Visions: The Art of Ron Walotsky* (Paper Tiger, 2000), Barnett, Paul, ed. *Paper Tiger Fantasy Art Gallery* (Paper Tiger/Collins & Brown, 2002).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *ABC of SF* (Avon, 1968), *After Long Silence* (Bantam, 1987), *Against the Fall of Night* (Pyramid, 1970), *AI War* (Tor, 1987), *An Alien Light* (Arbor House/Morrow, 1988), *Ancient Echoes* (Penguin/Roc, 1996), *Ancient Heavens* (Avon, 1989), *Annals of the Time Patrol* (SFBC, 1984), *Annual World's Best SF 1986* (DAW, 1986), *Anti-Grav Unlimited* (Avon, 1988), *Apocalypses* (Pinnacle, 1977), *Architects of Hyperspace* (Avon, 1987), *The Atheling* (Tor, 1988), *Babel 17* (Easton Press, 1992), *Barsoom Project* (SFBC, 1990), *Beyond Heaven's River* (Tor, 1987), *Big Jump* (Tor, 1987), *Black Flame* (Avon, 1969), *Blooded on Arachne* (Arkham House, 1982, Pocket/Timescape, 1983), *Blue Star* (Ballantine, 1969), *Born with the Dead* (Tor, 1988), *Cassalee* (Avon, 1980), *Burning Tears of Sassurum* (Avon, 1988), *Cassilee* (Avon, 1980), *Catacomb Years* (Berkley/Putnam, 1979), *Chaining the Lady* (Avon, 1978), *Chiy-Une* (Avon, 1982), *Children of the Griffin* (Lancer, 1971), *Chrome* (Putnam, 1978), *Cloak of Aesir* (Lancer, 1972), *Clouds of Magellan* (St. Martin's, 1991), *Cluster* (Avon, 1977), *Conan the Defender* (Tor, 1991), *Conan the Invincible* (Tor, 1982), *Conan the Unconquered* (Tor, 1983), *Confessions of a Warlock* (Lancer, 1970), *Collision Course* (Tor, 1988), *Cortez on Jupiter* (Tor, 1990), *Courts of Chaos* (Avon, 1979), *Creatures of Light and Darkness* (Avon, 1970), *Crown Jewels* (Tor, 1987), *Cryptozoic!* (Doubleday/SFBC, 1968), *Dark Stars* (Ballantine, 1969), *Dark Symphony* (Lancer, 1970), *Death of Doctor Island* (Tor, 1990), *Demon Princes* (SFBC, 1998), *Denner's Wreck* (Avon, 1988), *Destiny's End* (Avon, 1988), *Dimension 13* (Ballantine, 1969), *Dinner at Deviant's Palace* (Ace, 1985), *Donnerjack* (Easton Press, 1997), *Door Into Ocean* (Arbor House, 1986), *Doomsday Exhibit* (Lancer, 1971), *Doorways in the Sand* (Avon, 1977), *Dorothea Dreams* (Arbor House, 1986), *Double Planet* (AvoNova, 1991), *Downstairs Room & Other Speculative Fiction* (Dell, 1970), *Drowning Towers* (Arbor, 1988), *Eye in the Sky* (Macmillan Collier Nucleus, 1993), *Earth Ship and Star Song* (Viking, 1979), *End of the Dream* (DAW, 1977*), England Swings SF* (Ace, 1970), *Epiphany of the Long Sun* (SFBC, 1997), *Eye in the Sky* (Collier-Nucleus, 1989), *Final Assault* (Tor, 1988), *Fires of Paratime* (Timescape, 1983), *Fires of the Past* (St. Martin's, 1991), *Fireworks* (Harper & Row, 1981), *Five-Odd* (Pyramid, 1971), *Folk of the Fringe* (SFBC, 1991), *Forty Thousand in Gehenna* (SFBC, 1984), *Fourth Guardian* (Tor, 1994), *Future on Fire* (Tor, 1991), *From the End of the Twentieth Century* (NESFA Press, 1997), *Gate of Ivory, Gate of Horn* (Penguin/Roc, 1997), *Genocidal Healer* (Ballantine/BCE, 1991), *Ghost* (Tor, 1986), *Golem in the Gears* (Del Rey/SFBC, 1986), *Griffin's Egg* (St. Martin's, 1992), *Guns of Avalon* (Avon, 1976), *Hand of Oberon* (Avon, 1977*), Haunted Earth* (Lancer, 1973), *Heaven Sent* (Avon/SFBC, 1988), *Henry Martyn* (Tor, 1991), *High Frontier* (SFBC, 1991), *Houston, Houston Do You Read?* (Tor, 1989), *Hyperion Cantos* (SFBC, 1990), *Immortal, Short Novels of the Transhuman Future* (Harper & Row, 1978), *Infinity Four; Infinity Five* (Lancer, 1972, 1973), *Kirlian Quest* (Avon, 1978), *Last Continent* (Dell, 1969), *Last Hawk* (Tor, 1997), *Last Transaction* (Pinnacle, 1977), *Lear's Daughters* (SFBC, 1987), *Lest Darkness Fall* (SFBC, 1996), *Limits* (Del Rey/SFBC, 1985), *Litany of the Long Sun* (SFBC, 1994), *Lord of Light* (Avon, 1969), *Lord Valentine's Castle* (Harper & Row/SFBC, 1980), *Lost Guardian* (Tor, 1995*), Lost Swords: Second Triad* (SFBC, 1991), *Magic of Atlantis* (Lancer, 1970), *Man from Mundania* (Avon/SFBC, 1990), *Man in the Maze* (Avon, 1978), *Man the Worlds Rejected* (Tor, 1986), *Many Faces of Fantasy* (1996), *Martian Viking* (Avon, 1991*), Master of Space and Time* (Bluejay, 1984), *Men Inside* (Lancer, 1973), *Millenium* (Berkley, 1983), *Moon Maid and Other Fantastic Adventures* (Golden Gryphon, 1998), *Mute* (Avon 1981), *Nanoware Time* (Tor, 1990), *New Dimensions 2* (Avon, 1974), *Nine Princes in Amber* (Avon, 1977), *Non-Stop* (SFBC, 1989), *Omnivore* (Avon, 1978), Options (Pyramid, 1975), *Orn* (Avon, 1978), *Overlay* (Lancer, 1972), *Ox* (Avon, 1978), *Panda Ray* (St. Martin's, 1996), *Persistance of Vision* (Tor, 1991), *Pig World* (Lancer, 1973), *Primary Inversion* (Tor, 1995), *Prisoners of Arionn* (Arbor, 1967), *Prometheans* (Tor 1986), *Queen of the Damned* (Knopf, 1988 *Radio Free Albemuth* (Arbor, 1985), *Ragged World* (St. Martin's, 1991). *Rahne* (Avon, 1980), *Realms of Tartarus* (DAW, 1977), *Red Dragon* (Arbor, 1967), *Redshift Rendezvous* (Berkley/SFBC, 1990), *Reluctant King* (SFBC, 1985), *Riding the Torch* (Tor, 1990), *Roads of Heaven* (SFBC, 1988), *Robert Silverberg Omnibus* (Harper & Row/SFBC, 1981), *Robots Have No Tails* (Lancer, 1973), *Schismatrix* (Arbor, 1985), *Sea of Glass* (Avon, 1988), *Shores Beneath* (Avon, 1971), *Sign of the Unicorn* (Avon, 1976), *Sneeze on Sunday* (Tor, 1992), *Speaker to Heaven* (Arbor, 1987), *A Splendid Chaos* (Franklin Watts, 1988), *Starcrossed* (Ace, 1984), Starplex (SFBC, 1996), *Strange Ecstasies* (Pinnacle, 1974), *Strange Tomorrows* (Lancer, 1972) *Sudanna, Sudanna* (Arbor, 1985), *Sugar Festival* (SFBC, 1989),

*Sword Swallower* (Dell, 1970), *Tactics of Conquest* (Pyramid, 1974), *Talent of War* (Ace, 1989), *Tau Zero* (SFBC, 1997), *Teenocracy* (Ace, 1969), *Temporary Agency* (St. Martin's, 1994), *Ten Million Years to Friday* (Lancer, 1971), *Terry Carr's Best SF of the Year #15* (Tor, 1986), *Thousandstar* (Avon, 1980), *Three Stigmata of Palmer Eldritch* (SFBC, 1992), *Titan* (Berkley/Putnam/SFBC, 1979), *Voices of Heaven* (Tor, 1994), *Transmigration* (Avon, 1970), *Understanding MU* (Paperback Library, 1970), *Unknown Regions* (Penguin/Roc, 1996), *Unreal People* (Lancer, 1973), *Up the Line* Ballantine 1969), *Vale of the Vole* (Avon/SFBC, 1988). *Venus Plus X* (Pyramid, 1969), *The Virgin* (Avon, 1981), *Viscous Circle* (Avon, 1982), *Voices from the Sky* (Pyramid, 1971), *Where Time Winds Blow* (Pocket, 1982), *Worlds of Science Fiction* (Paperback Library, 1970) *The 37th Mandala* (St. Martin's, 1996), *2001 Space Odyssey* (Thorndike, 1994).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1991 (11)

ASF: 1997 (11); 1998 (2, 5); 1999 (1)

F&SF: 1967 (5, 8); 1968 (2, 6, 10); 1969 (3, 8, 10); 1970 (3, 7); 1971 (2, 5, 7, 8); 1972 (1, 6, 7, 12); 1973 (11, 12); 1974 (3, 7, 12); 1975 (6); 1976 (2, 12); 1977 (1, 12); 1978 (7); 1979 (1, 9, 11); 1980 (12); 1981 (2, 5, 12); 1982 (6); 1983 (2); 1984 (2, 10, 11); 1985 (11, 12); 1986 (4, 7); 1987 (2); 1988 (9); 1990 (2, 7); 1991 (4); 1992 (3, 10/11); 1994 (2); 1995 (6); 1996 (10/11); 1998 (1, 12); 1999 (4); 2001 (6, 8); 2002 (5, 12)

HM: 1978 (8, 10); 1982 (1)

IASFM: 1998 (1)

MZB: 1993 (summer)

SFA: 1997 (7)

**Misc.:** *Alternity Star*Drive* Campaign Setting (TSR, Inc., 1998). *Magic: The Gathering*—7th edition; Visions card art (Wizards of the Coast, 1996), *Robert Jordan's Wheel of Time* collector card game art (Precedence, 1999).

## Walters, Robert F.

(b. March 24, 1949) American artist. Born in Philadelphia, Pennsylvania, "Bob" Walters grew up Wilmington Delaware, steeped in the Brandywine tradition from childhood. He knows exactly when he decided to be a "dinosaur artist"; he was four years old and saw Rudolph Zallinger's great mural, "The Age of Reptiles" on the cover of *Life* magazine for September 7, 1953. Walters received his BFA from the Pennsylvania Academy of Fine Art, and took Science and anatomy courses at University of Pennsylvania and Thomas Jefferson University. In the late 1960s Walters entered the commercial art field working for a number of clients including the underground magazine, "Yarrowstalks" along with cartoonists R. Crumb and Charley Parker. He played drums for a psychedelic rock band and ended up producing t-shirt designs promoting pop and rock bands, for Columbia Records. He continued to freelance through the 1970s, producing art for magazines, and scientific illustrations for medical textbooks, then entered the science fiction side of illustration. He says "I was happy to be part of a mini-renaissance of science fiction art in the 1980s. Michael Whelan*, Bob Eggleton*, Janet Aulisio*, any number of terrific people were coming into the field then. There was a magazine renaissance going on too, then—Asimov's, Amazing, Omni, lots of magazines, lots of great fiction, and they all needed illustrations. I mean, this was just *it."* (Swannick Profile, 1998). Walters' illustrating style, not unsurprisingly, was influenced by the Brandywine artists Howard Pyle, N. C. Wyeth, and Joseph Clement Cole*, and for his black-and-white drawing, Virgil Finlay*, Walters works in pen and Ink, and acrylic on board, although he has been working primarily in digital media since 1999. Walters has won four Chesley Awards for best science fiction art of the year in a number of categories.

Walters' first full color dinosaur book was *Dinosaurs, the Terrible Lizards* (E. P. Dutton, 1979). The next year, Walters met his long-time partner, Tess Kissinger, also an artist, and they have been working together ever since. They founded a studio, Walters & Kissinger, to provide illustration art to publishing media. museums, film, and television in all subjects—but they specialize in natural history illustrations. The studio employs sculptors and free-lance artists who work in close association with other artists and designers on large-scale fabrication and animation projects. Tess Kissinger got her art training at Carnegie Mellon University and has been an artist and designer for twenty years with work on display in the Creative Discovery Museum, Chattanooga, the Academy of Natural Sciences, Philadelphia, and The Delaware Museum of Natural History, among others. She is an advocate of artist's rights and the author of *Copyrights, Contracts, Pricing and Ethical Guidelines for Dinosaur Artist and Paleontologists* originally published by The Dinosaur Society. Walters and Kissinger have consulted on films such as *Jurassic Park 3*, and have done dinosaur animation work on specials for Discovery Channel, A&E, and PBS. They also have curated art exhibits, among them: "Space 2001 to the Moon and Beyond" (Bruce Museum), "Discovering Dinosaurs" (Bruce Museum, Peabody Museum and Dinofest(™) 1998), and "Drawn From the Past" (Academy of Natural Sciences, natural history drawings and engravings).

Walters' artworks are on permanent display in museums across the country, notably the National Museum of Natural History, Smithsonian Institu-

tion, The Creative Discovery Museum, and The Academy of Natural Sciences. Over the years he has illustrated more than twenty dinosaur books and innumerable magazines. Walters was the Art Editor for *The Complete Dinosaur* from Indiana University Press, 1999. In 1990, Walters was hired by the National Museum of Natural History, (Smithsonian) to do a glass mural for the "Life In the Ancient Seas" Exhibit and began a close association with that institution. He worked with scientists at the Smithsonian on the "Virtual Triceratops" project (2001), the first scientific attempt to discover how Triceratops looked and moved by animating digital scans of the bones. Walters also contributed artwork to NASA's 25th Anniversary Space Art Show "Visions of Other Worlds," held in the Cleveland Museum of Natural History. In recent years, the studio has focused mainly on museum exhibits; in 2007, the studio worked on the largest dinosaur mural in the world for a new dinosaur hall at the Carnegie Museum of Natural History.

**Sources:** e-mail from the artist June 2007; www.dinoart.com; Swanwick, Michael Swanwick "Time Traveler: Robert F. Walters" *Science Fiction Age*, September 1998; "Dinosaur artist Bob Walters" *The Dinosaur Interplanetary Gazette: Dinosaur Delineators(™)* www.dinosaur.org/dinodel/dinodel-walters.htm#dinostats;

**Collections and Anthologies (various contributing artists)**

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Isaac Asimov Presents Caliban Landing* (Congdon & Weed, 1987), *Rivers of Time* (Baen, 1993), *Sunspacer* (Harper & Row, 1984), *Science Fiction Anthology # 7: Aliens & Outworlders* (John Wiley & Sons, 1983), *Three Novels by Gordon Eklund* (Doubleday/Morrow, 1973), *Thunder on Neptune* (Morrow/BCE, 1989), *Weird Tales Special*: Ramsey Campbell issue (George H. Scithers, 1991).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1986 (1); 1987 (5)

ASF: 1984 (9); 1985 (5, 10, 11); 1986 (2); 1990 (7, 12); 1993 (1)

IASFM: 1983 (12); 1986 (5, 7, 8); 1987 (4); 1988 (11); 1989 (4, 7, 10); 1990 (11); 1991 (4); 1992 (2, 5)

F&SF: 1980 (10)

WT: 1990 (fall)

## Ward, Lynd Kendall

(June 26, 1905–June 28, 1985) American artist. The son of a Methodist preacher, Ward was born in Chicago, Illinois and moved to Massachusetts at an early age. Oft quoted in biographies, it's said that he decided to be an artist when, in the first grade, he realized that "draw" was "Ward" spelled backwards. He graduated from high school in Englewood, New Jersey, and attended Teacher's College at Columbia University where he majored in fine arts, graduating in 1926 with a BFA, and illustrating and the graphic arts as his major area of interest. At Columbia, he met May McNeer, who was later to become his collaborator on several children's books. They married the week they graduated (June, 1926), and for their honeymoon sailed to Europe and spent the year traveling. In Leipzig, Germany Ward finished his education studying wood engraving techniques at the National Academy for Graphic Arts under Hans Alexander Mueller, Alois Kolp and George Mathey. He was also exposed to the work and ideas of artists who were exploring the idea of telling stories with pictures and no words, among them Belgian Frans Masereel and the German Otto Nuckel. Both of these artists had an indelible impact on Ward and upon his return to the United States he embarked upon a career in illustration.

Ward's first published book, *God's Man: A Novel in Woodcuts* (1929), and the several which followed it (e.g., *Madman's Drum*, *Wild Pilgrimage* and *Vertigo*) were novels without words — books without text and comprised solely of his woodcuts — which constructed stories through imagery alone. *God's Man* was not only the first work of its kind published in the United States, but these early fantastic visual novels also established Ward's reputation as being among the finest American wood engravers of the twentieth century, with images displaying an intensity of supernatural feeling that would be unrivaled in any era.

During the following years Ward illustrated approximately 200 juvenile and adult books (some of which he wrote) and produced individual woodcuts, wood engravings, paintings and drawings. He worked in wood engraving, watercolor, oil, brush and ink, lithography and mezzotint and published several graphic novels. As a well-known mainstream artist who illustrated fantasy as well as classical novels, he exerted a strong influence on the science fiction and fantasy field in the 1940s-1950s. In the decade following *Gods' Man* and the publication of his first illustrated children's book, *Prince Bantam*, which was written by his wife (1929), his books tended to critique the greed of the capitalist system and the economic disaster that became the Great Depression, and during that period Ward served as the Director of the graphic arts division of the Federal Art Project in New York City. In the late 1930s, he created wood-engraved illustrations for literary classics, and editions of *Faust*, *Frankenstein*, and others. In the 1940s and 1950s his focus was on children's books, although he occasionally did an adult

illustrated book. He received such prestigious awards as the Library of Congress Award (1948), the National Academy of Design Print Award (1949), the Caldecott Medal (1953), and the New York Times Best Illustrated Award (1973). Many of the children's books were written by his wife, May McNeer. and six were Newbery Honor Medal books and two were Newbery Medal books. In 1975 the two were co-recipients of the Catholic Library Association's Regina Medal. He was a member of the Society of Illustrators and served as President of the Society of American Graphic Design from 1953–1959.

While Ward did illustrations for a number of books that were fantasy oriented, his most famous work in the fantastic literature field was a series of sixty illustrations for the major ghost-story anthology *The Haunted Omnibus* (1937). For this book, he used a style unlike that of any other he used to illustrate his books, and in a letter to noted fantasy art collector Gerry de la Ree, Ward described his thoughts on these illustrations and the innovative technique he used to create them (Qtd. in Weinberg, p. 287). As Ward explained, because the book would be printed by letterpress it was necessary to have illustrations that could be reproduced by line-cut, as opposed to straightforward drawing with pencil, pen or brush. To solve the problem, he experimented with a technique similar to mezzotint, which involved the use of a tool called a moulette. With repeated rotations over the surface of the material to be prepared — in this instance, celluloid — Ward was able to make thousands of tiny pricked holes. The indented celluloid material would then be coated with black paint, which when dry could be worked upon with a small knife or razor blade. By scraping the surface with varying degrees of pressure, Ward was able to control the amount of black paint removed from between the holes. Light scraping produced gray (as do dots in an ordinary halftone) and if the dots are scraped off completely, the result was white. Weinberg writes ," p. 288). Through this unusual method Ward created memorable illustrations, unique in their composition and classic in their ability to capture the essence of weirdness and supernatural feeling displayed in the book. As Weinberg writes "The art is among the finest ever done for fantasy fiction. (p. 288).

Ward died in Reston, VA from Alzheimer's disease two days after his 80th birthday. In 1986, the life and career of this prolific American illustrator and wood engraver was celebrated with a series of articles in the Spring 1986 issue of The Washington Print Club Newsletter, and through the generous gift of the artist's widow, May McNeer Ward, and his daughters, Georgetown University Library received a collection of 250 prints, drawings, and sketches, an extensive manuscript archive, and some 600 volumes from Ward's personal library.

**Sources:** Friebert, Judith M., Curator. *Ardent Image: Book Illustration for Adults in America 1920–1942*— an exhibition of Aaron Douglas, Rockwell Kent, Claire Leighton, John Vassos, Lynd Ward and Other Contributors to the Art of the Book. Exhibition catalog, Toledo, Ohio: Ward M. Canaday Center, The University of Toledo, 1995; Willett, Perry. *The Silent Shout: Frans Masereel, Lynd Ward, and the novel in woodcuts*. Exhibition catalog: Bloomington, IN Fine Arts Library of Indiana University, 1997; Ward, Lynd. *Storyteller Without Words; The Wood Engravings of Lynd Ward*. New York: Abrams, 1974; www.bpib.com

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Beowulf* (Heritage Press, 1939), *The Cadaver of Gideon Wyck* (Farrar & Rinehart, 1934), *Dragon Run* (Houghton Mifflin, 1955), *Faust* ( Jonathan Cape & Harrison Smith, 1930), *Frankenstein* (Harrison Smith and Robert Haas, 1934), *God's Man* ( Jonathan Cape & Harrison Smith, 1929), *The Haunted Omnibus* (Farrar & Rinehart, 1937), *Mad Man's Drum* ( Jonathan Cape, 1930), *The Motives of Nicholas Holtz* (Farrar & Rinehart, 1936), *Now that the Gods are Dead* (Equinox, 1932), *Prelude to a Million Years* (Equinox, 1933), *The Silver Pony* (Houghton Mifflin, 1973), *Strange Glory: Awakening Man's Latent Powers* (St. Martin's Press, 1977),

**Exhibitions include**: Lynd Ward, wood engravings 1929–1977: a memorial exhibition, March 4–29, 1986, Associated American Artists; 20 Years of Prints for the Washington Print Club's 40th Anniversary September 1–November 30, 2004, Charles Marvin Fairchild Memorial Gallery, Georgetown University Art Collection.

## Warhola, James

(b. March 16, 1955) American artist. An excellent artist who illustrates in many different areas but was most prominent in the science fiction and fantasy genre from 1975 to 1995, Warhola was born in the small town of Smock, in the coal-mining region of Fayette County, near Pittsburgh, Pennsylvania. While growing up he developed an interest in comic book art. His trips to New York City in the late 1960s to attend an annual comic book convention introduced him to artists such as Frank Frazetta* and Jeff Jones*. Their strong influence inspired him to become a painter and with the encouragement of his childhood friend, Bill Wilson he published his first artwork in Wilson's fanzine called *The Collector*— later to be known as *Questar Magazine*.

Warhola attended Carnegie-Mellon University as had his well-known uncle, Pop artist, Andy Warhol. Upon graduation and receiving a BFA in Design he moved to New York in May, 1977. He worked as a graphic designer for several years while still improving his painting skills at The Art Students League. He

studied under accomplished "master" illustrators, Jack Faragasso and Michael Aviano, who were students of the well-known teacher, Frank Reilly.

In 1980, Warhola landed his first paperback cover assignment with an Ace reissue of *The Book of Philip Jose Farmer*. It showed Farmer typing on a Martian landscaping surrounded by characters from his book. The cover's subtle sense of humor caught the attention of art directors and from this point on Warhola started his career as a paperback artist doing the cover art for over 400 books. Warhola's style, favoring dense colors, great detail and often, strongly realized whimsical characterizations, were a departure from the more abstract imagery of Powers* and Gaughan*, popular in the 1970s. Some of his most popular covers were *Neuromancer* by William Gibson*, Stranger in a Strange Land, Starship Troopers* and many other Robert Heinlein titles. His covers for Spider Robinson's *Callahan's Place* and other books in that humorous series were an excellent fit, as well. He also did many covers for the *Battlestar Galactica* and *Choose Your Own Adventure* young-adult series. His SF illustrations were all done in oil.

Like many versatile artists Warhola is highly recognized in other areas of illustration. At the same time he entered the paperback field he also became a regular contributor to *Mad* Magazine by doing covers and interiors. This led to other projects such as being one of the original artists of the controversial *Garbage Pail Kid* card series. Warhola views his variety of output by often saying, "It's all fantasy!"

In 1986, one of his paperback art directors handed him a children's book manuscript and asked him if he cared to give it a try. He did, and this opened up a whole new world. As he says, "(it was) an opportunity to tell the whole story in pictures and not just represent it by one single image. It's the next best thing to being a movie director." His first picture book was called *The Pumpkinville Mystery* and he has since gone on to illustrate over 35 children's books. In 2003, Penguin/Putnam published *Uncle Andy's: A Faabbbulous Visit with Andy Warhol*, about his famous uncle. When Warhola was actively working in the science fiction field, he frequently exhibited work at genre conventions, particularly the World Fantasy Convention, and the World Science Fiction Convention. His work has been featured in *Spectrum: The Best in Contemporary Fantastic Art* #2 (Underwood, 1995), and has also been exhibited at the Museum of American Illustration, the Salamagundi Club, the Canton Museum of Art, the Patterson Museum of Art, and the Delaware Art Museum. Warhola serves as a consultant to the Andy Warhol Museum of Modern Art in Medzilaborce, Slovakia. Formerly a long-time New York resident, he still maintains a studio in the Hudson Valley area.

**Sources:** e-mail from the artist 9/18/06 and www.jameswarhola.com; Haber, Karen. "Gallery: James Warhola: Combining Humor and Fantasy" *Realms of Fantasy* Oct 1998.

### Collections/Anthologies (various contributing artists)

*The Art of Dragon Magazine* (TSR, Inc., 1988), Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science Fiction Art* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Morrison, Ruth. *Batman Masterpieces* (Watson Guptill, 2002).

### Published Work

BOOKS ILLUSTRATED INCLUDE: *A Book Dragon* (Avon, 1991), *A Night in the Lonesome October* (Avon, 1994), *The Bloody Sun* (Ace, 1985), *The Book of Philip Jose Farmer* (Berkley, 1982), *Apollo's War BattlestaR Galactica # 13* (Berkley, 1987), *Arabesques I, II* (Avon, 1988), *At Amberleaf Fair* (Ace/Berkley, 1986), *Backblast* (Popular Library/Questar, 1989), *The Callahan Chronicals* (Tor, 1997), *Callahan's Crosstime Saloon* (Tor, 1999), *Callahan's Lady* (Ace, 1990), *Callahan's Legacy* (Tor, 1996), *Callahan's Secret* (Berkley, 1986), *The Callahan Touch* (Ace/Berkley, 1993), *Castle War!* (Ace, 1990), *Christmas on Ganymede and Other Stories* (Avon, 1990), *City of Darkness* (Berkley, 1982), *Clone Crisis* (Warner/Questar, 1992*), Creature Features Movie Guide* (Pacifica, 1981), *The Curse of the Obelisk* (Avon, 1987), *Die, Chameleon!: BattlestaR Galactica # 12* (Berkley, 1986), *Dr. Futurity* (Berkley, 1984*), Expecting Someone Taller* (Ace, 1990), *Ghoster* (Questar, 1988), *Gnome Man's Land* (Ace, 1991), *Great Ghost Stories* (Simon and Schuster, 1985), *The Harp and the Blade* (Ace, 1985), *Heroes of Bear Creek* (Ace, 1983), *Homecalling and Other Stories* (NESFA Press, 2005) *Homunculus* (Ace, 1986), *I Will Fear No Evil* (Ace, 1987), *Lady Slings the Booze* (Ace, 1993), *Land of Dreams* (Ace, 1998), *The Last Dream* (Baen, 1986), *The Long Twilight* (Berkley, 1982), *Magic for Sale* (Ace, 1983), *Man in the High Castle* (Berkley, 1985), *Master of Space and Time* (Baen, 1985), *The Med Series* (Ace, 1983), *Mindspan* (Baen, 1986), *Monsters You Never Heard Of* (Archway, 1990), *Neuromancer* (Ace, 1984), *Nightflyers* (Tor, 1987), *A Night in the Lonesome October* (Morrow AvoNova/SFBC, 1993), *Nightmare Machine: BattlestaR Galactica # 11* (Berkley, 1985), *Persistence of Vision* (Berkley, 1984), *Phule's Company* (Ace, 1990), *Planet Savers Project: Millenium* (Ace, 1987), *Randall Garrett's Lord Darcy: Ten Little Wizard; A Study in Sorcery* (Ace, 1988, 1989*), Retief: Emissary to the Stars* (Dell, 1975), *Sagard the Barbarian: #1 Ice Dragon; #2 Green Hydra; #3 Crimson Sea; #4 ), #4 The Fire Demon* (Archway, 1985, 1986), *Science Fiction's Greatest Monsters*

(Pocket Books, 1986), *Starfire Down* (Popular Library/Questar, 1991), *Starship Troopers* (Ace, 1987), *Stranger in a Strange Land* (Ace, 1991), *Suicide, Inc.* (Berkley, 1085), Sword of Aldones (Ace, 1980), *Time Pressure* (Ace, 1987), *Time Travelers Strictly Cash* (Tor, 2001*), Unicorn Variations* (Avon, 1987), *Worlds Apart* (Viking, 1983).

**Misc.:** GURPS *Callahan's Crosstime Saloon* gamebook (Steve Jackson Games, 1992), *Guardians: Dagger Isle* collector card art (FPG, 1995), *James Warhola Fantasy Art* Collector Card Set (FPG, 1995) *Batman Master Series* collector card art (Skybox, 1996).

## Warren, Jim

(November 24, 1949) American artist. Warren was born in Long Beach, California, started painting at age one, and decided in high school, 1967, that he would be an artist. He is basically self-taught, apart from art classes in high school. In 1975 he entered his first public art show, in Westwood CA, and won first prize. He won the same prize in 1979, and by then had also painted his first record album, for the jazz duo "Billy Cobham and George Duke" (1978). Another album cover, for Bob Seger's "Against the Wind" (1981) won a Grammy Award for best album package. By 1985 he had officially entered the commercial illustration field, eventually producing over 200 book covers for such authors as Arthur C. Clark and Clive Barker, working mainly for DAW Books, Ace, and Tor. Warren has produced album covers for *Prince*, *Alice Cooper*, and movie posters for *Phantasm* (1979), *Night of the Living Dead* (Romero re-make, 1990), and *Waxworks* (1988), as well as numerous illustrations for magazines such as *Twilight Zone* and *Heavy Metal*. In 1988 Warren created a billboard ad for Universal Studios to advertise the new "Lassie" T.V. show.

Warren's signature illustrative style was particularly effective for horror and dark fantasy themes. His surrealist technique was conceptually similar to the one used by J. K. Potter* in his photo-collages, which Potter called "morphing": the metamorphosis of one image into another, where images are warped, distorted and transformed in dramatic ways. Warren uses traditional oil paint on stretched canvas that he coats with a gesso primer. Only paintbrushes are used, and no airbrush, although the effects at times suggest that tool. His early artistic influences, he says, were "Rockwell, Monet, Warhol, Rembrandt, Magritte and of course, Salvador Dalí."

In 1990, a personal work Warren created, *Earth … Love It or Lose It*, received critical acclaim and was featured on posters, magazines, billboards, t-shirts and soon became a familiar visual representation of the global environmental movement. This encouraged the artist to make commercial use of images that communicated social and environmental messages as well as those simply celebrating the beauty of nature. He actively began to license his images for a variety of products. He began collaborating with the marine life artist Wyland, and these collaborative works were featured in galleries, most notably the Wyland Gallery chain. By the mid–1990s Warren had left the illustration field, and was producing fine art, prints and celebrity portraiture. In 2004 Disney Studios released a series of fine art prints of Warren paintings featuring Disney characters.

Warren lives in Clearwater, Florida with his wife, Cindy, daughter Drew (born in 1992), and his son, Art (born in 1994). Jim's stepdaughter, Rebecca (born in 1974), lives in California. Warren is proud that his entire family helps with his art business. His wife doubles as Art Director, and Assistant, and his children have often been his models.

**Sources**: artist website www.jimwarren.com; Biography at www.peabodyfineart.com/warren/warrbio.htm Resnick, Mike "An Artist for All "Seasons" Gallery feature, *Realms of Fantasy*, April 1996.

### Collections and Anthologies (various contributing artists)

Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999), Frank, Jane and Howard. *Great Fantasy Art Themes From the Frank Collection* (Paper Tiger, 2003), Warren, Jim. *The Art of Jim Warren: An American Original* (Art Lover Products, 1997), Warren, Jim. *Painted Worlds* (Paper Tiger, 2003).

BOOKS ILLUSTRATED INCLUDE: *Agviq* (Popular Library/Questar, 1990), *Aliens Pregnant by Elvis* (DAW, 1994, *All the Traps of Earth* (Avon, 1979), *Back from the Dead* (DAW, 1991), *Blood of the Wolf* (Leisure, 1987), *Blood Roots* (Pocket, 1992), *Blue World* (Pocket, 1990), *Breeder* (Pocket, 1990), *Buying Time* (SFBC, 1989, Avon, 1990), *The Cartoonist* (Pocket, 1990), *Coinspinner's Story* (Tor, 1990), *Conspiracy Files* (DAW, 1998), *Cradle* (Warner Aspect, 1998), *Cults of Horror* (DAW, 1990), *Dance Down the Stars* (DAW, 1994), *Dancing Jack* (DAW, 1993), *Deals with the Devil* (DAW, 1994), *Deathwalker* (Pocket, 1992), *The Devil You Say* (AvoNova, 1993), *Devil Worshipers* (DAW, 1990), *Dinosaur Fantastic* (DAW, 1993, SFBC, 1994), *Dracula: Prince of Darkness* (DAW, 1992), *Drink Down the Moon* (Ace, 1990), *Dry Skull Dreams* (Pocket, 1995), *Felidae; Felidae on the Road* (Villard, 1993, *Fourth Estate*, 1994), *Firebug* (Tor, 1988), *Frankenstein: The Monster Wakes* (DAW, 1993), *Goat Dance* (Pocket, 1989), *Inhuman Condition* (Pocket, 1987), *In the Flesh* (Pocket, 1994), *Jack the Giant-Killer* (Ace, 1990), *The JimJams* (Pocket, 1994), *Long Habit of Living* (NEL, 1989), *Mages of Garillon: #1 Burning Stone, #2 Gauntlet of Malice* (Tor, 1987), *Magicats II* (Ace, 1991), *Masterplay* (Popular Library/Questar, 1987), *Miskatonic University* (DAW, 1996), *Mob Magic* (DAW, 1998), *Mystery*

*Walk* (Pocket, 1992), *Nightmare Matinee* (Bantam, 1994), *Night Sounds* (Pocket, 1992), *Night Things* (Avon, 1989), *The Ogre Downstairs* (Knopf, 1991), *Panic* (Pocket, 1994), *Phantoms of the Night* (DAW, 1996), *Press Enter/Hawksbill Station* (w/Peter Gudynas, Tor, 1990), *The Proteus Operation* (w/Bob Larkin, Bantam Spectra, 1991), *Red Heart* (DAW, 1994), *Return of the Dinosaurs* (DAW, 1997), *Rumors of Spring* (Bantam Spectra, 1990), *Runespear* (Pocket, 1987), *Shadow Dance* (Pocket, 1994), *Sherlock Holmes in Orbit* (DAW, 1995), *Siren* (Tor, 1989), *Thunder Road* (Pocket, 1995), *The Uprising* (Pocket, 1992), *Wall of Fear* (Avon, 1991), *Vampire Detectives* (DAW, 1995), *Walls of Fear* (Avon, 1991), *Watcher's Mask* (DAW, 1992), *Weaveworld* (Pocket, 1988), *White House Horrors* (DAW, 1996), Witches (DAW,) *Witch Fantastic* (DAW, 1995), *Year's Best Horror Stories: XX* (DAW, 1992).

MAGAZINES ILLUSTRATED INCLUDE:
ROF: 1996 (4)
TZ: 1981 (4); 1988 (2)

**Misc.**: *Alice Cooper: Raise Your Fist and Yell* album cover (IMS, 1987), *Billy Cobham and George Duke Band* album cover (Atlantic, 1976), *Bob Seger: Against the Wind* album cover (Capitol, 1980), *Jim Warren's Beyond Bizarre; Jim Warren's More Beyond Bizarre*: collector card sets (Comic Images, 1993, 1994), *Secret Worlds* screen saver (Second Nature Software, 1992), *The Sylvers* album cover (Warner Bros., 1986).

## Wenzel, Paul E.

(b. February 15, 1935) American artist. Wenzel worked for only a short period of time in science fiction, from 1958 through 1964, and mainly for the *Galaxy* magazine chain. While his renderings were fairly routine by genre standards, Wenzel's talents clearly did not lie in the direction. He joined the Disney Company in 1964 and during his 42-year career with Disney, Wenzel created thousands of illustrations for motion picture advertising and retail merchandising. The first of his many film-advertising illustrations was the poster artwork for the Academy Award winner Mary Poppins, first released in 1964. Wenzel also created the art for more than a dozen of The Walt Disney Company's official Christmas cards. His portrait of Walt Disney appeared on a 1968 6-cent United States postage stamp. Now retired, he continues to accept commercial assignments on a freelance basis and paints more personal images for exhibition and enjoyment. His most recent Disney creation was a 6-foot tall statue "Mickey Celebrates Our Freedom," one of seventy-five statues individually created for Mickey's 75th birthday in 2004, as part of an exhibit "The InspEA-Rations of Mickey Mouse" which toured the U.S.

**Sources**: www.postalmuseum.si.edu/artofthestamp [accessed May 2007]; Weinberg, 1988.

**Published Work**

FTC: 1963 (12)
GXY: 1958 (11); 1961 (6); 1968 (6)
IF: 1961 (3, 9); 1962 (9); 1963 (9); 1964 (10); 1967 (2, 6); 1968 (3)
SpTr: 1958 (9, 11)
WOT: 1964 (4)

## Wesso, H.W.

(Aug 19, 1894–May 12, 1948) American artist. Wesso was the professional name of Hans Waldemar Wessolowski, one of the most influential artists of the 1930s. Born in Graudenz, Germany, and educated at the Berlin Royal Academy, Wesso emigrated to the States in June, 1914 when — according to anecdotal information provided by Gail Thompson, great niece of Wesso's widow, Minnie Ross Wessolowski — " he jumped ship in New Orleans and swam to shore." By 1930 Wesso and his wife were living in New York, and he was working full time as a commercial artist. He produced covers and interiors for a wide range of pulp magazines, including westerns, men's adventure, and mysteries, among them titles such as *Clues, The Danger Trail, Adventure Trails* and others. He earned his reputation in the SF genre however primarily for the thirty-four covers he did in the 1930s for Clayton's *Astounding Stories*. In January 1930, when pulp publisher William Clayton launched his seminal magazine, *Astounding Science Fiction* (then called *Astounding Stories of Super Science*) he hired Wesso as cover artist, and completed all covers for all issues from January 1930 to March 1933, when Street and Smith took over the publication. Wesso was dropped and replaced by Howard V. Brown*, who then did the next forty-four issues in a row, but he returned for issues in 1937–1939 before disappearing entirely from the pulps. Most of Wesso's paintings were done in watercolors, which gave his images a brighter and clearer look than those painted in oils, the medium favored by other pulp artists of the day. He was exceptional at painting bug-eyed monsters and action-packed adventure scenes.

A great traveler, Wesso traveled around the world twice in his lifetime, and during his career lived in Kansas City, Missouri, New York City and Connecticut. His favorite artists included Dean Cornwall, Raleigh, and McClelland Barclay. Some of his earlier works were later reprinted in issues of *Amazing*, and his cover for the January 1932 issue of *Strange Tales of Mystery and Terror* was used the cover of *Wolves of Darkness: The Collected Stories of Jack Williamson*, Vol. 2 (Haffner Press, 1999). Wesso died in Westport CT, at age 53; his widow Minnie (July

1890–October 1972) returned to Kansas after his death, and died in Maryland.

**Sources**: Aldiss, Brian. *Science Fiction Art: The Fantasies of SF*. Bounty Books, 1975; Clute, John and Nicholls, Peter, Eds. *The Encyclopedia of Science Fiction*. St. Martin's Press, 1993; Connecticut City Directories [database on-line] at www.Ancestry.com (Provo, UT, USA); Difate, Vincent. *Infinite Worlds: The Fantastic Visions of Science fiction Art*. Wonderland, 1997; Gunn, James ed. *The New Encyclopedia of Science Fiction*. Viking Press, 1988; Haining, Peter. *The Classic Era of American Pulp Magazines*. Prion Books, 2000; Wesso biography online at www.askart.com, provided by Gail Thompson August 2002: Wesso biography online at www.magister.msk.ru/library/extelop/authors/w/wesso/htm;

**Published Work**

AMZ: 1929 (9, 10, 11, 12); 1930 (1); 1968 (2); 1972 (9)

AQ: 1929 (fall); 1930 (winter, spring, summer, fall); 1931 (winter, spring, summer, fall); 1932 (winter, spring, fall)

ASF: 1930 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11, 12); 1931 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11, 12); 1932 (1, 2, 3, 4, 5, 6, 9, 11); 1933 (1, 3, 10, 11); 1934 (1); 1936 (1, 2, 4, 5, 7, 8, 9, 10 11, 12); 1937 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11, 12); 1938 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11, 12); 1939 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10 11)

ASH (1942 (3)

CF (1940 (winter, spring, summer, fall); 1941 (winter, spring, summer, fall); 1942 (summer); 1943 (winter)

DYN: 1939 (2, 4)

FTC: 1973 (7)

MSS: 1939 (2)

SS: 1939 (1, 5, 9, 11); 1940 (5, 7, 11); 1941 (1, 3, 7, 11); 1942 (1, 3, 7)

SSS: 1942 (8)

ST: 1931 (6 9, 11); 1932 (1, 3, 6, 10); 1933 (1)

StrS: 1939 (4, 6, 8, 10); 1940 (10, 12)

TWS: 1937 (6, 8, 10, 12); 1938 (2, 4, 6, 8, 10, 12); 1939 (2, 4, 6, 8, 10, 12); 1940 (1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1941 (1, 3, 4, 6, 12); 1942 (2, 4, 6, 8); 1943 (fall)

UK: 1939 (10, 11)

## Whelan, Michael

(b. June 29, 1950), American artist. Now considered by many to be the most important artist of the late twentieth century, Whelan entered the field in the 1970s and quickly rose to become one of the world's premier fantasy and science fiction artists. A multiple award winner at all the major science fiction conventions, and winner of virtually every award given in the industry — Whelan is one of the few artists whose name is credited on many of the books he illustrates to help increase sales. Sales of his original published illustrations routinely bring the highest prices of any contemporary (i.e., living), science fiction artist apart from Frank Frazetta*, and his personal, noncommissioned works have sold for more than $100,000. He also was one of the major artists who turned paperback and book illustration in the genre away from the surrealism of the 1960s and early 1970s and toward a new, cleaner and more perfectionistic "imaginative realism" that was essentially an updated version of pulp-style illustrations.

Michael Raymond Whelan was born to William and Nancy Sloet Whelan in Culver City, California, and has two sisters: Lorie is a nurse practitioner and Wendy is a research biochemist. His father was a peripatetic aerospace engineer, whose job caused the family to move frequently when Whelan was young. On his mother's side, Whelan is related to the classic painter Peter Paul Rubens and to Samuel F.B. Morse. Morse is best known as the inventor of the Morse Code, but he was also a talented and prominent portrait painter and was a founder of the National Academy of Design. Whelan grew up in California and Colorado, in the process attending five elementary schools, three junior high schools and four high schools. Since his father was employed in the aerospace industry and worked on secret space technology projects he often lived near missile test sites, Air Force bases, and other locations related to aerospace development. Rocket launchings — and the occasional spectacular failures — he recalls being part of his life growing up, and likely inspired his "sense of wonder." Also influential were SF movies, books, and magazines; his father was an avid reader and an amateur cartoonist and as a child Whelan enjoyed exploring his father's collection of science fiction books and magazines. These inspired Whelan to draw monsters, UFOs, and heroes so well that this became a way for him to make new friends. In high school Whelan was part of a rock band and did psychedelic posters for school dances, as well as doing illustrations for the year book and other school publications. He began his formal training in art by taking summer classes at Philip Steele's Rocky Mountain College of Art and Design in Denver, before moving to San Jose, California where he graduated from Oak Grove High School. He attended San Jose State University from 1968 to 1973 as a "President's Scholar" and earned a BA in Art (Painting), then studied at The Art Center College of Design in Los Angeles, California in 1973–74. After nine months of classes, and a couple of forays into genre conventions where his art was well-received, Whelan got an offer from Donald Wollheim at DAW Books for a book cover assignment in New York, and left to pursue a full time career as an illustrator. His first book cover was for *The Enchantress of World's End*, by Lin Carter.

From 1975 onward, Whelan was never without an assignment. His early covers for DAW and Ace were for books as diverse as *The Year's Best Horror Sto-*

*ries*, Michael Moorcock's *Elric* series, and the *Fuzzy* books by H. Beam Piper, and he enjoyed working in all the genres. His art immediately attracted attention for its powerful, heroic images and forceful use of color — soon he was one of the most popular artists working in the field. With each assignment, he became known as "the definitive" artist for that series of books. His covers for Piper's *Little Fuzzy* novels especially became fan favorites and helped boost the sales of the books, while those for series of six paperback re-issues of Moorcock's *Elric* novels received unanimous acclaim as among the finest ever done in the swords-and-sorcery field. Whelan moved to Connecticut and later that year rented a small house owned by Audrey Price, who took an immediate interest in his work. Price went with him to science fiction conventions in Boston and after seeing how the art was handled, encouraged Whelan to handle the sale of his original art himself. They had his paintings and preliminary works professionally framed for the 1976 World Science Fiction Convention in Kansas City over Labor Day weekend, and the large display of his paintings attracted major attention from both fans and professionals.

From 1975 to 1985, Whelan was busy establishing his career by painting covers for classic science fiction authors like Poul Anderson and Clifford Simak as well as newcomers like C.J. Cherryh, all the while establishing his reputation with publishers and fans. He painted aliens and space ships, horror, sword and sorcery, dragons and far away planets — and like Kelly Freas* before him, impressed everyone by being an artist who actually read and loved the genre. In 1977 he received his first major award nomination from the World Fantasy Awards and Locus magazine, for Best Professional Artist. He continued to work for DAW and Ace and began a long association with Judy Lynn Del Rey of Del Rey Books. The following year she assigned him the cover of *The White Dragon* by Anne McCaffrey, which made publishing history by becoming the first science fiction book to reach the hardcover bestseller list. His covers for Ballantine/Del Rey Books, especially the Del Rey line and for McCaffrey's series of *Dragonriders of Pern* novels, were enthusiastically received — as were his wraparound covers for the re-issues of the Edgar Rice Burroughs *Mars* series. Also in 1978 he was nominated for his first Hugo (the World Science Fiction Award), a Locus Award, and a World Fantasy Award. That Christmas, he and Price married. In 1979 Donning Books published *Wonderworks*, the first collection of Whelan's work with commentary by the artist, which also received a Hugo nomination. After a few forays into producing reproductions with other publishers, Whelan and his wife started Glass Onion Graphics and published their first limited edition print: the cover art for Moorcock's *Stormbringer*. His wife sold her day care business in order to run Glass Onion, selling Whelan prints, books, and other items via mail order catalogs she produced.

In the 1980s, he consolidated his dominance in the field by fully illustrating the first *Dark Tower* book by Stephen King for small-press publisher Donald M. Grant. His covers for Isaac Asimov, the Lovecraft books, and Arthur C. Clarke's *2010* gained him an even wider audience of fans. He was invited to participate in several group and solo art shows featuring science fiction art, at the New Britain Museum of Art in Connecticut, the Bronx Museum, and science museums around the country. He also began showing his work at the new Earthlight Gallery in Boston, and an original painting for Friday by Robert Heinlein sold for $15,000.00 at the Pendragon Gallery in Annapolis, Maryland in 1984, setting a new record for the gallery and for Whelan. That same year, Michael was hired by Michael Jackson to do the cover for the *Victory* album and this was followed by a number of rock album covers. Jackson was quoted in *People* magazine saying that he chose Michael Whelan because he "reminded him of a modern-day Maxfield Parrish."

Whelan primarily works in color, although he has done a few pieces (often studies), in monochrome or pen-and-ink. He paints in acrylics, airbrush and/or handbrush, on masonite, canvas board, or illustration board. He typically signs his work using a stylized logo that is a combination of his initials, "MW." Like many artists working in the science fiction field in the 1980s, Whelan first submitted a rough color sketch, although by genre standards, many of Whelan's "roughs" were the equivalent of another artist's finished paintings, given their level of detail and polish. Beautifully conceived, and astounding in its level of detail "The Whelan lure," as Di Fate puts is, "centers on an extraordinary and innovative instinct for evocative color and for the portrayal of intensely interesting narrative elements … fastidious in bringing every aspect of his paintings to a high level of finish" (*Infinite Worlds*, p. 310).

By the mid 1980's, beyond all his expectations, Whelan had become one of the most awarded and successful of science fiction and fantasy artists but "there was just a slight rumbling inside the artist to do something more." He had been steadily working his own ideas and symbols into his cover art, but in 1986 he took some time away from illustration and created the painting "Sentinels." It was the first painting in more than a dozen years that was not linked to a written story, and he submitted it for a group show at the Delaware Art Museum. In that art world, he realized, size mattered, and decided that future personal works would be no smaller than

4' × 4'. His commercial assignments occupied his time over the next couple of years, including the Heinlein Foundation series covers. He won more Hugos, and also published his second art book, Michael Whelan's *Works of Wonder* (which also won a Hugo), and in 1988 he finally found time to do that large painting, "Passage: the Avatar." The painting was decidedly different in all respects from the detailed and award-winning *Snow Queen* cover for the novel by Joan Vinge, also done that year (which was followed by the similarly successful *Summer Queen*, in 1991). *Snow Queen*, perhaps the most popular Whelan painting of all time, was astounding in its detail and visual effect — in marked contrast to the majestic simplicity and dreamlike nature of Whelan's contemporary "visionary art." Suffused with symbolic content, and a strong sense of the mystical, Whelan would continue to produce large scale personal works, and with increasing frequency, through the 1990s.

While continuing to produce cover art for books like *The Martian Chronicles* and for authors such as Melanie Rawn and Tad Williams, Whelan expanded his clients in the 1990s to include the Franklin Mint, which produced sculptures based on his dragon drawings. He also started doing album covers for the heavy metal band *Sepultura*. At the same time, Whelan felt it was time to devote himself in earnest to his own ideas. After a year of painting, writing and designing, the result was a major new art book, a deluxe coffee table book titled *The Art of Michael Whelan*. Published in 1993, it soon became the fantasy art book by which all others of that time were judged. The first part, "Scenes," featured 80+ of his best illustrations, while the second part, "Visions," was comprised entirely of his personal work. The Mill Pond Press produced several limited edition art prints of works from the book. Also that year, he did the cover for singer MeatLoaf's comeback album *Bat Out of Hell II*, which became the bestselling album of 1993 and won Whelan "Best Cover of the Year" by CD Review magazine. His art book however attracted a new group of Whelan fans — those who preferred his personal work.

A series of personal and family-related health problems, beginning 1998, interfered with his commercial output over the next decade. These ranged from contracting Lyme disease (indigenous to his home state of Connecticut), to surviving prostate cancer, to injuries to his shoulder. Nevertheless, and despite these set-backs, Whelan continues to concentrate on his own fine art gallery work, and in 2007 had his fourth gallery show of new personal works. And, although he has for brief periods "retired" from illustration over the years, he has not yet abandoned his commercial art career. In 2007 he was the American Artist Guest of Honor of the first World Science Fiction Convention to be held in Japan. Adding to the more than 350 book and album covers he has created over the last thirty years, in 2007 he also finished up work on a brand new edition of Stephen King's *The Dark Tower: The Gunslinger*, adding new paintings and drawings to the work he first did in 1987. Previously, in 2003, he had spent year completing almost 60 pieces for the seventh book in the series, and considered it an honor to have been the illustrator chosen for both the first and the last book in the series. The book was published in 2004 and became a #1 Bestseller.

Whelan remains the most honored artist in his field, having won an unprecedented fifteen Hugo Awards, three World Fantasy Awards, and in 1992 he was awarded the "SuperHugo" for Best Professional Artist of the last 50 years. The readers of LOCUS magazine have named him Best Professional Artist twenty-six times in their annual poll. In 1994 he won the Grumbacher Gold Medal for his painting "Climber." In 1997 he was awarded a Gold Medal from the Society of Illustrators for the digital painting "Crux Humanis," and an Award for Excellence in the Communication Arts Annual.

Whelan is a member of the Graphic Artists Guild and the Society of Illustrators in New York City, and he is an Advisor to the Masters in Fine Arts program at Western Connecticut State University in Danbury, Connecticut. In 2003 Whelan became a member of the inaugural Advisory Board of the Science Fiction Museum and Hall of Fame in Seattle, Washington, and the *Spectrum Annual of the Best in Contemporary Fantastic Art* named him a Grand Master in 2004. Aside from his painting, his personal interests include the martial arts, the digital arts, and electronic music, among many others. Always very articulate, both visually and verbally, he continues to support the science fiction field through his exhibits and participation on programs at conventions and his attendance is always a welcomed event. Whelan lives in Connecticut with his wife Audrey Price, who manages MichaelWhelan.com. They have two children: daughter Alexa (b. 1980), a favorite model for Whelan, is a PhD student in Biology and son Adrian (b. 1988) is a sophomore in college.

**Sources**: official artist website www.michaelwhelan.com; biography of Michael Whelan at www.imagenetion.net/matrix/mwhelan1.htm; Manzieri, Maurizio "Introduction to Michael Whelan and Interview" at www.delos.fantascienza.com/ie/mwintro.html; McCaffrey, Anne. "Dragon-Masters' Dialogue" *Science Fiction Age* September 1993.

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AMZ: 1982 (11)

DEST: 1979 (1/2)

IASFM: 1978 (9/10); 1989 (8); 1990 (7, 12); 1992 (11); 2005 (1); 2006 (1); 2007 (1)

ROF: 1994 (10); 1995 (6, 12); 1996 (12); 1997 (8); 1998 (12); 2000 (2, 12),

SFAge: 1992 (11); 1993 (7, 11)

**Misc.:** *Adventures in Fantasy*: Michael Whelan collector trading card set (Comic Images, 1993), *Dragons & Mystics*: *The Art of Michael Whelan* calendar 2004 (Ronnie Sellers Productions, 2003), *Other Worlds*: Michael Whelan collector trading card set II (Comic Images, 1995); *White Dragon* series collector phone cards (Patco, 1995).

## White, Tim(othy)

(b. April 4, 1952) British artist. "One of the super-realists who have shaped British SF illustra-

tion since the mid 1970s" (Clute & Nichols, p. 1322), White was born in Erith, Kent, and decided he wanted to be an artist before the age of five. He attended Medway College of Design, in Kent (1968–1972) to further pursue that ambition. Much of the work he produced during this time was fantasy oriented, as was his first published work "Blue Empress," a fantasy piece for the Splash' poster company in London, 1969. White worked in several advertising studios until 1974 when he received several commissions from the New English Library's' magazine *Science Fiction Monthly*. Later in the same year he got his first paperback commission from Corgi Books, to produce the cover art for Arthur C. Clarke's *The Other Side of the Sky*. That assignment launched his career as a full-time freelance illustrator.

White has illustrated hundreds of books on themes of fantasy and science fiction by many notable authors, for publishers in England and the United States and in many other countries. Notable assignments include his cover paintings for *The Visual Encyclopedia of Science Fiction* (Pan Books, 1977), Isaac Asimov's *Foundation* series of books in the late 1980s, and the *Amber* series, by Roger Zelazny, beginning in the mid 1980s. In 1991 White began applying his computer graphics and animation skills working on a highly popular computer game titled "Spacehulk" (Electronic Arts). This was followed in 1995 with a second chart-topping computer game "X-com Apocalypse" (Microprose), which came out in 1997. For that game, White created the aliens and the alien technology, with many of the aliens built as 3D objects. Beyond his book jacket work, and computer games, White has created artwork for record album covers, numerous magazines, newspapers, TV advertisements, CD and video covers, trading cards, postcards, prints and even jigsaw puzzles and embroidery cross-stitch kits.

Regarded as one of Britain's finest science fiction illustrators, the most striking aspect of White's work is the superlative intensity of detail within each image, combined with unmatched "gem-like" intensity of color and style reminiscent of Maxfield Parrish. Within the boundaries of a largely figurative approach, White meticulously renders stunningly realistic "exotic" scenes, whether fantastic or science-fictional. Earlier painted works, created with non-lightfast shellac inks, were soon replaced with gouache — which provided equally striking results. Whether working in pen-and-ink or paint, White works small, with finished paintings rarely exceeding a size sufficient for a 50 percent reduction for publication. His detailed preliminary sketches, usually in color, typically run 2" × 3" yet still leave room for his signature and the title of the work, below the image. Now largely retired from book illustration, his works have been featured in several collections and anthologies.

**Sources:** correspondence with the artist and artist website www.tim-white.co.uk; Clute, John and Nichols, Peter. *The Enclopedia of Science Fiction* (Orbit, 1993), Weinberg, 1988

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Frank, Jane and Howard. *Great Fantasy Art Themes from the Frank Collection* (Paper Tiger, 2003), White, Tim. *Chiaroscuro* (Dragon's World, 1989), White, Tim. *The Science Fiction and Fantasy World of Tim White* (Paper Tiger, 1981), *T.W.* — Tim White miniature format art book (Paper Tiger, 1994), *Masterpieces of Fantasy Art* (Taschen, 1999), Sacks, Janet. *Visions of the Future* (Chartwell, 1976);

### Published Work

BOOK ILLUSTRATIONS INCLUDE: *Alien Accounts* (Panther/Granada, 1982), *Best of Omni Science Fiction 2*, 6 (Omni, 1982, 1983), *A Better Mantrap* (Panther, 1984), *Beyond The Blue Event Horizon* (Orbit, 1985), *Beyond the Gate* (Tor, 1996), *Black Ship* (Arrow, 1986), *Blood of Amber* (Avon, 1987), *Blue Adept* (Granada, 1983), *Brain Wave* (NEL, 1976), *Buccaneers of Lan-Kern* (Methuen, 1983), *Ceres Solution* (Granada, 1983), *Chung Kuo: #6 White Moon, Red Dragon* (NEL, 1994), *City of Baraboo* (Orbit, 1983), *City of the Sun* (Hamlyn, 1979), *City on Fire* (HarperPrism/SFBC, 1997), *Cold Cash War* (NEL, 1977), *Courts of Chaos* (Avon, 1990), *Critical Threshold* (Hamlyn, 1979), *Croc* (NEL, 1977), *Crystal Empire* (Grafton, 1987), *The Dark Descent: The Medusa in the Shield* (Grafton, 1990), *Darkness on Diamondia* (NEL, 1975), *Dark Thunder's Way* (Avon, 1989), *A Dark Traveling* (Avon, 1989), *Dayworld* (Granada, 1985), Death Cloud (NEL, 1977), *Dreambuilder* (AvoNova, 1992), *Dying Inside* (NEL, 1979), *Earth Enslaved* (NEL, 1976), *Eater of Worlds* (DAW, 1976), *Eat Them Alive* (NEL, 1977), *The End of the Matter* (NEL, 1979), *Enemy Within the Skull* (NEL, 1976), *Eye of Cat* (Avon, 1991), *Fiends* (Grafton, 1991), *Fire Pattern* (Panther, 1985), *Fireshaper's Doom* (Avon, 1987), *Fires of Lan Kern* (St. Martin's Press, 1980), *Fool Me Twice* (Warner Aspect, 2001), *Forest of the Night* (AvoNova, 1992), *Foundation* (Grafton, 1988), *Foundation and Earth* (Grafton, 1986), *Foundation and Empire* (Panther, 1983), *Foundation's Edge* (Grafton, 1984), *Foundation's Friends* (Grafton, 1991), *Frost & Fire* (Avon, 1990), *Gather Darkness* (NEL, 1979), *Glory Road* (NEL, 1978), *Graybeard* (Grafton, 1984), *Great Book of Amber* (Avon Eos, 1999), *Green Odyssey* (Sphere, 1976), *Guernica Night* (NEL, 1979), *Guns of Avalon* (Avon, 1986), *Hand of Oberon* (Avon, 1985), *Hawk of May* (Methuen, 1984), *Heaven Makers* (NEL, 1980), *Heetchee Rendezvous* (Orbit, 1985), *Hello America* (Carroll & Graf, 1988), *H.P. Lovecraft Om-*

*nibus 1 At the Mountains of Madness and Other Novels of Terror; 2 Dagon and Other Macabre Tales; 3 The Haunter of the Dark* (Grafton, 1985), *Icerigger* (Ballantine, 1974), *In Conquest Born* (Legend, 1989), *In The Ocean Of Night* (Orbit, 1978), *Involution Ocean* (NEL, 1980), *Isaac Asimov's Universe: Vol I: The Diplomacy Guild* (Grafton, 1992), *Jesus Incident* (Orbit, 1980), *Jewel of Jarhen* (London Mews, 1976), *Juxtoposition* (Grafton, 1986), *Knight of Shadows* (Avon, 1990), *Krugg Syndrome* (Grafton, 1988), *Labyrinth of Dreams* (Tor, 1992), *Left Hand of Darkness* (Orbit, 1991), *Leviathan's Deep* (Orbit, 1980), *Life and Times of Jerry Cornelius* (Harrap, 1987), *Light Fantastic* (Berkley, 1979), *Lord of the Spiders* (NEL, 1979), *Macroscope* (Avon, 1985), *Man Who Sold the Moon* (NEL, 1979), *Makeshift God* (Panther, 1982), *Man With a Thousand Names* (Sidgwick and Jackson, 1975), *Mask of Cthulhu* (Grafton, 1988), *Monumen*t (NEL, 1974), *Moon is a Harsh Mistress* (NEL, 1977*), Neuromancer* (NEL, 1979), *New Tales of the Cthulhu Mythos* (Grafton, 1988), *Nine Princes of Amber* (Avon, 1985), *Northern Girl* (Hamlyn, 1982), *Not Before Time* (NEL, 1977), *Number of the Beast* (NEL, 1981), *Orbitsville Departure* (Panther, 1985), *Other Side of the Sky* (Corgi, 1974), *Out of My Mind* (Hodder & Stoughton, 1980), *Palace of Eternity* (Grafton, 1986), *Past Through Tomorrow 1, 2* (NEL, 1977), *Peace Machine* (Grafton, 1987), *Perilous Planets* (Avon, 1980), *Phaid the Gambler* (NEL, 1980), *Prelude to Foundation* (Grafton, 1988) *Prince of Chaos* (AvoNova, 1992), *Project Barrier* (Hamlyn, 1979), *The Quiet Place* (Grafton, 1990)**,** *Revolt in 2100* (NEL, 1977), *Ringway Virus* (NEL, 1977), *Riverrun* (Avon, 1991), *Roadmarks* (Futura, 1980), *Roderick at Random* (Granada, 1983), *Rocketship Gallileo* (NEL, 1980), *Salem's Lot* (NEL, 1975), *Scent of New-Mown Hay* (Hamlyn, 1975), *Second Foundation* (Grafton, 1986), *Seetee Alert* (NEL, 1976), *Sign of Chaos* (Avon, 1988), *Sign of the Unicorn* (Avon, 1985), *Snows of Darkover* (DAW, 1994), *Soulsmith* (AvoNova, 1991), *Space Machine* (Pan, 1981), *Split Infinity*, (Granada, 1983), *Squire's Blood* (HarperPrism, 1995), *Stardance* (Dell, 1980), *Star of Danger* (DAW, 1994), *Star Light, Star Bright* (Fontana/Collins, 1979), *Star of Danger* (DAW, 1994), *Stoneskin's Revenge* (Avon, 1991), *Strange Invaders* (NEL, 1977), *Stranger in a Strange Land* (NEL, 1978), *Strata* (St. Martin's Press, 1981), *Sunshaker's War* (Avon, 1990), *Tarot* (Grafton, 1989), *Thorns* (Del Rey/Ballantine, 1979), T*houghtworld* (NEL, 1978), *Through a Glass, Clearly (NEL, 1982), Timeshadow Rider* (Tor, 1986), *Too Long a Sacrifice* (Orbit, 1983), *Touch of Strange* (Hamlyn, 1978), *Trumps of Doom* (Avon, 1986), *Twenty Houses of the Zodiac* (NEL, 1979), *UFO U.K.* (NEL, 1980), *Unpleasant Profession of Jonathan Hoag* (NEL, 1976), *Vang: The Military Form* (Legend, 1989), *War of the Worlds: Global Dispatches* (w/ Roger Dean, Bantam Spectra/SFBC, 1996), *Weaveworld* (Collins, 1987), *Wheel of the Winds* (Grafton, 1989), *Wildeblood's Empire* (Hamlyn, 1979), *Windmaster's Bane* (Avon, 1986), *The Witling* (1978), *A Wizard Abroad* (Corgi, 1993), *Wordwright* (AvoNova, 1993), *Zarkon, Lord of the Unknown in the Nemesis of Evil* (Doubleday, 1975).

MAGAZINES ILLUSTRATED INCLUDE:
INT: 1990 (9); 1991 (7); 1994 (9)
OMNI: 1980 (1); 1984 (1); 1987 (9); 1988 (2)

**Misc.:** *Tim White Fantasy Art* collector card set (FPG, 1994),

## Wilson, Dawn E.

(?) American artist. Born in Delaware, Wilson attended Moore College of Art in Philadelphia, PA, graduating in 1982. She was drawn to science fiction in her teens, and quickly became known for cover art on fantasy and science fiction novels. She exhibited widely at genre conventions on the east coast all through the 1980s, receiving several awards for her commissioned illustrations and personal works. By the end of the decade, however, she had tired of the limitations of cover art, and largely left the commercial field. Of those years, she says in retrospect, "It's a huge subculture where misfits go to fit in … (it's) essentially advertising restricted to two-thirds of the page with publishers expecting it to be sexy. It just wasn't feeding my soul." (Sandoval Signpost, 2005).

In 1988 Wilson moved to California with her husband, Michael Enoch and young son, where she began "her spiritual journey — now well into its second decade." Working professionally as Dawn Wilson-Enoch, she focused her art on shamanistic and folkloric themes, and continued to exhibit her private works, but sporadically. She says. "I never really left art entirely, but there were periods of not doing much while I was healing myself." (Sandoval Signpost, 2005). At The Delaware Art Museum "Art of Fantasy and Science Fiction" exhibit, in 1990, she displayed her 1985 Chesley Award-winning unpublished color work in oil, *Winter's King*. Wilson won another Chesley, in 1988, for her unpublished monochrome work *Queen of the Snows*.

In 1996 Wilson moved to northern New Mexico, where she continues to study shamanic practice, and various healing modalities. She returned to visionary art painting and drawing with pastels and oils, and creates objects with shamanic themes, such as art dolls, and talismanic jewelry, which she sells through her studio "Jewelry for the Soul," and local galleries and art fairs. She established herself as a healer, and has a holistic healing business in Placitas, New Mexico, which she views as an extension of her work as an artist.

**Sources**: Diven, Bill. "Bridging the Spirit: Signpost Featured Artist Gallery" *The Sandoval Signpost* newsmagazine, April 2005 online www.sandovalsignpost.com [accessed March 2007;

**Collections and Anthologies (various contributing artists)**

Grant, John, Humphrey, Elizabeth, with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPPL, 2003).

**Published Work**

*At the Edge of Space* (w/ John Pound, DAW, 2003), *The Darkangel Trilogy: The Darkangel, A Gathering of Gargoyles, The Pearl of the Soul of the World* (Guild America/BCE, 1990), *Deerskin* (Ace/BCE, 1993), *Dragon Circle*: #1 *Dragon Sleeping* (Ace/Berkley, 1994), *Dragons* (Mayfair Games, 1986), *Faery* (Ace, 1985), *The Fey: The Sacrifice* (Bantam, 1996), *Fortress of the Pearl* (Ace, 1990), *The Golden Grove* (Tor, 1985), *Gossamer Axe* (Penguin/Roc, 1990), *The Identity Matrix* (Baen, 1986), *The Last Herald-Mage Trilogy* (Guild America Books, 1990), *Madouc* (Ace/BCE, 1990), *Pursuit to Kadath: Call of Cthulhu* (Theater of the Mind Enterprises, 1983), *Queen's Own* (Ace, 1985), *Sabazel* (Ace, 1985), *Sandkings* (Timescape/Pocket, 1981), *Secret Books of Paradys: I, II, III, IV* (Guild America/BCE, 1988, Overlook Press, 1993), *Secret Country* (Ace, 1985), *Soul Rider: #1 Spirits of Flux & Anchor; #2 Empires of Flux & Anchor; #3 Masters of Flux & Anchor; #4 Birth of Flux & Anchor; #5 Children of Flux & Anchor* (Tor, 1984, 1985, 1986), *Vows and Honor* (Guild America/BCE, 1994), *Welcome to Reality: The Nightmares of Philip K. Dick* (Broken Mirrors Press, 1991), *With Mercy Toward None* (Baen, 1985).

## Wilson, Gahan

(b. February 18, 1930) American artist. Emerging from a cult favorite in *Playboy* magazine, Wilson has become one of the best known and most recognized cartoonists in the modern America. There are few people who cannot immediately identify his work or remember some ghoulish panel he drew, and those who appreciate his wit will readily agree with well-known horror journalist and author Stanley Wiater, who claims "Gahan Wilson is the greatest cartoonist of the macabre in the world." (Wiater interview, 1990).

Wilson is the son of Allen Barnum (descendent of P.T. Barnum) and Marian (Gahan) Wilson, and of his youth, Wilson has written "Born in Evanston, Illinois, a gothic town full of mansions where scary old ladies slowly turned into witches, died, and were eaten by the cats or dogs or both before intimidated servicefolk could bring themselves to break in on their privacy" (Weinberg, 1988). He always wanted to be a cartoonist, "as far back as I can remember" and was drawing skeletons and space ships even as a "tiny kid." Wilson attended several commercial art schools during high school vacations, and then studied at the Art Institute of Chicago from 1948 to 1952, enrolling in their fine-arts course; he was the first student ever to admit on his application that he wanted to be a cartoonist. His artistic influences are many, with horror movie stars Bela Lugosi and Boris Karloff, as well as artists Goya and George Gross, and author H.P. Lovecraft, among them. After graduating from the Institute, he eventually succeeded in persuading highly dubious magazine editors to buy his macabre cartoons. Wilson's cartoons and illustrations have often been compared to that of cartoonist Addams Family creator Charles Addams* but they are very different in style and content. While both artists may feature traditional horror elements in their work, such as vampires and graveyards, Wilson draws in a playfully grotesque style with a dark humor that is more unconventional, contemporary, confrontational and pointedly political. His comic strip *Nuts*, which appeared in *National Lampoon*, for example, was a reaction against what he saw as the saccharine view of childhood in strips like *Peanuts*. (Gahan Wilson Documentary, Preliminary Press Notes, 2007). In a 1990 interview, Wilson explained why he liked to use macabre humor to make specific points, " … the world became more violent and nastier, and I just got madder … because of the outrageous things that still go on. I mean, the dreadful things that people are doing to each other and to the planet.… So this situation is grim in the extreme, and I'm furious, and that shows in the cartoons." (Wiater Interview, 1990).

Wilson constructs his cartoons so as to pay equal attention to literary and graphic elements: "Take away the caption and the picture doesn't work; take away the picture and the caption doesn't work." (Weinberg, 1988). He uses a crow quill pen and ink for his black-and-white cartoons, and traditional watercolors for his color cartoons. "A black-and-white usually takes a day, or the better part of a day. A color cartoon is at least a couple of days, because I like to fool around with it a bit, to get it right." (Wiater, 1990).

He is also a very disciplined artist, working "9 to 5" days when deadlines demand that, and feels that is necessary for any freelancer to be successful.

Wilson's first professional sale was a cartoon sold to Ziff-Davis for $7.50. From there he went to selling to *Colliers* and *Look*. "I was, at that point, really far out, and people would write angry letters to the editors saying my cartoons didn't make any sense at all and the things that were in them shouldn't be in a family magazine." (Wilson, online website). Sales to *Playboy* followed, and as the magazine's popularity grew, so did Wilson's. With his increased popu-

larity, his market expanded, until cartoons by Wilson were appearing in every major American magazine that ran humorous illustrations, among them magazines as diverse as *Punch, The National Lampoon* and *The New Yorker*. Beginning in 1964 he contributed a long series of cartoons to *Fantasy and SF* magazine. In the fantasy field he designed the bust of H. P. Lovecraft (the "Howard") that is awarded each year to the winners of the World Fantasy Awards, and has himself been nominated twice (1981, 1995) for that Award — winning it for Best Artist in 1996. He received the National Cartoonist Society's Milton Caniff Lifetime Achievement Award in 2005. The documentary film "Gahan Wilson: Born Dead, Still Weird" was premiered at the Hamptons International Film Festival in October, 2007. Wilson was the subject of a half-hour profile broadcast in Canada and the U.K. in 2000 for the Canadian-produced television series created and hosted by Stanley Wiater, called Dark Dreamers(™). Elite Entertainment will release the entire series on DVD in 2008.

Though he's better known for his darkly funny cartoons than for his short stories Wilson has written short fiction in the same macabre vein that is considered the equal of his art, and has won a Bram Stoker Award for his writing. He has edited a number of collections of horror fiction and has contributed to several others. A collection of twenty-four short stories and short-shorts, illustrated by Wilson, were collected in *The Cleft and Other Odd Tales* (1999). He wrote a regular column for *Twilight Zone* magazine, and since 1994 he has had a book review column in *Realms of Fantasy* magazine. He was a screenwriter for the movie *Freeway Maniac* (1989; aka, *Breakdown*), where a killer gets on the set of a SF film and begins murdering its crew and cast, and was in the cast of the documentary film *Document of the Dead* (1989). In 1988, Weinberg wrote "Wilson's importance rests not only in the quality of his work, but in the acceptance it has gained in modern American tastes … which enables people to laugh at horror and thus accept it." This was reinforced in Wiater's 1990 interview, where Wilson stated "I think I speak to the idea that we are all "monstrous," that we aren't perfect, and that we have to accept that with grace and amusement…. The first duty of the cartoonist is to make them laugh, and after they laugh, then they can shudder. And if you can make them shudder and laugh at the same time, so much the better!"

Wilson married Nancy Dee Midyette (Nancy Winters), a novelist and journalist, on December 30, 1966. They live in New York.

**Sources**: artist website at www.gahanwilson.com; Low Brow Profiles: Gahan Wilson Cartoonist "Comedy and Horror" *Locus* magazine March 1999, at www.lowbrowartworld.com/gahan_wilson.html; Wiater, Stanley. "Gahan Wilson Interview" in: *Dark Dreamers: Conversations with the Master Of Horror* (Avon, 1990) and online www.gahanwilson.com/interview.htm [accessed October 2007]; Weinberg, 1988; Preliminary Press Notes for the Documentary Film by Steven-Charles Jaffe *Gahan Wilson: Born Dead Still Weird* online lwww.borndeadstillweird.com [accessed Nov 2007]

### Collections and Anthologies (various contributing artists)

Fenner, Arnie and Cathy. *The Best of Gahan Wilson* (Underwood Press, 2004), Heller, Steven ed. *Man Bites Man: Two Decades Of Drawings And Cartoons By 22 Comic And Satiric Artists, 1960 To 1980* (A & W Publishers, 1981).

### Published Work

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *The Cleft and Other Odd Tales* (Tor, 1999).

BOOKS ILLUSTRATED INCLUDE: *And Then We'll Get Him* (Richard Marek, 1978), *Asimov's Sherlockian Limericks* (Mysterious Press, 1978), *Best from Fantasy & Science Fiction*: 18th series (Doubleday, 1969), *Best from Fantasy & Science Fiction*: twentieth series (Ace, 1973), *Courting Disasters and Other Strange Affinities* (Wildside Press, 1991), *Dinosaur Tales* (Barnes & Noble, 1996), *The First World Fantasy Awards* (Doubleday, 1977), *Gahan Wilson's America* (Holiday House, 1984), *Gahan Wilson's Cracked Cosmos* (Tempo, 1975), *Gahan Wilson's Even Weirder* (Forge, 1996), *Gahan Wilson's Favorite Tales of Horror* (Tempo, 1976), *Gahan Wilson's Graveside Manner* (Ace, 1965), *Gahan Wilson's Still Weird* (Forge, 1994), *Gahan Wilson's Ultimate Haunted House* (Harper Prism, 1996), *Hellboy: Odd Jobs* (Darkhorse, 1999), *The Horror in the Museum and Other Revisions* (Arkham House, 1970), *I Paint What I See* (Simon & Schuster, 1971), *Is Nothing Sacred* (St. Martin's Press, 1982), *M is for Magic* (Subterranean, 2007), *The Man in the Cannibal Pot* (Doubleday, 1967), *Murder for Christmas I* (Mysterious Press, 1981), *Murder for Christmas II* (Warner, 1988), *The New Lovecraft Circle* (Fedogan & Bremer, 1996), *A Night in the Lonesome October* (William Morrow, 1993), *Now We Are Sick* (DreamHaven, 1994), *Nuts* (Richard Marek, 1979), *On Pirates* (Subterranean Press, 2001), *Performance Art* (Wildside Press, 1992), *Playboy's Gahan Wilson* (Playboy Press, 1973), *Such Stuff As Screams Are Made Of* (Ballantine, 1979), *Tales of the Lovecraft Mythos* (Fedogan & Bremer, 1992), *The Weird World of Gahan Wilson* (Tempo, 1975).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1954 (3)

F&SF: 1964 (4, 6, 7); 1965 (1, 2, 5, 6, 7, 8, 9, 10, 11, 12); 1967 (1, 7, 12); 1968 (3, 4, 8, 9, 10); 1969 (1, 2, 4, 9); 1970 (2, 3, 4, 7, 10); 1971 (6, 7, 11, 12); 1972

(7, 8); 1973 (3, 5, 6); 1974 (10, 11, 12); 1975 (1, 2, 3, 4, 5, 6, 12); 1976 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12); 1977 (1, 2, 3, 4, 5, 6); 1978 (10); 1980 (3, 8)

HM: 1979 (12)

WT: 1991 (spring)

## Wolfe, Corey

(b. May 21, 1953) American artist. Raised mostly in Southern California, Wolfe is a self-taught artist whose versatility has led to a variety of commercial assignments. He cites Pre–Raphaelite artists and early twentieth century fantasists as influences. Wolfe's first art job was in 1978, doing paintings and murals for restaurant decor for a company called Fine Line Design. After working for one more design firm, Wolfe went freelance in 1980, starting out with greeting cards and book covers. Soon he began working for the movie industry, when a chance meeting with an art director at Disney Home Video hired him to illustrate the video box cover for a movie called *Ruthless People*. This led to a long term relationship with the company; Wolfe has completed over 600 jobs for Disney to date, including painted comps, movie posters, and video box covers. Wolfe has done movie comps for *The Fly*, *Highlander*, *Teen Wolfe* and "tons of B movie" one-sheets (posters, 40" × 30"). He has won several TV ACE awards, Hollywood Reporter awards, and others in the fantasy art fields.

As an illustrator Wolfe works both traditionally and digitally. He uses a Macintosh and Photoshop for digital work, and uses oils on illustration board, or airbrush and acrylics when working traditionally. Wolfe is an accomplished photographer, and blends paintings and photographs digitally. In addition to clients such as Disney, Mattel, Universal Studios, RCA/Columbia, CBS, Warner Brothers, and twentieth Century–Fox, his literary SF clients include TSR(tm), Penguin, DAW, Roc, and Bantam, and he has done Young Adult covers for Random House. In 1983, Wolfe provided cover art for three issues the semi-professional magazine *Fantasy Book*, and he has done one cover for *The Magazine of Fantasy and Science Fiction*, December 1986 issue. Many of Wolfe's science fiction illustrations have been published overseas, primarily in Germany. Wolfe is married to Niel, and has one daughter, Amanda.

**Sources**: www.coreywolfe.com; email from the artist December 2005

### Published Work

BOOKS PUBLISHED INCLUDE: *Brother of the Dragon: The Barbarians #2* (Wizards of the Coast, 2001), *Daughter of the Lion: Chronicles of the Cheysuli #6* (DAW, 1989, 1997), *Dragonsword Trilogy: Dragonsword, Duel of Dragons, Dragon Death* (Penguin/Roc, 1991), *Flight* (Meridian House, 1996), *The Gentle Seduction* (Baen, 1990), *Moonspell* (Harlequin, 1990), *The Nowhere Hunt* (DAW, 1990), *Sword and Sorceress #5, #6* (DAW, 1988, 1990), *Sword-Dancer # 3 Sword-Maker, # 4 Sword-Breaker* (DAW, 1989, 1991).

## Wood, Stanley Llewellyn

(June, 1867–1928) British artist. Wood was a magazine illustrator known primarily for drawings depicting boys' adventure stories in the Wild West before the turn of the century, but his few imaginative science fiction illustrations were memorable. He was born in Mainder, Monmouthshire, Wales and by 1875 had immigrated to the United States, where he spent his childhood and early adult life — although he traveled back and forth to England in subsequent years. He married in London in March 1899, and brought his wife, Mary Elizabeth and three young sons (Stanley Montague, Henry Lawrence, and John (Jack) Howard) to America in October 1909, settling in Leonia, New Jersey. He illustrated the popular adventures of Cutliffe Hyne's crime-solving sea captain, Captain Kettle, for *Pearson's* magazine c. 1900, and in several books which collected the stories, beginning in the late 1890s. He contributed innumerable "cowboy and bucking bronco" drawings and humorous cartoons to magazines such as *Young England*, *Chums* and *Boys Own Paper*. During the 1880s he traveled widely in the western states, living the rough life of a cowboy on the western plains of Minnesota, Colorado and the Missouri River Valley, so that his horses, saddles and rifles and so on were drawn from real life. In the 1890s he also illustrated books with adventure stories set on the western plains by writers such as Bret Harte, and others.

Among the more fantastical illustrations Wood created were those for the first three of five books by the popular Australian writer of genre fiction, Guy Boothby, for his crime and mystery novels about Doctor Nikola, "an occultist anti-hero seeking immortality and world domination." Wood's science fictional magazine illustrations appeared in *Pearson's*, and included "The Monster of Lake Lamatrie" (September, 1899), and a series of "scientific romances" — short stories by the popular turn of the century British science fiction writer George Griffith, titled *Stories of Other Worlds.* The stories were about exploring the solar system circa 1900, and appeared in five issues of the magazine, in the period January through July 1900. The stories were novelized for a book, 1901, carrying the title *A Honeymoon in Space*. Of Wood's illustrations, Miller writes, "(The) painting of the honeymooning couple on the moon, holding spacesuited hands, is one of the most charming products of Victorian science fiction." ("Archeology of Space Art," p. 141). The stories and "novel" were recently re-issued with the original illustrations as *Stories of Other Worlds and A Honeymoon in Space:*

*from the Forgotten Futures Library* (Heliograph, 2000) and as *A Honeymoon in Space* (Black Cat Press, 2006). A table-top role-playing game "Forgotten Futures 2: The Log of the Astronef" loosely based on *Stories Of Other Worlds* was published 1994 by Marcus L. Rowland as part of a group of games inspired by Victorian and Edwardian science fiction.

**Sources**: Miller, Ron. "The Archaeology of Space Art" *Leonardo*, Vol. 29, No. 2 (1996), pp. 139–143; www.forgottenfutures.com/game/ff2; Provo, UT, USA: Ancestry.com: FreeBMD. England & Wales, FreeBMD Birth Index: 1837–1983 [database on-line], 1891 England Census [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2005; Ancestry.com: New York Passenger Lists, 1820–1957 [database on-line], 1910 United States Federal Census [database on-line] Provo, UT, USA: The Generations Network, Inc., 2006. www.collectingbooksandmagazines.com/bop.html

**Published Work**

*A Bid for Fortune* (Ward, Lock & Co., 1895), *Dr. Nikola* (Ward, Lock & Co., 1896), A *Honeymoon in Space* (C. Arthur Pearson, Ltd., 1901), *The Lust of Hate* (Ward, Lock & Co., 1898).

## Wood, Wallace Allan

(June 17, 1927–November 2, 1981) American artist. "Wally" Wood was born in Menagha, Minnesota, to a lumberjack father and school teacher mother, who supported his interest in art and helped him develop his reading skills for enjoying the Sunday newspaper adventures strips. *Captain Easy, Flash Gordon, Prince Valiant* and *Terry and the Pirates* were just some of his favorites; he became a voracious reader of ancient history and all things related. He soon discovered comic books and came to be influenced by such noted artists as Will Eisner, Walt Kelly and Basil Wolverton. As a boy growing up and living through the harsh winters of Minnesota, Wood spent a lot of time indoors sketching and drawing and creating numerous different characters and stories. His mother used to sew the pages together on her sewing machine and make little comic books out of them.

In 1944, after graduating from West High School in Minneapolis, Wood worked at a variety of jobs before joining the Merchant Marines. During his time at sea, he prepared for a professional career in the comics field by drawing and sketching in his spare time. After leaving the Merchant Marines, Wood joined the U. S. Paratroopers for a two-year stint, and on completion of that duty, headed for New York. In 1948, he enrolled in Burne Hogarth's newly formed Cartoonists and Illustrators School on the G. I. Bill, and began making friends, meeting other artists and making connections that would quickly get him involved in the comics industry; for a while he was an assistant to George Wunder, who was drawing Terry and The Pirates. His first professional job was a political comic strip published in a four-page newsletter, circulated in early 1949, for the Union Party of Mount Kisco, New York. Wood quit the Hogarth School, teamed up with various other artists, and was soon cranking out romance stories for publisher Victor Fox, who had a bad habit of hiring young artists to do the work, and then not paying them for it. His first story for Fox was for the comic title *My Confession* (October, 1949), a job he had gotten through Renaldo Epworth, who brokered comic book stories for some of the low-end publishers. One of Wood's earliest collaborators was Harry Harrison*, an artist who eventually went on to prove he was much better at writing stories than drawing them. Both men were science fiction enthusiasts, especially Harrison, who had been a member of the Queens Science Fiction League since 1938, so the two had much in common.

In late 1949, Harrison and Wood hired on with EC Comics and started drawing romance stories for publisher William M. Gaines. Soon becoming bored with romance work, it wasn't long before the artists talked Gaines into putting out two landmark science fiction comics, titled *Weird Fantasy* and *Weird Science*. Within six months, Wood and Harrison had parted company, with Wood now working on his own, producing horror and science fiction stories for Avon Publications, under the editorial direction of Sol Cohen. Wood perfected his style while working for Avon, creating covers and stories for such titles as *Space Detective* and *Strange Worlds*. He also contributed complete books of art for one-shot comic titles like *The Mask of Dr. Fu Manchu* and *Flying Saucers* before coming back to EC in late 1950.

Between 1951 and 1954, Wood was devoted to his work, and his style developed and improved rapidly. Letters poured into the EC offices declaring Wood to be the fan-favorite and demanding more of his work. Some of Wood's best science fiction work was published in early 1953 when he illustrated comic adaptations of Ray Bradbury's "There Will Come Soft Rains" and "Mars Is Heaven." He worked on such EC titles as *The Tales from the Crypt, Vault of Horror, Crypt of Fear* and *Haunt of Terror*, and became *Mad* magazine's first star artist. His early work was signed "Wallace Wood," and later he sometimes signed as "Woody," as he was known in the comics community. In 1953 Wood also ventured out to do illustrations for *Planet Stories* and *Jungle Stories* for Fiction House. Because of the low pay, and also because of his comic-book commitments, he soon abandoned that idea. When EC folded its comic line in 1956, and the comic's field experienced a major implosion due to the industry's adoption of the Comics Code Association, Wood stayed on with EC and continued to work for *Mad* magazine. Except for the issue that featured only Will Elder, Wood was in every issue of *Mad* up to #86 (April,

1964) and in several issues beyond that, until 1981. He also returned to the science fiction field because like many other artists, he found little comic book work available to him at that time.

In 1957 Wood began producing interior illustrations and cover paintings on a regular basis for the *Galaxy* chain of magazines: *Galaxy, IF, Worlds of Tomorrow* and *Galaxy Novels*. Working mostly in inkwash and gouache, in tones of gray, Wood was able to create interiors with a depth and feel that most other magazine art could not match. Years of working for science fiction comics had given him an excellent feel for the material, and most of his over 200 interiors are among the finest to appear in science fiction magazines of the 1950s and early 1960s. His color painting for magazine covers also were in gouache, and over the next decade, Wood turned out over a dozen of them for *Galaxy* and *IF*, holding his own against such noted talents as Ed Emshwiller*, Jack Gaughan*, and John Pederson*. Between 1957 and 1958 he created five monochrome dust-jacket designs for Gnome Press hardcovers, including *Colonial Survey* by Murray Leinster and *The Shrouded Planet* by Robert Randall. Some of these covers used pen and ink overlays to highlight the details. During this period of science fiction productivity, Wood worked on the syndicated *Flash Gordon* daily newspaper strip with Dan Barry and with Jack Kirby on *Sky Masters of the Space Force*.

Wood curtailed his contributions to the science fiction field when the comic book field experienced a surge in publishing in the mid 1960s, returning to work for Marvel Comics on their *Daredevil* comic, in 1964, then starting up the new *Thunder Agents* line of superheroes for Tower, in 1965. During this time period he also wrote, drew and self-published his own fantasy comic series called *The Wizard King*, 1978. The character and strip was first seen years earlier, however, appearing in issue #4 of Wood's fanzine, *Witzend*, which saw six issues (1966–1969). As Jim Vadeboncoeur, Jr. has noted (1998), while dozens of amateur magazines called "fanzines" started publication in the 1960s, Wood's *Witzend* was notable not only for including contributions by many of Fandom's most popular artists, but also for being the first magazine that was outspokenly in favor of the rights of the creators, and allowed the artists to copyright their creations, "a practice unheard of in those days." For Warren Publications, he produced numerous B/W pages for *Vampirella, Creepy* and *Eerie* through the 1970s, including one story page that was used as cover for *Vampirella* #9 (January, 1971).

In late 1981, after increasing health problems, and no longer able to draw on his skills, talents, the artist committed suicide by gunshot. His death followed years of declining health marked by bouts of alcoholism, terrible headaches, depression, kidney failure and four strokes, including one in 1978 that caused a loss of vision in one eye. Robbed of the ability to draw on his previous level of excellence and facing life on a dialysis machine, Wood took his own life. He was only fifty-four years old. After his death, Glenn Wood, Wally's brother, and J. David Spurlock, Vanguard publisher and compiler of *The Wally Wood Sketchbook,* set up the Wally Wood Scholarship Fund for The School of Visual Arts. Wood was married three times, and his first marriage, in 1950, was to Tatjana Wood, an award-winning artist known for her extensive work as a comic book colorist. Wood was twice nominated for Hugo Awards, for Best Professional Artist, in 1959 and 1960. He won "Best Comic Book Artist of the Year," awarded by the National Cartoonist Society, in 1957, 1959, and 1965. He won the Alley Award for Best Pencil Artist, 1965 and for Best Inking Work, 1966. Wood was inducted into the Jack Kirby Hall of Fame, 1989 and the Will Eisner Award Hall of Fame, 1992. In addition to Wood's hundreds of comic book pages, and illustrations for books and magazines, his work was seen in a variety of other areas — advertising, packaging and product illustrations, gag cartoons, record album covers; several art portfolios and reprints of EC comics (published by Russ Cochran, 1980s); posters; syndicated comic strips, and trading cards, including work on Topps' landmark *Mars Attacks* set.

Wood is remembered today in the science fiction field not only for his excellent illustrations but also for his EC comic art. His science fiction stories for EC more than any other work are considered the best-illustrated science fiction comic art ever done and are masterpieces of fine illustration. For the many science fiction fans and professionals who grew up in the 1950s, Wood symbolized the best in science fiction comics.

**Sources:** Research, and Biography of the artist provided by Roger Hill February 2007; Bails, Jerry & Ware, Hames. *The Who's Who of American Comic Books*, 1976; Vadeboncoeur Jr., Jim *The Vadeboncoeur Collection of Knowledge*, 1998 online www.bpib.com/illustrat/wood.html; Weinberg, 1988

### Collections and Anthologies (various contributing artists)

Spurlock, J. David and Pearson, Bill. *Wally Wood Sketchbook* (Vanguard, 2000), Stewart, Bhob. *Against The Grain: Mad Artist Wallace Wood* (TwoMorrows Publishing, 2003)

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Address: Centauri* (Gnome, 1958), *Colonial Survey* (1957), *The Forever Machine* (Galaxy, 1958), *Mission of Gravity* (Galaxy, 1958), *Return of Conan* (Gnome, 1957), *Shambleau* (Galaxy, 1958), *Shrouded Planet* (Gnome, 1957), *Sur-*

*vivors* (Gnome, 1958), *Twice in Time* (Galaxy, 1958), *Undersea City* (Gnome, 1958).

MAGAZINES ILLUSTRATED INCLUDE:

AMZ: 1958 (2)

GXY: 1957 (9, 10, 11, 12); 1958 (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12); 1959 (2, 4, 6, 8, 10, 12); 1960 (2, 4, 6, 8, 10, 12); 1961 (6, 12); 1961 (12); 1963 (6, 8, 10); 1965 (10, 12); 1966 (2); 1967 (8)

IF: 1959 (7, 9); 1060 (1, 3, 5, 9, 11); 1961 (7); 1965 (9); 1966 (5, 6, 7); 1967 (8, 11); 1968 (11, 12)

PS: 1953 (1, 9); 1954 (summer)

SF: 1959 (5)

WOT: 1963 (4, 6, 8, 12)

## Woodroffe, Patrick James

(b. October 27, 1940) A British artist, born in Halifax, Yorkshire, Woodroffe was not trained in fine art, but in modern languages. He studied French and German at Leeds University, and graduated in 1964. During this period he produced a number of drawings that later were exhibited at the Institute of Contemporary Arts, in 1966. He taught French and German for eight years, rearing a family and painting in his spare time, until 1972 when demand for his work on book covers and album sleeves finally allowed him to achieve his ambition to devote himself full-time to his art. His first commercial commission followed a successful exhibition at the Convent Garden Gallery in London in 1972 from Pan Books, to create the book cover for *Day Million* (published 1973). Soon he was in demand, working for most British paperback publishers as well as several in the United States.

Woodroffe's early paintings were heavily influenced by the work of Dutch and Flemish so-called "primitives" of the Middle Ages and Renaissance, the Viennese school of "fantastic realism," and Surrealism. In the Surrealist tradition he experimented with a variety of techniques and media: airbrush and handbrush, etching, drypoint, collage, photography and assemblage, working in oils, acrylics, gouache, watercolor, crayon, inks, marbling. Much of his earlier work was colorful and "busily inventive," displaying an idiosyncratic specificity that often featured strange creatures and a vivid use of color. They are seemingly innocent and childlike in style but set in surreal scenes with adult (even erotic) subject matter. His imagery can overwhelm the eye, and typically he fills every inch of his canvas with detail.

Woodroffe's prolific imagination and propensity for visual surprises led him to create works that were not easily fitted into illustrative genres, and he was often told that he should write his own books to incorporate the pictures. Several such projects were launched, but did not find an audience during the early years, including children's books, fantasies for adults, three-dimensional paintings and sculptures; one however was a decided success, and that was a *Micky's New Home*, a children's story about a homeless little elephant. This was published in both English and Welsh by D. Brown & Sons Ltd. in 1976, and later in German by Sauerländer Verlag. In the 1970s Mike Jarvis, art director for Quartet Books, hired Woodroffe to paint most of the Michael Moorcock covers, for which the artist became well known. In addition to literary commissions, during this period he also turned to creating record album covers and later, design work for film, creating character designs for the film version of *The Never Ending Story* (1988–1989). He enjoyed the record album assignments because they enabled him to work in same size format, eliminating the need for reduction.

Woodroffe has always preferred mythological and fanciful subject matter to that of realism, and in his first art book *Mythopeikon* (1976) deprecated his own attempts to illustrate spacecraft, comparing his skills unfavorable to other illustrators such as Chris Foss* and Eddie Jones*, who convey "the hugeness of their spacecraft (and) atmospheric perspective." In contrast, he says of his own creation, "This ship looks like it could be driven by a frog or snail!" and describes another as having "a Victorian look, small and unconvincing." But he is fully confident of own imaginative themes, "visions that assault our senses," depicting "surreal adventures in nowhere land … the vibrant dynamism which constantly ebbs and flows through matter."

Woodroffe has lived in Cornwall since 1964, but he also feels very much at home in Gruyères, Switzerland, the source of many of his most ambitious recent projects. His comfort with German and French has been a boon to his career, and he has held numerous exhibitions at galleries across Europe, including "Le Chateau de Gruyeres" a major exhibition in Switzerland in the summer of 1992. He has also exhibited at The Convent Garden Gallery (London, 1972); the Metropole Gallery, Folkestone U.K., 1986; "Le Chateau de Moncontour" (France, 1994); and "Chemins de Traverse" (La Maison d'Ailleurs, Switzerland 2002–2003).

He says with good humor that "the most popular meal in Gruyères is a mixture of two local melted cheeses referred to as *fondue moitié moitié* (melted half and half), so when I have exhibitions in Switzerland I often talk of myself as being both Cornish and Swiss—*cornouaillais/gruérien moitié moitié*." As he has moved away from commissioned work for book covers, his work has evolved to a more direct, visionary style, but his recent surreal landscapes are no less arresting than his more symbol-laden early fantasies.

**Sources:** Artist's website www.patrickwoodroffe-world.com; e-mail from the artist 4/15/05;

**Collections and Anthologies (various contributing artists)**

*A Closer Look: The Art Techniques of Patrick Woodroffe* (Random House, 1988); Dean, Martyn, ed. *Guide to Fantasy Art Techniques* (Arco, 1984), *Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams* (Fireside, 1976); Patrick Woodroffe: *Paper Tiger Mini Art Book* (Paper Tiger, 1994), *Pastures in the Sky* (Pomegranate, 1993).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *The Dorbott of Vacuo — or — How to Live with the Fluxus Quo: A Tale of Utterly Cosmic Insignificance* (Paper Tiger, 1987), *Hallelujah Anyway* (Paper Tiger, 1994), *The Second Earth* (Paper Tiger, 1987),

BOOKS ILLUSTRATED INCLUDE: *A for Andromeda/ Andromeda Breakthrough* (Transworld/Corgi, 1975), *Balook* (Underwood-Miller, 1990), *The Best from Galaxy #4* (Ace, 1978), *The Best of Isaac Asimov 1939–1952* (Sphere, 1973), *The Best of John Wyndham 1932–1949* (Sphere, 1975), *The Best of Robert Heinlein* (Sphere, 1977), *The Big Knockover* (Ballantine, 1972), *The Billion Year Spree* (Transworld/Corgi, 1974), *The Book of Mars* (Futura/Orbit, 1971), *The Broken Sword* (Sphere, 1973), *The Bull and the Spear* (Quartet, 1973), *Burn Witch Burn* (Futura, 1974), *Candy Man* (Sphere, 1973), *Chamiel* (Quartet, 1973), *Continuum 1, Continuum 2* (W. H. Allen, 1975, 1976), *A Cure for Cancer* (Quartet, 1976), *Dangerous Visions 1, 2* (Futura, 1973), *Day Million* (Pan, 1973), *Day of Wrath* (Quartet, 1974), *The Door Into Summer* (Pan, 1977), *Dwellers in the Mirage* (Futura, 1974), *The English Assassin* (Quartet, 1973), *The Face in the Abyss* (Futura, 1974), *The Face of Heaven* (Quartet, 1976), *A Feast Unknown* (Quartet, 1975), *The First Orbit Horror Stories* (Orbit/Futura, 1976), *Five Weeks in a Balloon* (New English Library, 1974), *The Forever War* (Futura/Orbit, 1976), *Four for the Future* (Quartet, 1974), *The Gray* Prince (Avon, 1975), *The Green Hills of Earth* (Pan, 1967), *The Guns of Avalon* (Transworld/Corgi, 1975), *The Half Angels* (Sphere, 1975), *The Ice Schooner* (Sphere, 1974), *In the Kingdom of the Beasts* (Quartet, 1974), *The Jagoon Pard* (Gollancz, 1975), *The Judgment of Eve* (Avon, 1975), *Line of Duty* (Transworld/Corgi, 1975), *The Mark Bolan Story* (Futura, 1974), *The Moon Pool* (Futura, 1974), *Neq the Sword* (Transworld/Corgi, 1975), *The Net* (Quartet, 1974), *The New Adam* (Sphere, 1973), *New Life for Old* (Sphere, 1975), *New Worlds Eight* (Sphere, 1973), *Nine Princes in Amber* (Transworld/Corgi, 1973), *The Oak and the Ram* (Quartet, 1974), *One-Eye* (Granada, 1973), *Our Haunted Planet* (Futura, 1975), *Planet of the Blind* (Sphere, 1975), *The Radio Planet* (Ace, 1977), *The Sailor on the Seas of Fate* (Quartet, 1976), *The Satyr's Head and Other Tales of Terror* (Transworld/Corgi, 1975), *The Seedbearers* (Transworld/Corgi, 1976), *Seven Footprints to Satan* (Orbit/Futura, 1974, Avon, 1974), *The Sleeping Sorceress* (Quartet, 1973), *A Song for Lya* (Avon, 1975), *Sos the Rope* (Transworld/Corgi, 1975), *The Still Small Voice of Trumpets* (Sphere, 1975), *The Sword and the Stallion* (Quartet, 1975), *Tales of Ten Worlds* (Transworld/Corgi, 1971), *Three Hearts and Three Lions* (Sphere, 1973–74), *To Your Scattered Bodies Go* (Granada, 1978), *Trullion Alastor 2262* (Granada, 1979), *Universe Five* (Popular Library, 1976), *Var the Stick* (Transworld/Corgi, 1975), *Waldo/Magic Inc* (Pan, 1974), *The Warlord of the Air* (Quartet, 1974), *Winter's Children* (Sphere, 1974).

MEDIA-RELATED ILLUSTRATIONS INCLUDE (RECORD ALBUMS): *Beethoven: Emperor Concerto* (CBS, 1974), *Budgie: Bandolier* (MCA, 1975), *Greenslade: Time and Tide* (Warner Bros/Mercury, 1975), *Judas Priest: Sad Wings of Destiny* (Gull, 1976), *Mike Batt: Hunting of the Snark* (1984), *Pallas: Sentinel* (1983), *Ross* (RSO, 1974).

## Woolhiser, John (Jack)

(April 5, 1929) American artist. Son of artist and designer Harvey Woolhiser, Jack Woolhiser was born in New York City. His earliest inspiration came from watching his father at his board/easel in his studio at the age of seven, and being "fascinated with it all." Other artists who influenced his art are Millard Sheets, Robert Fawcett, Chesley Bonestell* and Ben Shahn. While Woolhiser briefly attended the Pratt Institute, he is largely self-taught, and credits the art studio of Comart Associates, a New York-based advertising and promotion agency, for his "real world education" — learning how to execute all kinds of illustration by working on national accounts. He later became a freelance artist and illustrator, doing paintings and interiors for most leading magazines. Woolhiser never considered himself as primarily an illustrator of science fiction, and remained a versatile contributor throughout his commercial art career, with artwork appearing in many different media, including newspapers, books, magazines and television. He worked mainly for Doubleday, producing covers for their book clubs for 25 years, and many ads and promotional art in addition to cover art, for their science fiction book club, credited variously as "Jack" and "John" Woolhiser. He worked in and typically signs with initials "JW." Woolhiser's paintings have been exhibited at the Society of Illustrators Show in New York City as well as in several one-man exhibitions. One of his most celebrated projects is his series of "American Dance" paintings, commissioned exclusively by Fleetwood. Woolhiser married in Sweden, and has four children and eight grandchildren.

**Sources***:* correspondence from the artist March 2006; *The New Visions: A Collection of Modern Science Fiction Art*. NY: Doubleday & Co, 1982; www.kidsandgolf.com/author.asp About the Illustrator

**Published Work**

BOOKS ILLUSTRATED INCLUDE (all are Book Club editions, Doubleday, except where noted): *Agent of Vega* (Permabooks, 1962), *Best of Leigh Brackett* (1977), *Electric Forest* (1979), *Faded Sun: Shon'jir* (1978), *Fireship—With Mother and Child* (Dell Book Club, 1978), *Foreign Body* (Macmillan Book club, 1975), *Hainish Series: Rocannon's World; Planet of Exile; City of Illusions* (1967), *Horn Crown* (DAW Book Club, 1981), *Nightmare* (1961), *Riddle of Stars: Riddle-Master of Hed, Heir of Sea and Fire, Harpist in the Wind* (1979), *Starlight* (1976), *Three from the Legion: Legion of Space, Cometeers, One Against the Legion* (1979), *Venus, Inc*. (1984), *Watchstar* (Pocket Books Book Club, 1980).

## Wrightson, Berni(e)

(b. October 27, 1948) American artist. Known primarily for his comic art, Wrightson nevertheless gained attention in the science fiction field for the quality of his illustrations for *Frankenstein* (1983) and several works by Stephen King. Born Bernard Wrightson in Baltimore, Maryland "Berni" (as he originally styled himself, professionally) was an avid comics fan, particularly admiring those published by EC, and by the artist Graham Ingels*. Self taught, in 1954 he began watching a TV show hosted by art teacher John Nagy, and this formed his early education in art. He later also took the Famous Artists correspondence course. Wrightson worked for the *Baltimore Sun* newspaper in 1966, drawing spot illustrations and doing photo retouching. The next year he went to a comic book convention and met artists Mike Kaluta* and Jeff Jones*, with whom he later would share a studio in New York. His first professional comic work appeared in *House of Mystery* #179 in April 1968. He did a few more mystery stories for Showcase Comics and continued working on the mystery books at DC which began to take on more of a horror element than they had previously. In 1970 he began to get horror jobs at Marvel, and worked there over the next few years.

In 1971 DC writer Len Wein brought Wrightson the script for a comic book character "Swamp Thing" and Wrightson's illustrations for the books proved a huge success. In the 1970s Wrightson also worked for the Warren Publications, *Eerie* and *Creepy*, primarily black-and-white illustrations, including Edgar Allan Poe and H.P. Lovecraft adaptations as well as a few original stories.

In the science fiction genre, Wrightson illustrated several books by Stephen King, including *The Stand, Creepshow* and the *Cycle of the Werewolf*. He also produced drawings and paintings that saw publication as posters and art prints, calendars, coloring books and artist's portfolios. Perhaps the most well known of his works was the series of 44 plates that Wrightson produced for an illustrated re-issue of Mary Shelley's *Frankenstein*, published by Dodd-Mead in 1983. His illustrations were done in a paintstaking pen-and-ink technique—"a cross between a woodcut and a steel engraving," is how he described it, and was evocative of book illustration of the 19th century, which was his intention. (*The Studio*, p. 136) He had begun working on the project in 1975, and by the time he found a publisher he had completed so many illustrations that only a portion of them were used in the actual book. Dozens of these plates were first published in Zavisa's book on Wrightson called *A Look Back* in 1979. In addition to comic and book illustrations, Wrightson was concept designer for several movies, including *Ghostbusters, Ghostbusters II, the Faculty, Galaxy Quest, Spiderman*, and George Romero's *Land of the Dead*.

Much of Wrightson's work is in the horror genre, and show the influences of artists Frank Frazetta, Wally Wood and others. But the superior clarity and precision of Wrightson's drawing sets him apart, as do his images—which are so visually effective that they invariably tell their own stories, and so are not illustrations in the classic sense. His themes are an artful blend of humor and horror, often presented in pseudo-Victorian style that seems fresh to the eye, even though as he puts it "I want the fresh approach to look 150 years old." Wrightson has received several awards for his comic art, and the H.P. Lovecraft Award (also known as the "Howie") at the 2007 H.P. Lovecraft Film Festival in Portland, Oregon.

**Sources:** artist website at wrightsonart.com www.comic-art.com/biographies/wrightsn.htm

**Collections and Anthologies (various contributing artists)**

Dean, Martyn ed. *Dream Makers: Six Fantasy Artists at Work* (Paper Tiger, 1988), Jones, Jeffrey, Michael Kaluta, Barry Windsor-Smith and Berni Wrightson. *The Studio* (Dragon's Dream, 1979), Wrightson, Berni. *Apparitions* (Sal Q Productions, 1978), Weiner, Robert K., ed. *Back for More* Portfolio (Archival Press, 1978). Zavisa, Christopher. *A Look Back* (Land of Enchantment, 1979, Underwood Miller, 1991).

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *The Conan Grimoire* (Mirage, 1972), *Conan Reader* (Mirage, 1968), *Creep Show* (NAL, 1982), *Cycle of the Werewolf* (Land of Enchantment, 1983, Signet/NAL, 1985), *Dark Destiny III: Children of Dracula* (White Wolf, 1996), *Dark Tower V: Wolves Of The Calla* (Donald M. Grant, 2003), *Development Hell* (Cemetery

Dance, 2006), *Frankenstein* (Dodd-Mead, 1983), *From a Buick 8* (Cemetery Dance, 2002), *Hell on Earth: The Lost Bloch Vol. Two* (Subterranean Press, 2000), *The Lost Bloch, Vol. 1* (Subterranean Press, 1999), *Silver Bullet* (NAL, 1985), *The Stand* (Hodder & Stoughton, 1990), *Stephen King Companion* (Andrews and McMeel, 1989), *Stuff Outa My Head* (Chanting Monks Press, 2002), *The Talisman* (Donald M. Grant, 1984), *Walpuski's Typewriter* (Cemetery Dance, 2005), *Zombie Jam* (Subterranean Press, 2004).

MAGAZINES ILLUSTRATED INCLUDE:
HM: 1980 (6, 9); 1982 (11)

**Misc.**: *The Monsters*—Color the Creature Book (Phil Seuling, 1974).

## Wurts, Janny

(b. December 10, 1953) American artist. Born in Bryn Mawr, Pennsylvania, Wurts had been interested in space and the fantastic since childhood. She attended Hamphire College, where she studied astronomy and art, and graduated in 1975 with a BA in creative writing and illustration. She also attended Moore College of Art for one semester, continuing course work there. Largely self taught in specific illustrative art techniques, after graduation she established an art studio in Frazer, Pennsylvania on the farm of author and naturalist Daniel P. Mannix, and experimented with all types of painting media. Her first published illustrations were interior chapter headings used in Mannix's novel *The Wolves of Paris*, and she often sketched his collection of animals. She freelanced as a fantasy and SF illustrator as well as doing wildlife illustrations, graphic designs and advertising illustration and design for a wide range of clients, including the American Bankers Association, Fortress Press, Mayfair Games, and Defenders of Wildlife. For many years, she has been a staunch supporter of the environment and wildlife.

In the mid 1980s Wurts translated her interest in science fiction into print. The talents needed to achieve success as both a writer and an illustrator is very rare in the field, but Wurts has done it. She wrote and illustrated the *Cycle of Fire* Trilogy, which was published by Ace Books. She has since authored and illustrated more than a dozen novels, and a short story collection, among them the internationally best selling *Empire* trilogy, co authored with Raymond E. Feist. Her most recent title in the *Wars of Light and Shadow* series, *Traitor's Knot* (2006), culminates more than twenty years of carefully evolved ideas. Through her combined talents as a writer/illustrator, Wurts has immersed herself in a lifelong ambition: to create a seamless interface between words and pictures that will lead reader and viewer into the imagination. Her lavish use of language invites the mind into a crafted realm of experience, with characters and events woven into a sensitively executed, complex tapestry, which are then drawn with an intensity of color and detail. Her research includes a range of direct experience, lending her fantasy a high degree of realism; she then draws directly from the imagination, creating scenes in a representational style that is well suited to depicting the "stuff" of high fantasy—wizards, dragons, warriors and "enchanted creatures." The cover images on her own books, which have been published in the U.S. and abroad, are always her own paintings, depicting her vision of characters and setting. In rendering a painting to illustrate another author's work, she always reads the book to be illustrated, unless the art was bought from her portfolio. She makes few preliminary sketches, but envisions her characters and the scenes that contain them, then executes the final directly from the initial pencil drawing. She works predominantly in oils although she has used air brush and acrylic for high-tech illustrations. When taking commercial assignments, Wurts illustrates whatever the publishers offer that agrees with her style, interest and schedule. She tries to do one sketch based on suggestions given by the art director and one that is her own idea.

Wurts's award winning paintings have been showcased in exhibitions of imaginative artwork, among them a commemorative exhibition for NASA's 25th Anniversary; the Art of the Cosmos at Hayden Planetarium in New York; and two exhibits of fantasy art, at both the Delaware Art Museum (1990), and Canton Art Museum (1996). Her work is represented in the permanent collection of the Delaware Art Museum. A popular science fiction convention artist, Wurts has been honored with many genre related awards. Her cover for her hardback novel, *Curse of the Mistwraith*, won a Chesley Award in 1994 and her cover art for *Master of White Storm* twice won Best in Show at the World Fantasy Convention. Wurts also has had a number of her paintings done as prints, calendars, role-playing games, and greeting cards.

On October 21, 1989, Wurts married the artist Don Maitz*, and opened a new chapter in her artistic career. Wurts and Maitz enjoy working together, and the union has made possible several collaborative works. They frequently attend genre conventions, and exhibit their work, in tandem although each maintain their own separate client base and each has their own established following for their art. Both artists enjoy working out of one expansive studio in their home, located on a ranch in Northern Florida (where Wurts raises and trains horses).

**Sources**: Artist website at www.paravia.com/Janny_Don and www.paravia.com/JannyWurts/website/; Charley Parker "Janny Wurts Profile" at Lines and Colors www.linesandcol-

ors.com/2007/04/09/janny-wurts/ [accessed May 2007]; Haber, Karen. "Always a Storyteller" *Realms of Fantasy*, June 2001; Janny Wurts author profile at Lunacat.net Science Fiction & Fantasy by Women at www.lunacat.net; "Janny Wurts: Kaleidoscopic Life." 2006. Crescent Blues, Inc. at www.crescentblues.com/6_5issue/.

**Collections and Anthologies (various contributing artists)**

Grant, John and Humphrey, Elizabeth with Scoville, Pamela. *The Chesley Awards: A Retrospective* (AAPL, 2003).

**Published Work**

BOOKS WRITTEN AND ILLUSTRATED INCLUDE: *Cycle of Fire trilogy: #1 Stormwarden; #2 Keeper of the Keys; #3 Shadowfane* (Ace, 1984, 1988), *Daughter of the Empire*/with Raymond Feist (Doubleday/BCE, 1987, Bantam, 1988), *Fugitive Prince* (Harper Prism, 1996), *Grand Conspiracy* (Harper Collins/Voyager, 1999), *Master of Whitestorm* (Penguin/Roc, Collins, 1992), *Mistress of the Empire* /with Raymond Feist (Doubleday/BCE, 1992), *Peril's Gate* (HarperCollins/Voyager, 2001), *Servent of the Empire*/with Raymond Feist (Doubleday/BCE, 1990), *Sorcerer's Legacy* (Ace, 1982), *Stormed Fortress* (HarperCollins, 2007), *That Way Lies Camelot* (Harper Prism/Harper Collins, U.K., 1994), *To Ride Hell's Chasm* (HarperCollins/Voyager, 2002, Meisha Merlin, 2005), *Traitor's Knot* (Meisha Merlin, 2006).

BOOKS ILLUSTRATED INCLUDE: *Best SF of the Year #13* (Baen, 1984), *Book of Shadows* (Ace, 1983), *Brisingamen* (Berkley, 1984), *Bug Jack Barron* (Doubleday/BCE, 1983), *A Case of Conscience* (1982), *Cats Have No Lord* (Ace, 1985), *Clockwork Mage* (Mayfair, 1985), *Crisis!* (Tor, 1986), *Cyborg Commando: #1 Planet in Peril; #2 Chase into Space; #3 The Ultimate Prize* (New Infinities/Ace, 1987), *The Darkest Road* (w/Don Maitz, Penguin/Roc, 2001), *Dragons of Light, Dragons of Darkness* (Ace, 1980), *Dragon's Queen* (Warner Questar, 1991), *Father to the Stars* (Tor/Pinnacle, 1981), *The Forge of Virtue* (Popular Library Questar, 1991), *Guardians of the Flame: The Heroes* (SFBC, 1988), *Light & Shadow: #1 Curse of the Mistwraith; #2 Ships of Merior; #3 Warhost of Vastmark* (Roc/HarperPrism, 1994, 1995, 1996), *Spellstone of Shaltus* (1979), *The Summer Tree* (w/Don Maitz, Penguin/Roc, 2001), *The Temper of Wisdom* (Warner Questar, 1992), *The Wandering Fire* (w/Don Maitz, Penguin/Roc, 2001), *White Wing* (Tor, 1991), *Wolves of Paris* (E. P. Dutton, 1978).

MAGAZINES ILLUSTRATED INCLUDE:
MZB: 1993 (spring)
ROF: 2000 (10)

## Yates, Christopher

(b. April 19, 1948) British artist. Yates studied at Epsom School of Art, Surrey, England from 1964–1969. His first book cover assignment came from Panther Books, for *Nebula Award Stories 2*, and was published in 1970—six months after Yates finished art school. Through the 1970s he produced a number of covers for British science fiction paperbacks, primarily for Arrow Books. His specialty was producing startling, eye-catching covers by using scientific methods, usually creating complex photographic collages based on double-exposed color transparencies. "Found" objects, including glass ornaments, appeared on early covers in different forms. He also illustrated several record album covers.

During the 1970s Yates' illustrative and photographic career was displaced by what would become his main interest: fishing. Telling clients "first I'm a fisherman — then I'm a photographer," Yates' priorities cost him work. His enigmatic and private nature also confused many, as illustrated by this exchange with Kevin Parr, who called requesting an interview. "Are you interested?" I said. "Not really," he (Yates) replied, "I'm not interested in anything that resembles work." (Conversation with Yates, published in *The Idler*). No ordinary fisherman, however: Yates is a renowned carp angler, and set a British record for the first 50 lb. carp, in June 1980. In recent years, Yates has become England's "most revered and esoteric angler," with several books to his credit, carrying titles such as *Secret Carp* (1997), *Falling in Again: Tales of an Incorrigible Angler* (1998), and *Confessions of a Carp Fisher* (2003). In 1993, the BBC aired a much acclaimed series of six films, *A Passion for Angling*, in which Chris Yates and fellow angler Bob James took viewers on a grand fishing adventure across Britain.

**Sources:** "Conversation with Chris Yates" The Idler archives online at www.idler.co.uk/archives [accessed 1/21/06]; www.passionforangling.info [1/21/06]; Sacks, Janet ed. *Visions of the Future* (Chartwell, 1976),

**Published Work**

BOOKS ILLUSTRATED INCLUDE: *Creatures of Light and Darkness* (Arrow, 1972), *Elric of Melnibone* (Arrow, 1975), *Isle of the Dead* (Arrow, 1973), *The Jagged Orbit* (Arrow, 1972), *Nebula Award Stories 2* (Panther, 1970), *Our Ancesters Came from Outer Space* (Pan, 1980), *Return from the Grave* (W H Allen, 1976), *Rogue Moon* (Arrow, 1973), *The Electric Crocodile* (Arrow, 1973), *The Ice Age* (Penguin, 1978), *The Lancashire Witches* (Grafton, 1988), Toyman (Arrow, 1973), *White Fang Goes Dingo* (Arrow, 1971), *The Winds of Gath* (Arrow, 1973).

## Youll, Paul

(b. June 8, 1965) British artist. Youll was born in Hartlepool, England, the youngest of a set of identical twins with three older brothers. He and his twin brother, Stephen Youll* were always fascinated by science fiction at the movies, in comic books, and

on television. When asked the question "Why become an artist?," Paul responds "it's the love of science fiction that created the artist not the artist creating science fiction." In 1981 Paul and Stephen enrolled at New College, Durham to study art full time with the goal to become book cover artists for science fiction and fantasy novels. After graduating the brothers continued their study of art at Sunderland University. Paul studied Natural History and Visual Information Design, which provided training for painting animals and landscapes; skills which would prove valuable in rendering fantasy themes. After graduating, the brothers created sample paintings to show to art agents in London. During this time both brothers were employed at the famous Durham Cathedral to paint portraits and illustrations of various artifacts for churches throughout the North of England. The Youlls showed their science fiction work for the first time at the World Science Fiction Convention in 1987. It was this first exhibition that got them their first book cover assignment for a novel by Daniel Keyes Moran called *Emerald Eyes*.

From 1987 to the end of 1989, the brothers worked side by side on many commissions from London and New York publishers. The partnership dissolved when Stephen moved to the United States, in 1989. Paul has since worked for almost all the major publishing houses in England and New York, painting covers for many well-known authors including Isaac Asimov, Robert Silverberg, Anne McCaffery, Connie Willis, Ian McDonald, George Alec Effinger, Charles Sheffield, Stephen R. Donaldson and others. His works are detailed and highly realistic, painted in acrylic, or oil, or a combination of those media, generally on illustration board. In the mid 1990s he shifted to producing illustrations that combined digital imagery and acrylics. Paul created the covers for ten popular *Star Wars*–based series of novels (1995–1998) for Lucasfilm, commissioned by Bantam Books, and *Star Trek* illustrations for the Bradford Exchange. His work has been exhibited in England and the United States. Youll lives in a little village called Esh Winning in the north of England with his wife, Annmarie and their two cats, Fluffy and Smidgen.

**Sources**: www.paulyoull.com; correspondence with the artist November 2005. Haber, Karen."Give Me That Old-Fashioned Future: Paul Youll" Gallery Feature in *Science Fiction Age* March, 2000.

### Collections and Anthologies (various contributing artists)

*Paradox: The Art of Stephen Youll (*Paper Tiger/ Collins & Brown, 2001), Di Fate, Vincent. *Infinite Worlds* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *Aftermath* (Bantam, 1998). *Against a Dark Background* (Bantam Spectra, 1993), *Berserker's Star, Berserker Prime* (Tor, 2002, 2003), *Black Raven* (Bantam, 1998), *Blues Shifting* (Pan, 1995), *Conquerors' Heritage, Conquerors' Legacy. Conquerors' Pride* (Bantam/SFBC/ Bantam U.K., 1994, 1995, 1996), *Consider Phlebas* (Bantam, 1991), *Curse of Arkady* (DAW, 2001), *Darkspell* (Bantam, 1994), *Days of Air and Darkness* (Bantam, 1993), *DemonTech: (1) Onslaught (2) Rally Point (3) Gulf Run* (Ballantine/Del Rey, 2002, 2003, 2004), *Dragoncharm* (HarperPrism, 1996), *Dragon Guard* (DAW, 2002), *Echo of Eternity* (Bantam, 2002), *Emancipator I: Pharaoh Contract, II: Emperor of Everything III: Orpheus Machine* (Bantam Spectra, 1991, 1992), *An Enemy Reborn* (HarperPrism, 1998), *Excalibur* (Warner Aspect, 1995), *Excession* (Bantam Spectra/SFBC, 1997), *Family Trade* (Tor, 2004), *Fire Dragon* (Bantam, 2000), *Freedom's Challenge* (Ace/Putnam/SFBC, 1998), *Gap Into Conflict: The Real Story, The Gap Into Madness: Chaos and Order, The Gap Into Ruin: This Day All Gods Die* (Bantam Spectra/SFBC, 1992, 1994, 1996), *Gods of the Well of Souls, Shadow of the Well of Souls* (Ballantine/Del Rey, 1994), *Harshini* (Tor, 2003), *A Hero Born, A Hero Revenged* (Harper Prism, 1996, 1997), *The Host* (Bantam Spectra, 1991), *Icarus Descending* (Bantam Spectra, 1993), *Jefferson's War: Galactic Silver, Price of Command, January Platoon, Death of a Regiment, Chain of Command* (Ace, 1990, 1991, 1992), *Kings In Winter* (TOR, 1999), *The Magikers, Magikers Gate of Bones* (DAW, 2000, 2003), *Middle of Nowhere* (Bantam Spectra, 1995), *Multiplex Man* (Bantam Spectra, 1992), *Nations of the Night* (Penguin/Roc, 1998), *Path of the Hero* (Bantam Spectra, 1993), *Marked Man* (DAW, 2002), *Pillars of the World* (HarperCollins, 2001), *Red Wryvern* (Bantam, 1997), *Remarkables* (Bantam Spectra, 1992), *Rememory* (Popular Library Questar, 1990), *Resurrection* (Bantam Spectra, 1992), *Sea of Sorrows* (DAW, 2000), *Serpent Catch* (Bantam, 1990), *Shade and Shadow* (Ballantine/Del Rey, 1996), *Shaping the Dawn* (Bantam, 1989), *Short Blade* (Bantam Spectra, 1992), *Starhunt* (Bantam Spectra, 1995), *Star Wars: X-Wing; The Bactra War; Isard's Revenge; The Krytos Trap; Rogue Squadron*; *Solo Command; Starfighters of Adumar; Wedge's Gamble; Wraith Squadron; Iron Fist* (Bantam Spectra US/UK, 1995, 1996, 1997, 1998, 1999), *Treason Keep 2* (Tor, 2003), *Treasures of Fantasy* (HarperPrism, 1997), *Ugly Little Boy* (Bantam, 1992), *Use of Weapons* (Bantam Spectra, 1992), *Wonderland Gambit: (1) Cybernetic Walrus (2) March Hare Network (3) Hot-Wired Dodo* (Ballantine/Del Rey, 1995, 1996. 1997).

BOOKS ILLUSTRATED IN COLLABORATION WITH STEPHEN YOULL: *The Atheling* (Transworld/Corgi, 1989), *Emerald Eyes* (Bantam Spectra, 1997), *Evolution Man* (Corgi, 1989), *The Exile Kiss* (Doubleday Foundation, 1991, Bantam Spectra, 1992), *A Fire in the Sun* (Bantam Spectra, 1990), *Infinity Hold* (Popular Library/Questar, 1989), *On My Way to Paradise* (Bantam Spectra, 1989), *Shaping the Dawn* (Bantam Spectra, 1989), *Time Police: Vanished* (Lynx Omeiga, 1988), *To the Land of the Living* (Popular Library Questar, 1990), *Venus of Dreams* (Bantam U.K., 1989).

MAGAZINES ILLUSTRATED INCLUDE:
IASFM: 1996 (1, 7)
SFA: 2000 (3)

## Youll, Stephen

(b. June 8, 1965) British artist. Youll was born in Hartlepool, England, the eldest of a set of identical twins with three older brothers. At a very early age, both he and his twin, Paul Youll* knew they wanted to become artists. Stephen graduated from Durham New College of Art and Design, and then furthered his art education at Sunderland University. To help pay for much needed art materials, he entered and won art contests, while also taking on professional advertising work in the evenings and on weekends while working on his degree. After graduating at the top of his class Stephen worked as a historical reconstruction artist at Durham Cathedral, one of the oldest Cathedrals in England. Many of his art works are now on exhibit at Churches and Cathedrals across Great Britain, with most of these assignments being portraits of important people in the church throughout British history. One of Youll's most ambitious drawings was an aerial view of a cutaway of Durham Cathedral using the only available references, which consisted of ancient texts and sketches. It took one entire year to complete the drawing and is the property of Durham Cathedral. The brothers showed their science fiction work for the first time at the World Science Fiction Convention in 1987 at Brighton, England. There they were discovered and hired by several major American publishing companies. For the next two years, Steve and his identical twin brother Paul collaborated on assignments, sometimes sharing the painting at different times of the day, or more often painting side by side. The artistic partnership ended in December 1989 when Steve married Bantam Art Direct Jamie Warren and relocated to the United States.

Stephen Youll has worked for almost all major publishers of science fiction, producing many paintings seen on hard cover and paperback books: Bantam, Warner, Tor, Avon Books, Ballantine, Penguin, DAW plus DC Comics, and the IBM Corporation. He has illustrated covers for many famous authors including Arthur C. Clark, C.J. Cherryh, Robert Silverberg, Margaret Weis and Tracey Hickman, Ben Bova, Kevin J. Anderson, Ian McDonald, and many others but notably Issac Asimov. Stephen was commissioned to repackage the entire *Foundation* series, the *Robot* series and the *Empire* novels. He illustrated six *Star Wars* "Bounty Hunters" anthologies, the first one, *Tales from the Mos Eisley Cantina* became the bestselling science fiction anthology of all time. Stylistically, his art is much like his twin's, detailed and realistic, but — perhaps as much influenced by his assignments as by his personality — more vibrantly colored and energetic, leaning slightly towards the figurative vs. hard science fictional themes. His favored mediums are acrylic on illustration board, acrylic and oil on masonite and oil on masonite.

With the move to the United States came also greater opportunities to display art and get commissions, which was an advantage for Stephen, the more adventuresome and ambitious of the two brothers. Youll has shown and exhibited his work throughout the United States and England, winning several awards for Best Artist, Best in Show and Best Professional Artist at conventions, and he was Artist Guest of Honor at the World Science Fiction Convention in Philadelphia in 2001. He has been nominated many times by the Association of Science Fiction and Fantasy Artists (ASFA) for Best Paperback and Best Hardback illustration. Steve has exhibited his art at Illustration House (New York City) and his art has been awarded certificates of merit and been exhibited by the Society of Illustrators (NY). In 1996 he was presented with a gold award by the Magazine and Book Sellers News Stand cover competition for most outstanding cover of the year for *Tales of Jabba's Palace*. His work has appeared in all the annual *Spectrum* Anthologies published to date and was featured in *The Universes of Margaret Weis and Tracy Hickman: Realms of Dragons* (HarperCollins, 1999). Stephen Youll currently lives in New Jersey with his wife and cat.

**Sources**: www.stephenyoull.com; Haber, Karen. "Stephen Youll: The Secrets of the Shadows" Gallery Feature in *Realms of Fantasy*, April 1999; "Stephen Youll: From Star Wars to Isaac Asimov" *Air Brush Action*, October 2001; Weis, Margaret. "There Are No Boundaries." Gallery Feature in *Science Fiction Age*, May 1996.

### Collections and Anthologies (various contributing artists)

*Paradox: The Art of Stephen Youll (*Paper Tiger/Collins & Brown, 2001), Di Fate, Vincent. *Infinite Worlds* (Wonderland Press/Penguin, 1997), Frank, Jane and Howard. *The Frank Collection: A Showcase of the World's Finest Fantastic Art* (Paper Tiger, 1999),

### Published Work

BOOKS ILLUSTRATED INCLUDE: *After Long Silence*

(Bantam/Spectra, 1993), *Alien Influences* (Bantam/Spectra, 1997), *Assassin's Quest* (Bantam/Spectra, 1997), *Batman: Knightfall* (Bantam, 1994), *Best of Marion Zimmer Bradley's Fantasy Magazine*, Vol. II (Warner, 1995), *Blade Runner: 2 Edge of Human, 3 Replicant Night* (Bantam/Spectra, 1995, 1996), *Blindfold* (Warner, 1995), *Bright Messengers* (Bantam, 1995), *The Broken God* (Bantam/Spectra, 1994), *The Broken Land* (Bantam/Spectra, 1992), *Burning the Ice with Proxies* (Tor, 1998, 2002), *Candle* (Tor, 2000), *Caves of Steel* (Bantam, 1991), *Challenger's Hope* (Warner, 1995, Orbit, 1996), *Cloud's Rider* (SFBC, 1996), *Currents of Space* (Bantam/Spectra, 1992), *Dark Sky Legion* (Bantam/Spectra, 1992), *Death and Life of Superman* (Bantam, 1994), *Death Gate Cycle: 6 Into the Labyrinth, 7 The Seventh Gate* (Bantam/Spectra, 1993, 1994), *Defender* (DAW, 2001), *Dune: Butlerian Jihad, House Atreides, House Harkonnen, House Corrino, Machine Crusade* (Bantam, 1999, 2001, 2002), *Dune: The Battle of Corrin* (SFBC, Tor, 2002), *Eternity's End* (Tor, 2001), *Everien Trilogy: #1 Company of Glass, #2 The Riddled Night, #3 Way of the Rose* (Bantam, 1999, 2000, 2001). *Exile's Children* (Bantam, 1996), *Final Impact* (Bantam, 1997), *Eyes of Silver* (Bantam Spectra, 1998), *Finity's End* (Warner, 1997), *Fisherman's Hope* (Warner, 1996, Orbit, 1997), *Foundation, Foundation and Empire, Foundation's Edge, Prelude to Foundation, Second Foundation, Forward the Foundation* (Bantam, 1991, 1994, 2004), *Gap Into Power: #3 Dark and Hungry God Arises, Gap into Vision: #2 Forbidden Knowledge* (Bantam, 1992), *Gardens of the Moon: Malazan Book of the Fallen* (Tor, 2004), *Garden of the Shaped* (Bantam, 1989), *Gojiro* (Bantam, 1993), *Gravity Dreams* (Tor, 1999), *Hammer of God* (Bantam, 1994), *Hung Out* (Penguin/Roc, 1998), *I Robot* (Bantam/Spectra, 1991), *Keep of Fire* (Bantam, 1999), *Kingdom of Thorn and Bone: #2 Charnel Prince* (Ballantine, 2004), *Knights of the Black Earth* (Penguin/Roc, 1995), *Last Rune: 1 Beyond the Pale, 2 Keep of Fire, 3 The Dark Remains* (Bantam, 1998, 1999, 2001), *Letters from Atlantis* (Warner, 1992), *Limit of Vision* (Tor, 2001), *Liveship Traders: 1 Ship of Magic, 2 Mad Ship, 3 Ship of Destiny* (Bantam/Spectra, 1999, 2000, 2001), *Lords of the Sky* (Bantam, 1994), *Midshipman's Hope* (Warner, 1994), *Mistress of Dragons* (Tor, 2004), *Murasaki* (Bantam/Spectra, 1993), *The Naked Sun* (Bantam, 1991), *Pebble in the Sky* (Bantam/Spectra, 1992), *Playing God* (Warner, 1998), *Positronic Man* (Bantam/Spectra, 1994), *The Price of Ransom* (Bantam/Spectra, 1990), *Prince of Shadows* (Bantam, 1996), *Prisoner's Hope* (Warner, 1995, Orbit, 1997), *Quiet Invasion* (Warner, 1999), *Race to Mars* (Warner, 1999), *Rama Revealed* (Bantam, 1994), *Red Shadows* (Bantam Books, 1998), *Reluctant Voyagers* (Bantam, 1995), *Requiem of Stars* (Bantam/Spectra, 1996), *Robot Blues* (Penguin/Roc, 1996), *Robots of Dawn* (Easton, 1993, Bantam/Spectra, 1991), *Sam Gunn, Unlimited* (Bantam/Spectra, 1989), *Scissors Cut Paper Wrap Stone* (Bantam/Spectra, 1994), *Serpent Catch* (Bantam, 1991), *Ship of Magic* (BantamSpectra, 1998), *Singers of Time* (Doubleday, 1991), *Song of Ice and Fire: 1 Game of Thrones, 2 Class of Kings, 3 Storm of Swords* (Bantam, 1997, 1999, 2000), *Speaking in Tongues* (Bantam/Spectra, 1992), *Star of the Guardians: 1 Lost King, 2 King's Test, 3 King's Sacrifice, 4 Ghost Legion* (Bantam/Spectra, 1990, 1991, 1993), *Starcrossed* (Bantam, 1995), *Starshield Sentinels* (Del Rey, 1996), *Stars Like Dust* (Bantam/Spectra, 1990), *Star Stone: 1 Shaman, 2 Sage* (Del Rey/Ballantine, 1996, 1997), *Stolen Throne* (Ballantine/Del Rey, 1995), *Star Wars: Hard Merchandise, Tales from the Mos Eisley Cantina, Tales from Jabba's Palace, Tales of the Bounty Hunters: 1 Mandalorian Armor, 2 Slave Ship* (Bantam/Spectra/UK, 1995, 1996, 1997, 1998), *Star Wars Tales* (SFBC, 1997), *Summer of Love* (Bantam, 1995), *Tawny Man: 1 Fool's Errand, 3 Fool's Fate* (Bantam, 2002, 2004). *Tears of Artamon: Lord of Snow and Shadows* (Spectra/Banta, 2003), *Terminal Café* (Bantam, 1994), *Thousand Cities* (Ballantine/Del Rey, 1997), *Tripoint* (Warner, 1994), *Voices of Hope* (Orbit, 1997), *Zeus and Co* (Avonova, 1993).

MAGAZINES ILLUSTRATED INCLUDE:
ROF: 1998 (2); 2002 (8)
SFA: 1996 (3)

## Zeleznik, John Michael

(b. February 11, 1965) American artist. Zeleznik attended the Otis Art Institute of Parsons School of Design from 1983 to 1987, receiving a BFA in illustration in 1987. His first commercial assignment was for Aaron Blake Publishers, in April 1987, creating an *Ian Fleming Thriller Map*— an Illustrated world map of all locations related to James Bond 007 novels. After graduation Zeleznik immediately became a freelancer, specializing in fantasy role-playing game illustration. Known for dynamic compositions and bold colors, Zeleznik cites *Marvel Comics*, Frank Frazetta*, Chris Achilleos*, Dean Cornwell, George Petty, Lord Leighton, Ezra Tucker*, and Thomas Blackshear as artistic influences. Zeleznik's clients have included magazine and book publishers, such as *Playboy* and Berkeley Books, but he is mainly known for his vividly colored, "cyber real" and futuristic illustrations for Hasbro, Mattel Toys, The FASA Corporation, Steve Jackson Games, and Palladium Books. He traditionally has worked in acrylics on illustration board, and in the mid–1990s began working digitally. Fans know his work from *Shadowrun* and *RIFTS*, as well as *GURPS Robots, Reign of Steel, Vehicles, Ogre, Atomic Horror*, and many others. Zeleznik has produced cover art for

gaming magazines *Pyramid, Rifter, Shadis*, and *White Wolf* where his work was recognized in an "Artist Spotlight on John Zeleznik" (*White Wolf* #35, Mar/Apr 1993).

Zeleznik has shown work at the Society of Illustrators: West, Canton Museum of Art "Pavillions of Wonder" 1996 (Canton, OH), and has appeared in *Spectrum: The Best in Contemporary Fantastic Art* in issues from 1995–2005. In 1998 he won a World Fantasy Convention award for Best color painting. Since 1993, Zeleznik has self-published lines of merchandise, including prints, sets of postcards, t-shirts and more, many featuring his "Vertical Curvz" series of erotic science fiction women, clothed and nude. He looks forward to expanding his career to include authoring graphic novels, and comics. His first solo art book *Lightstrike: The Art of John Zeleznik* was published in 2001, and two sketchbooks were published, 2003, 2004. Zeleznik is married to Jill Zeleznik, Assistant Chairperson, Fashion Dept, Otis Art Institute and they have one daughter.

**Sources**: www.johnzeleznik.com; e-mail from the artist March 2006.

### Published Work

#### Art books and Collections/ Anthologies (various contributing artists)

*High Tech & Low Life: The Art of Shadowrun* (FASA Corp., 1989), *Lightstrike: The Art of John Zeleznik* (Cartouche Press, 2001), Sketches & Drawings 1, 2 ( John Zeleznik, 2003, 2004)

BOOKS ILLUSTRATED INCLUDE: *2XS: Shadowrun* (Penguin/ROC, 1992), *Awakenings: New Magic in 2057* (FASA, 1995), *Car Warriors #1: The Square Deal* (Tor, 1992), *Changeling: Shadowrun* (ROC, 1992), *Choose Your Enemies Carefully: #2 Secrets of Power: Shadowrun* (ROC, 1991) *Cosmic Enforcers* (Myrmidon Press, 1995), *Darklight Grimoire* (Ace, 1994), *Find Your Own Truth: Shadowrun* (ROC, 1991), *Hawkmoon: The Eternal Champion: #3* (White Wolf, 1996), *Heart of Sparill* (Berkley, 1992)

GAMES ILLUSTRATED INCLUDE: **GURPS** (Steve Jackson Games): *Atomic Horror* (1993), *Basic Set 2nd Ed. Basic Set 3rd Ed.* (1989), *Basic Set 4th Ed., Camelot* (1991), *Celtic Myth* (1995), *Fantasy Adventures; I.S.T.— International Super Teams* (1990), *Hot Lead* (1992), *In Nomine* (1994), *Mage: The Ascension* (1994), *Mixed Doubles* (1991), *Operation Endgame* (1993), *Psionics* (1994), *Reign of Steel* (1996), *Robots* (1994), *Faithful Servants, Soulless Killers; SpaceKnights* (1992), *Supers Adventures* (1991), *Supers 2nd Ed. Super-Powered Roleplaying Meets the Real World* (1990). *Suppressed Transmission* (2000), *Time Travel* (1991), *Ultra-Tech, Timeline; Vehicles From Chariots to Cybertanks and Beyond* (1993), *Vikings: Roleplaying in the World of the Norsemen* (1991).

**RIFTS** (Paladium Games): *Baalgor Wastelands* (1999), *Compendium of Contemporary Weapons* (1993), *Pantheons of the Megaverse* (1994), *Dimension Book: #1 Wormwood; #4 Skraypers; #5 Anvil Galaxy* (1994), *Dragons & Gods* (1996), *Sonic Boom* (1999), *Source Book #4 Coalition Navy* (1997), *World Book: #7 Underseas* (1994), *#8 Japan* (1995), *#10 Juicer Uprising* (1995), *#11 Coalition War Campaign* (1996), *#12 Psyscape* (1996), *#13 Lone Star* (1996), *#14 New West* (1997), *#17 Warlords of Russia* (1997), *#18 Mystic Russia* (1998), *#19 Australia* (1998). *#21 Splynn* (1998), *#22 Free Quebec* (1999).

**Shadowrun** (FASA Corporation): *Awakenings: New Magic in 2057* (1995), *Bottled Demon* (1990), *Character Dossier* (Fantasy Productions, 2003), *D.M.Z: Downtown Militarized Zone* (1990), *DNA/DOA* (1990), *Dragon Hunt* (1990), *Grimoire: The Manual of Practical Thaumaturgy 14th Edition, 2050* (1990), *Ivy & Chrome* (1991), *Killing Glare* (1993), *Land of the Damned One: Chaos Lands* (2001), *Neo-Anarchists' Guide to Real Life* (1992), *Paradise Lost* (1993), *Queen Euphoria* (1990*), Shadowrun Companion* (1999), *Universal Brotherhood* (1990)

GAME-RELATED ILLUSTRATIONS INCLUDE: *Alien Syndrome* (Saekow Design, 1989), *Arena of Steel* (I.C.E., 1996), *Battletech: Solaris 7* (FASA, 1991), *Cosmic Enforcers* (Myrmidon, 1995), *Dark Conspiracy: Darktek* (GDW, 1991), *Dragon Hordes* (Corsair, 1997), *Gramercy Island* (Paladium, 2000), *Heroes Unlimited: Century Station* (Paladium, 1999), *Magic: Earthdawn* (FASA, 1995), *Rolling Thunder* (Saekow Design, 1989), *Shinobi* (Saekow Design, 1989), *Travellers: New Era* (GDW, 1992), *Werewolf* (Agents of Gaming, 1997), *Xybots* (Saekow Design, 1989).

**Misc**: *Alex Masi: Neon Shark*; *Taramis: Queen of Thieves* album cover (Metal Blade Records, 1988, 1989), *Dark Age: Feudal Lords* card art (FPG, 1996), *John Zeleznik 2006 Calendar* (Heavy Metal/Metal-Mammoth, 2006), *John Zeleznik Rifts Coloring Book* (Rifts), *Magic: The Gathering* card art (Wizards of the Coast, 1998), *Shadowrun* card art (FASA, 1997).

# Part III
# Appendices

There is a long tradition in the field of holding art shows at various major regional conventions and national conventions, where artists receive awards from juries of fans, peers and convention hosts, and a number of professional and semiprofessional societies also give out medals and awards. Thus, one way to identify the most popular artists in science fiction and fantasy art is to see who has won such awards, and how often. The listings that follow are limited to the awards generally regarded as the most prestigious in the SF field.

# *Appendix I: The Hugo Awards*

Named after science fiction pioneer Hugo Gernsback, the Hugo Awards are given annually by members of the World Science Fiction Convention (the "Worldcon"). The longest running science fiction convention, it was founded in 1939 and held 1939 to 1941 and, after the interruption of World War II, every year since 1946. Hugos are awarded for the best science fiction or fantasy works in various categories, and are determined by a vote of the membership in the convention. Because of the limited size of the voting group (many of whom often do not vote), the awards often reflect fan biases. In general, they are a good indication of the popularity of the winner.

The awards began in 1953, and that was the only year that separate awards were given for interior and cover artists. All awards since then have been designated only for "Best Artist" although the name of the category has evolved and changed over the years. The award was for "Best Cover Artist" in 1953, and for "Best Artist" in 1955 and 1956 and 1965, and for "Best Professional Artist" in the years following. There were no Hugo Awards in 1954 and no art award was given in 1957.

From 1990 to 1996, a Hugo Award for "Best Original Artwork" was added to recognize specific noteworthy accomplishments by individual artists. The category was eliminated after 1996. In the mid–1990s Retrospective Hugo Awards ("Retro Hugos") were added: Worldcons held 50, 75, or 100 years after a Worldcon where no Hugos had been awarded (i.e., 1939–41, 1946–52 and 1954) can also retroactively select Hugo winners for that year, by the same process as the regular Hugos. There have been only three Retro-Hugos given at 1996, 2001 and 2004 Worldcons (always for 50 years back); the five eligible conventions from 1997 to 2000 and 2002 chose not to give those awards. The next opportunity will be in 2014 for the year 1939, starting the 75-year cycle. Retrospective honors are best considered as indicators of how fans, in hindsight, perceive the artists selected for the award, and for that reason have generated some controversy within the field. Current reputations influence the results far more than analysis of historical importance.

## Hugo for Best Professional Artist

1953: Best Cover Artist, tie between Ed Emshwiller and Hannes Bok
Best Interior Artist, Virgil Finlay
1955: Frank Kelly Freas
1956: Frank Kelly Freas
1957: Frank Kelly Freas
1958: Frank Kelly Freas
1959: Frank Kelly Freas
1960: Ed Emshwiller
1961: Ed Emshwiller
1962: Ed Emshwiller
1963: Roy G. Krenkel
1964: Ed Emshwiller
1965: John Schoenherr
1966: Frank Frazetta
1967: Jack Gaughan
1968: Jack Gaughan
1969: Jack Gaughan
1970: Frank Kelly Freas
1971: Leo and Diane Dillon
1972: Frank Kelly Freas
1973: Frank Kelly Freas
1974: Frank Kelly Freas
1975: Frank Kelly Freas
1976: Frank Kelly Freas

1977: Rick Sternbach
1978: Rick Sternbach
1979: Vincent Di Fate
1980: Michael Whelan
1981: Michael Whelan
1982: Michael Whelan
1983: Michael Whelan
1984: Michael Whelan
1985: Michael Whelan
1986: Michael Whelan
1987: Jim Burns
1988: Michael Whelan
1989: Michael Whelan
1990: Best Professional Artist, Don Maitz
Best Original Artwork. Cover of *Rimrunners* by Don Maitz
1991: Michael Whelan
1992: Best Professional Artist, Michael Whelan
Best Original Artwork, Cover of *The Summer Queen* by Michael Whelan
1993: Best Professional Artist, Don Maitz
Best Original Artwork, *Dinotopia* by James Gurney
1994: Best Professional Artist, Bob Eggleton
Best Original Artwork, *Space Fantasy* Commemorative Stamp Booklet by Stephen Hickman
1995: Best Professional Artist, Jim Burns
Best Original Artwork, *Lady Cottington's Pressed Fairy Book* by Brian Froud
1996: Best Professional Artist, Bob Eggleton
Best Original Artwork, *Dinotopia: The World Beneath* by James Gurney
1946 "Retro Hugo" for Best Professional Artist, Virgil Finlay
1997: Bob Eggleton
1998: Bob Eggleton
1999: Bob Eggleton
2000: Michael Whelan
2001: Bob Eggleton
1951 "Retro Hugo" for Best Professional Artist, Kelly Freas
2002: Michael Whelan
2003: Bob Eggleton
2004: Bob Eggleton
1954 "Retro Hugo" for Best Professional Artist, Chesley Bonestell
2005: Jim Burns
2006: Donato Giancola
2007: Donato Giancola

## Hugo for Best Fan Artist

The "Best Professional Artist" award is for artists who work for professional publications; a separate Hugo Award for "Best Fan Artist" was created in 1967 for artists who worked primarily for non- or low-paying fanzines and semiprofessional magazines. As many earlier winners later went on to become professionals in the science fiction art field, this listing is also included.

1967: Jack Gaughan
1968: George Barr
1969: Vaughan Bode
1970: Tim Kirk
1971: Alicia Austin
1972: Tim Kirk
1973: Tim Kirk
1974: Tim Kirk
1975: Bill Rotsler
1976: Tim Kirk
1977: Phil Foglio
1978: Phil Foglio
1979: Bill Rotsler
1980: Alexis Gililand
1981: Victoria Poyser
1982: Victoria Poyser
1983: Alexis Gililand
1984: Alexis Gililand
1985: Alexis Gililand
1986: Joan Hanke-Woods
1987: Brad W. Foster
1988: Brad W. Foster
1989: Brad W. Foster (tie)
Diana Gallagher Wu (tie)
1990: Stuart Shiffman
1991: Teddy Harvia
1992: Brad W. Foster
1993: Peggy Ransom
1994: Brad W. Foster
1995: Teddy Harvia
1996: Bill Rotsler
1946 "Retro Hugo" for Best Professional Artist, Bill Rotsler
1997: Bill Rotsler
1998: Joe Mayhew
1999: Ian Gunn
2000: Joe Mayhew
2001: Teddy Harvia
1951 "Retro Hugo" for Best Fan Artist, Jack Gaughan
2002: Teddy Harvia
2003: Sue Mason
2004: Frank Wu
2005: Sue Mason
2006: Frank Wu
2007: Frank Wu

# *Appendix 2: The World Fantasy Awards*

Given each year by the World Fantasy Convention to the artist voted best in the fantasy field, these awards are chosen by a panel of five judges. The preliminary ballot is also selected by the same judges, who nominate several artists. Two other nominees for the final ballot are selected by members of two previous conventions who vote on their choices. This system combines the concept of a popular vote along with a quality panel selection in producing the final ballot. Established with the inception of the convention in 1975, and presented there, the following are winners of the Best Artist Award.

1975: Lee Brown Coye
1976: Frank Frazetta
1977: Roger Dean
1978: Lee Brown Coye
1979: Tie between Alicia Austin and Dale Enzenbacher
1980: Don Maitz
1981: Michael Whelan
1982: Michael Whelan
1983: Michael Whelan
1984: Stephen Gervais
1985: Edward Gorey
1986: Tie between Jeff Jones and Thomas Canty
1987: Robert Gould
1988: J. K. Potter
1989: Edward Gorey
1990: Thomas Canty
1991: Dave McKean
1992: Tim Hildebrandt
1993: James Gurney
1994: Tie between Alan M. Clark and J. K. Potter
1995: Jacek Yerka
1996: Gahan Wilson
1997: Mobius (Jean Girard)
1998: Alan Lee
1999: Charles Vess
2000: Jason Van Hollander
2001: Shaun Tan
2002: Allen Koszowski
2003: Tom Kidd
2004: Tie between Donato Giancola and Jason Van Hollander
2005: John Picacio
2006: James Jean
2007: Shaun Tan

# *Appendix 3: The Chesleys*

Named for science-fiction artist Chesley Bonestell, the Chesleys are bestowed by the Association of Science Fiction & Fantasy Artists (ASFA) "as a means for the SF and fantasy community to recognize individual works and achievements during a given year." Initially called the ASFA Awards, they were renamed after the death of the noted astronomical artist in 1986. There are several award categories, and these have expanded since the awards were instituted in 1985

The awards are presented annually at the World Science Fiction Convention (Worldcon). We list all art awards by category, excluding only the award for contribution to the organization by its members. We include the award for Art Director, as this is the only such award to recognize their work, and the important and influential connection between art directors and artists.

## Cover Illustration, Hardback Book

2006 Stephan Martiniere, for *Elantris* (by Brandon Sanderson: Tor)
2005 Tony DiTerlizzi, for *The Wrath of Mulgarath* (by Holly Black & Tony DiTerlizzi; Simon & Schuster)
(tie) Donato Giancola, for *The Nameless Day* (by Sara Douglass; Tor)
Rick Berry, for *Queen of the Amazons* (by Judith Tarr; Tor)
2004 Donato Giancola, for *City* (by Clifford D. Simak; Science Fiction Book Club)
2003 Todd Lockwood, for *The Thousand Orcs* (by R. A. Salvatore; WotC)
2002 Donato Giancola, for *Ashling* (by Isobelle Carmody; Tor)
2001 John Jude Palencar, for *Forests of the Heart* (by Charles de Lint; Tor)
2000 Michael Whelan, for *Otherland: Mountain of Black Glass* (by Tad Williams; DAW)
1999 Kinuko Y. Craft, for *Song for the Basilisk* (by Patricia A. McKillip; Ace)
1998 Bob Eggleton, for *The Howling Stones* (by Alan Dean Foster; Del Rey)
1997 Michael Whelan, for *The Golden Key* (by Melanie Rawn, Jennifer Roberson & Kate Elliott; DAW)
1996 Tom Kidd, for *Kingdoms of the Night* (by Chris Bunch & Allan Cole; Ballantine)
1995 Janny Wurts, *The Curse of the Mistwraith* (by Janny Wurts; HarperCollins UK)
1994 Tom Kidd, for *The Far Kingdoms* (by Allan Cole & Chris Bunch; Ballantine Del Rey)
1993 Don Maitz, for *Magician* (by Raymond E. Feist; Doubleday)
1992 Michael Whelan, for *The Summer Queen* (by Joan D. Vinge; Warner Questar)
1991 Keith Parkinson, for *Chernovog* (by C. J. Cherryh; DAW)
1990 Keith Parkinson, for *Rusalka* (by C. J. Cherryh; Ballantine Del Rey)
1989 Don Maitz, for *Cyteen* (by C. J. Cherryh; Warner)
1988 James Gurney, for *On Stranger Tides* (by Tim Powers; Ace)
1987 David Cherry, for *Chanur's Homecoming* (by C. J. Cherryh; DAW)
1985 Michael Whelan, for *The Integral Trees* (by Larry Niven; Ballantine Del Rey)

## Cover Illustration, Paperback Book

2006 Tom Kidd, for *The Enchanted Completed* (by Harry Turtledove, ed.: Baen)
2005 John Picacio, for *Her Smoke Rose Up Forever* (by James Tiptree Jr; Tachyon)
2004 Todd Lockwood, for *Tangled Webs* (by Elaine Cunningham; Wizards of the Coast)

2003 Tristan Elwell, for *Briar Rose* (by Jane Yolen; Tor/Starscape)
2002 Donato Giancola, for *The Hobbit: An Illustrated Edition of the Fantasy Classic* (by J. R. R. Tolkien, illustrated by David Wenzel; Del Rey)
2001 Jean-Pierre Targete, for *Circle at Center* (by Douglas Niles; Ace)
2000 John Jude Palencar, for *The Terrorists of Irustan* (by Louise Marley; Ace)
1999 John Jude Palencar, for *Tales of the Cthulhu Mythos* (by Anonymous, ed.; Del Rey)
1998 Michael Dashow, for *The Rhinoceros Who Quoted Nietzsche and other odd acquaintances* (by Peter S. Beagle; Tachyon)
1997 Donato Giancola, for *Eggheads* (by Emily Devenport; Roc)
1996 Don Maitz, for *A Farce to Be Reckoned With* (by Roger Zelazny & Robert Sheckley; Spectra)
1995 Alan M. Clark, for *Geckos* (by Carrie Richerson; Roadkill Press)
1994 Bob Eggleton, for *Dragans* (by Jack Dann & Gardner Dozois, eds.; Ace)
1993 David Cherry, *Sword and Sorceress IX* (Marion Zimmer Bradley, ed.; DAW)
1992 David Cherry, *Sword and Sorceress VIII* (Marion Zimmer Bradley, ed.; DAW)
(tie) Don Maitz, for *Magic Casement* (by Dave Duncan; Ballantine Del Rey)
1991 Michael Whelan, for *The Madness Season* (by C. S. Friedman; DAW)
1990 Stephen Hickman, for *Gryphon* (by Crawford Killian; Ballantine)
1989 Jody Lee, for *The Oathbound* (by Mercedes Lackey; DAW)
1988 Don Maitz, for *Wizard War* (by Hugh Cook; Popular Library Questar)
1987 Michael Whelan, for *The Cat Who Walked Through Walls* (by Robert A. Heinlein; Berkley)
1985 Carl Lundgren, for *The Day of the Dissonance* (by Alan Dean Foster; Warner)

## Cover Illustration, Magazine

2006 Donato Giancola, for *Asimov's* Sep 2005
2005 Omar Rayyan, for *Spider Magazine* Oct 2004
2004 Bob Eggleton, for *F&SF* Jul 2003
2003 Todd Lockwood, for *Dragon* Dec 2002
2002 James C. Christensen, for *The Leading Edge* #41 Apr 2001
2001 Todd Lockwood, for *Dragon* Jul 2000
2000 Bob Eggleton, for *F&SF* Aug 1999
1999 Bob Eggleton, for *F&SF* May 1998
1998 Todd Lockwood, for *Dragon* Aug 1997
1997 Bob Eggleton, for *F&SF* May 1996
1996 Bob Eggleton, for *Analog* Jan 1995
(tie) Wojtek Siudmak, for *Analog* Dec 1994
1995 Bob Eggleton, for *Asimov's* Aug 1994
1994 Wojtek Siudmak, for *Asimov's* Dec 1993
1993 Michael Whelan, for *Asimov's* Nov 1992
1992 David Mattingly, for *Amazing Stories* Sep 1991
1991 Bob Eggleton, for *Aboriginal SF* Jan 1990
1990 Frank Kelly Freas & Laura Brodian Kelly-Freas, for *Marion Zimmer Bradley's Fantasy Magazine* Autumn 1989
1989 Bob Eggleton, for *Asimov's* Jul 1988
1988 Terry Lee, for *Amazing Stories* Jan 1988
1987 Bob Eggleton, for *Asimov's* Jan 1987
1985 Bob Walters, for *Asimov's* Dec 1984

## Interior Art

2006 Brom, for *The Plucker* (by Brom: Harry N. Abrams, publisher)
2005 Charles Vess, for *Medicine Road* (by Charles de Lint; Subterranean Press)
2004 Todd Lockwood, for "Crossing Into the Empire" (by Robert Silverberg; *Realms of Fantasy* Jun 2003)
2003 Scott Gustafson, for *Classic Fairy Tales* (by Scott Gustafson; Greenwich Workshop/Hallmark)
2002 Tom Kidd, for *The War of the Worlds* (by H. G. Wells; Books of Wonder)
2001 Kinuko Y. Craft, for *Cinderella* (by Kinuko Y. Craft; North-South/SeaStar)
2000 James Gurney, for *Dinotopia: First Flight* (by James Gurney)
1999 Brian Froud, for *Good Faeries/Bad Faeries* (by Brian Froud & Terri Windling)
1998 Alan Lee, for *The Hobbit* (by J. R. R. Tolkien)
1997 Todd Lockwood, for "Death Loves Me" (by Tanith Lee; *Realms of Fantasy* Aug 1996)
1996 James Gurney, for *Dinotopia, the World Beneath* (by James Gurney)
1995 Brian Froud, for *Lady Cottington's Pressed Fairy Book* (by Terry Jones & Brian Froud)
1994 Alan M. Clark, for "The Toad of Heaven" (by Robert Reed; *Asimov's* Jun 1993)
1993 Alan M. Clark, for "Poles Apart" (by G. David Nordley; *Analog* mid–Dec 1992)
1992 Bob Walters, for "It Grows on You" (by Stephen King; *Weird Tales* Summer 1991)
1991 Val Lakey Lindahn, for "The Flowers, the Birds, the Leaves, the Bees" (by L. A. Taylor; *Analog* Jun 1990)
1990 Todd Cameron Hamilton, for *Dragonlover's*

*Guide to Pern* (by Jody Lynn Nye & Anne McCaffrey; Ballantine Del Rey)
1989 Alan Lee, for *Merlin Dreams* (by Peter Dickinson; Gollancz)
1988 Janet Aulisio, for *Amazing* Stories May 1987
(tie) Dell Harris, for *Analog*
1987 Bob Walters, for "Vacuum Flowers" (by Michael Swanwick; *Asimov's* mid–Dec 1986, Jan,Feb 1987)
1985 Dell Harris, for *Analog* Mar 1985

## Color Work, Unpublished

2006 "Companions to the Moon," Charles Vess
2005 "Water Nymph," Marc Fishman
2004 "She," Michael Whelan
2003 "The Storm," Richard Hescox
2002 "The Snow Tree," Anne Sudworth
2001 "Reach," Michael Whelan
2000 "At the Entmoot," Stephen Hickman
1999 "Salvation," Marc Fishman
1998 "The Astronomer Prince," Stephen Hickman
1997 "Sinja's World," Rob Alexander
1996 "The Archers," Stephen Hickman
1995 "The Pain Doctors of Suture Self General," Alan M. Clark
1994 "Garden of Hope," James Gurney
1993 "The Wizard of Owls," Janny Wurts
1992 "Filia Mea," David Cherry
1991 "Charting the Skies," Dean Morrissey
1990 "Winsor McCay City," Tom Kidd
1989 "The Waterfall City," James Gurney
1988 "Conjure Maitz," Don Maitz
(tie) "Sentinels," Michael Whelan
1987 David Cherry
1985 "Winter's King," Dawn Wilson

## Monochrome Work, Unpublished

2006 "Nightmare," Paul Bielaczyc
2005 "The Halls of Valhalla," Robert Elneskog
2004 "Autumn Faeries," Gary Lippincott
2003 "The Skimmer's Lagoon," Maurizio Manzieri
2002 "The Faeries of Spellcaster," Tom Kidd
2001 "A Wizard of Earthsea," Drew Willis
2000 "Artemis," Rick Berry
1999 "Bottom & Titania," Beryl Bush
1998 "Silently Moving People," Joy Marie Ledet
1997 "Waiting for Antony," Davette Shands
1996 "Cerebus," Todd Lockwood
1995 "Promise," Carl Lundgren
1994 "Impudence," Carl Lundgren
1993 "Tag, You're It," David Cherry
1992 Study for All the Weyrs of Pern, Michael Whelan
1990 "The Guardian," Ruth Thompson
1989 "Mechanical Owl," Brad Foster
1988 "Queen of the Snows," Dawn Wilson
1985 "Can I Keep Him, Mom?," Suzanna Griffin

## Three-Dimensional Art

2006 "Sleeper Lost in Dreams," James Christensen (Bronze)
2005 "AF-Z4 The Duke an' Blinky," Lawrence Northey
2004 "Jack," Gary Lippincott
2003 "Con Jose Dragon," Kim Graham
2002 "Hall of the Mountain King," Johnna Klukas
2001 "Millennium Angel," Sandra Lira
2000 "From the Astrologer's Anteroom," Johnna Klukas
1999 "Short Trip to October," Lisa Snellings
1998 "Witchblade," Clayburn Moore
1997 "Princess," Clayburn Moore & Frank Frazetta
1996 "Wonderland," Barclay Shaw
1995 "Pitt," Clayburn Moore
1994 "Flying Pegasus and Rider," Jennifer Weyland
1993 "Reflection," Gary Persello
1992 "Celestial Jade," Clayburn Moore
1991 "The Fishwalker," James C. Christensen
1990 "Wave Born," Arlin Robins
1989 "Metropolis," John A. Morrison
1988 "Hawk Mountain," John Longendorfer
1987 "Magic Mountain," Butch & Susan Honeck
1985 "Merchant of Dreams," Hap Henriksen

## Artistic Achievement

2006 John Picacio
2005 Omar Rayyan
2003 Tom Kidd
2002 Donato Giancola
2001 Frank Kelly Freas
2000 Stephen Hickman
1999 Bob Eggleton
1998 Vincent Di Fate
1997 Don Maitz
1996 Thomas Canty
1995 Frank Frazetta
1994 Frank Kelly Freas
1993 James Gurney
1992 James Gurney
1991 Michael Whelan

1990 Don Maitz
1989 Don Maitz (for First Maitz)
1988 Frank Frazetta
1987 Alex Schomburg
1985 Carl Lundgren

## Gaming-Related Illustration

2006 "Blazing Archon," Gabor Szikszai & Zoltan Boros (*Magic* card for Ravnica: City of Guilds, WotC, October 2005)
2005 Monte Cook's Arcana Unearthed, Mark Zug (Malhavoc Press)
2004 Draconomicon, Todd Lockwood (a *Dungeons & Dragons* accessory, WotC)
2003 "Spider Queen," Todd Lockwood (*Forgotten Realms* supplement "City of the Spider Queen," WotC)
2002 "Shivan Dragon," Donato Giancola (card art for *Magic*: Seventh Edition)
2001 Crucible: Conquest of the Final Realm, Ian Miller (FASA game book)
2000 "Warriors of Heaven and Guide to Hell," Brom (two-sided Duelist Insert Poster)
1999 "DragonLance Classics 15th Annual Game Module," Todd Lockwood

## Product Illustration

2006 Justin Sweet (production design for *The Lion, the Witch, and the Wardrobe*, Walt Disney Studios)
2005 "Celtic King," Dean Morrissey (fine art print, Greenwich Workshop)
2004 "Anna of the Celts," Dean Morrissey (fine art print, Greenwich Workshop)
2003 "The Light Ship," Dean Morrissey (fine art print, Greenwich Workshop)
2002 "Die Walküre," Kinuko Y. Craft (Poster for The Dallas Opera)
2001 "Dracopaleontology," Donato Giancola (Science Fiction Book Club flyer and calendar)
2000 "Cleopatra," Richard Bober (plate art for the Bradford Exchange)
1999 "Archangel," Donato Giancola (MagicTM cards package art)

## Art Director

2006 Irene Gallo (Tor Books)
2005 Irene Gallo (Tor Books)
2004 Irene Gallo (Tor Books)
2003 Irene Gallo (Tor Books)
2002 Paul Barnett (Paper Tiger Books)
2001 Irene Gallo (Tor Books)
2000 Ron Spears (Wizards of the Coast)
1999 Arnie Fenner & Cathy Fenner (Spectrum Design and Underwood Books)
1998 Jamie Warren Youll (Bantam Books)
1997 Jamie Warren Youll (Bantam Books)
1996 Jamie Warren Youll (Bantam Books)
1995 Cathy Burnett & Arnie Fenner (Spectrum Design)
1994 Jamie Warren Youll (Bantam Books)
1993 Jamie Warren Youll (Bantam Books)
1992 Betsy Wollheim & Sheila Gilbert (DAW Books)
1991 Don Munson (Ballantine Books)
1990 Betsy Wollheim & Sheila Gilbert (DAW Books)

# *Appendix 4: The British Science Fiction Association Awards*

The BSFA Awards are presented annually by the British Science Fiction Association for Best Artist and Artwork, based on a vote of BSFA attending members and — in most recent years — members of the British national SF convention (Eastercon). BSFA members can nominate as many works as they like in any category, but an individual's nomination for a specific work is only counted once. The British Science Fiction Awards were established in 1958, with the first art award given in 1979.

1979: Jim Burns
1980: Peter Jones
1981: Bruce Pennington
1982: Tim White
1983: Bruce Pennington
1984: Jim Burns
1985: Jim Burns
1986: Keith Roberts"The Clocktower Girl,"
1987: Jim Burns Worldcon Program Book
1988: Alan Lee
1989: Jim Burns, Cover of *Other Edens III* (Christopher Evans & Robert Holdstock, eds.)
1990: Ian Miller, Cover of *The Difference Engine* (by William Gibson & Bruce Sterling)
1991: Mark Harrison, Cover of *Interzone* #48 Jun 1991
1992: Jim Burns, Cover of *Hearts, Hands and Voices* (by Ian McDonald)
1993: Jim Burns, Cover of *Red Dust* (by Paul J. McAuley)
1994: Jim Burns, Cover of I*nterzone* #79 Jan 1994
1995: Jim Burns, Cover of *Seasons of Plenty* (by Colin Greenland)
1996: Jim Burns, Cover of *Ancient Shores* (by Jack McDevitt)
1997: SMS, Cover of *Interzone* #116 Feb 1997
1998: Jim Burns, Cover of *Interzone* #138 Dec 1998
1999: Jim Burns, Cover of *Darwinia* (by Robert Charles Wilson)
2000: Dominic Harman, Cover of *Interzone* #157 Jul 2000
2001: Colin Odell, Cover of *Omegatropic* (by Stephen Baxter)
2002: Dominic Harman, Cover of *Interzone* #179 May 2002
2003: Colin Odell, Cover of *The True Knowledge of Ken MacLeod* (by Andrew M. Butler & Farah Mendlesohn, eds.)
2004: Stephan Martiniere, Cover of *Newton's Wake* (by Ken MacLeod)
2005: Pawel Lewandowski, Cover of *Interzone* #200
2006: Christopher "Fangorn" Baker, Cover of *Time Pieces* (Ian Whates, ed.)

# *Appendix 5: The British Fantasy Awards*

The British Weird Fantasy Society began in 1971 as an offshoot of the British Science Fiction Association. The "Weird" was soon dropped and the British Fantasy Society (BFS) was born. Dedicated to the promotion of all that is best in the fantasy and horror genres, the BFS won the Special Award: Non-Professional at the World Fantasy Awards in 2000. The membership of the BFS votes for the annual British Fantasy Awards, for Best Artwork and/or Artist. The first art award was given in 1977.

1977: Michael W Kaluta, "The Sacrifice"
1978: Stephen Fabian, "The End of Days"
1979: Boris Vallejo, "The Amazon Princess and Her Pet"
1980: Stephen Fabian
1981: Dave Carson
1982: Dave Carson
1983: Dave Carson
1984: Best Artist: Rowena Morrill
1985: Best Artist: Stephen Fabian
1986: Best Artist: J.K. Potter
1987: Best Artist: J.K. Potter
1988: Best Artist: J.K. Potter
1989: Best Artist: Stephen King
1990: Best Artist: Stephen King
1991: Best Artist: Les Edwards
1982: Best Artist: Jim Pitts
1993: Best Artist: Jim Pitts
1994: Best Artist: Les Edwards
1995: Best Artist: Martin McKenna
1996: Best Artist: Josh Kirby
1997: Best Artist: Jim Burns
1998: Best Artist: Jim Burns
1999: Best Artist: Bob Covington
2000: Best Artist: Les Edwards
2001: Best Artist: Jim Burns
2002: Best Artist: Jim Burns
2003: Best Artist: Les Edwards
2004: Best Artist: Les Edwards
2005: Best Artist: Les Edwards
2006: Best Artist: Les Edwards

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# *Index*

Page numbers in **bold** type refer to the main biographical entry.


*A. Merritt's Fantasy* 25, 177, 463
Abbey, Edwin Austin 153
*Aboriginal Science Fiction* 51, 353, 503
*Absolute Sound* (magazine) 467
Academy Award (Motion Picture) 187, 315, 339, 341, 357, 475
Ace Books 28, 30, 32, 33, 74, 78, 144, 173, 217, 229, 230, 237, 260, 263, 307, 332, 351, 382, 400, 408, 410, 414, 422, 464, 491
*Ace G-Man* 168
Ace Science Fiction Specials 173
ACG Comics 307
Achilleos, Chris 34, 38, 58, **71–73**, 496
Ackerman, Forrest J 44, 50, 54, 113, 150, 363, 454
*Across the Space Frontier* 224
*Action For Men* (magazine) 169
*Action Stories* (magazine) 281
*Adam* (magazine) 327
Adams, Neal 140, 240
Adams, Robert 298
Addams, Charles **73–74**, 483
*The Addams Family* 73, 483
Adkins, Dan L. **73–74**
Adragna, Robert J. **74**
*Adventure* (magazine) 169, 277, 396, 410, 418, 463
*Adventure Trails* (magazine) 475
*Adventures in Sword and Sorcery* (magazine) 92
*Adventures in the Far Future* 457
*Adventures in Time and Space* 25
*Age of Innocence* 292
*A.I.* (*Artificial Intelligence*; film) 87, 214
*Air and Space Magazine* 345
*Air Force Magazine* 140
*Air Trails* (magazine) 347
*Air Wonder Stories* 16, 350, 370
*Alan Magee: Paintings, Sculpture, Graphics* 328
"Albet" *see* Nuetzell, Albert
*The Album Cover Album* 38, 166
Aldiss, Brian 39, 375, 428
"Alejandro" 74
Alexander, Paul **74–75**, 422
Alexander, Rob 64, **75–77**, 504
Alfred A. Knopf 37, 378, 407, 408
*Algol* 27, 150, 171, 385, 413, 414
*Alice's Adventures in Wonderland* 398
*Alien* (film) 37, 51, 150, 160, 179, 214, 235, 341
*Alien Landscapes* 39, 215, 254
*The Alien Life of Wayne Barlowe* 90
*Aliens* novels 179
*All Hallows Magazine* (Canada) 306
*Allen K's Inhuman Magazine* 306
*All-Story Magazine* 15, 16, 43, 209, 347, 371, 378, 433
Alma-Tadema, Sir Lawrence 260, 261
Alternate World Recordings (AWR) 89
Amano, Yoshitaka 77
*Amazing Mystery Funnies* 237
*Amazing Stories* 16, 17, 19, 20, 21, 22, 23, 43, 54, 74, 76, 111, 130, 144, 150, 182, 195, 200, 208, 209, 269, 286, 295, 307, 327, 350, 368, 370, 371, 404, 414, 416, 427, 428, 441, 464, 468, 503, 504
*Amazing Stories Annual* 16
*Amazing Stories Quarterly* 16
*Amazing Wonder Tales* (fanzine, later *Scienti-Tales*) 237
"Amber, Arthur" *see* Dameron, Ned
*Amber* novels 130, 151, 481
American Academy of Art (IL) 337, 397, 405, 428, 451, 457
*American Aphrodite* 307
*American Artist Magazine* 218, 280, 365
American Artists Professional League 111, 203, 439
*American Century* (comic) 141
American Comics Group 350
*American Fantasy Magazine* 383
*American Flagg!* (comic) 141
*American Heritage Magazine* 438
American Institute of Graphic Arts 153, 183, 239, 407, 412, 414
*American Magazine* 430
*American Mercury* 26
American Museum of Natural History (NY) 90, 169, 284, 435
American Portrait Society 203
American Renaissance of the Twenty-first Century (A. R. T.) 203
American Society of Aviation Artists 336
American Society of Marine Painters 152
American Society of Portrait Artists 203
American Watercolor Society 80, 202
*American Weekly* (magazine) 208, 209, 437
*Amra* (fanzine) 30, 73, 307
*Analog Science Fiction & Fact* (Analog Science Fact & Fiction) 28, 29, 50, 62, 63, 83, 84, 99, 104, 171, 186, 188, 222, 248, 250, 252, 253, 271, 285, 286, 287, 299, 307, 317, 321, 323, 348, 356, 362, 411, 414, 416, 431, 435, 503, 504
Anderson, Allen 22, 25, 77–**79**, 105
Anderson, Darryl 108
Anderson, David Lee **78–79**
Anderson, Kevin J. 494
Anderson, Murphy 77, **79–80**
Anderson, Poul 142, 236, 364, 442, 477
Anderson, Wayne 38
*Anderson's Fairy Tales* 146
Andrus Space Transit Planetarium 171
Anime' movement 77
Anlab Award (*Analog* Analytical Laboratory Award) 285, 287, 299, 362
*The Annotated Lost World* 398
*The Ant Bully* (film) 187, 228, 329, 343
Anthony, Piers 47, 142, 442
Applejack Art Limited Editions 65, 355
Arbor House Books 130
Archie Publications 238, 356
Architectural inspiration, design elements 74, 119, 162, 167, 213, 214, 258, 272, 320, 341, 348, 362, 370, 383, 422, 450, 457, 463
Arfstrom, Jon D. **80**
*Argosy* 14, 15, 16, 17, 43, 74, 88, 98, 100, 124, 169, 204, 209, 224, 244, 245, 347, 371, 379, 396, 410, 430, 433, 437, 457, 463
*Ariel: Books of Fantasy* 453
Arisman, Marshall **80–81**, 339
Arkana Publishing 86
Arkham House 23, 37, 52, 98, 117, 148, 149, 156, 200, 272, 303, 456
Armata, Barb **81–82**
Arrow Books 52, 343, 408, 492
Art Center College of Design in Los Angeles (CA) 74, 91, 240, 247, 248, 261, 289, 309, 334, 341, 360, 376, 379, 402, 403, 438, 476
Art Directors Club 102, 106, 183, 239, 272, 290, 323, 328, 374, 421, 438, 452, 458
*A.R.T. Ideas Magazine* 203
Art Institute of Chicago (IL) 110, 151, 158, 195, 328, 336, 337, 367, 385, 392, 405, 420, 439, 456, 457, 483
Art Institute of Philadelphia (PA) 419
Art Institute of Pittsburgh (PA) 221, 222, 457

*Art Nouveau* 101, 128, 135, 163, 177, 256, 263 296, 297, 314
*The Art of Bob Larkin* 313
*The Art of Chesley Bonestell* 345
*The Art of Jeffrey Jones* 292
*The Art of Leo & Diane Dillon* 174
*The Art of Michael Whelan* 48, 478
*The Art of Richard Powers* 386
*Art of Robert McCall: A Celebration of Our Future in Space* 337
*The Art of the Rock Poster* 325
The Art Students League of New York 28, 79, 88, 89, 96, 99, 110, 115, 124, 152, 169, 176, 203, 277, 284, 331, 336, 341, 363, 381, 382, 413, 418, 421, 430, 451, 462, 472
*The Artist's Guide to Sketching* 247
Artist's Partners Agency 39, 160, 348, 381
Artzybasheff, Boris **82**
Ashley, Mike 3, 7, 127, 139, 148, 165, 319, 394
Ashman, William **82–83**
Asimov, Isaac 27, 50, 56, 84, 138, 183, 197, 204, 205, 212, 214, 280, 290, 329, 340, 375, 390, 418, 422, 442, 477, 481, 493, 494
Asplund, Randy **83–83**
Asprin, Bob 48, 87, 213, 400
Associated Fantasy Publishers 117
Association of Science Fiction and Fantasy Artists (ASFA) 45, 51, 56, 76, 106, 119, 142, 143, 151, 171, 222, 262, 264, 316, 329, 334, 365, 373, 494, 502
Astarita, Raphael 281
*Astonishing* 21, 216, 237, 436, 437
*Astounding Stories of Super Science* (*Astounding Science Fiction*) 17, 18, 20, 21, 22, 23, 25, 28, 44, 124, 134, 137, 138, 177, 190, 195, 221, 239, 243, 306, 364, 370, 396, 397, 413, 414, 443, 451, 454, 463, 475
Astrology magazines 29, 117, 209, 416
*Astrology — Your Daily Horoscope* 209
Astronomical art 29, 57, 58, 88, 104, 119, 152, 165, 168, 171, 175, 178, 186, 187, 252, 345, 373, 378, 391, 413, 435, 502
*Astronomy Magazine* 104, 186, 252, 378, 435
*At the Earth's Core* 30, 307, 433
*At the Mountains of Madness* 124
*At The Mountains of Madness* (film) 440
*The Atlantic Monthly* 272, 328, 451
Atlas Comics 140, 307
Atlas Games 52
*Audubon Magazine* 411
Aulisio-Dannheiser, Janet Elizabeth **84–85**, 470, 504
Austin, Alicia 49, **85–86**, 500, 501
*Authentic Science Fiction* (magazine) 165, 301, 394
Avalon Books 110, 356
*Avante-Garde Magazine* 272
Avati, James 342
*The Avenger* 239, 364, 420
Aviano, Michael 473
Avon, John **86–87**
Avon Books 24, 25, 88, 92, 95, 102, 115, 127, 135, 161, 169, 183, 194, 317, 390, 401, 445, 494
*Avon Fantasy Reader* 25

*Babylon 5* 83, 90
Bacon, Francis 81, 108
Badger Books 290, 447
Baen, Jim 40, 44, 150, 200, 202, 278
Baen Books 38, 40, 44, 47, 48, 75, 83, 92, 99, 132, 150, 151, 200, 202, 248, 263, 278, 298, 334, 354, 368, 401, 442, 502
Bailey, Robin 288
Baker, Chris **87**, 506
Bakshi, Ralph 218, 247, 266, 269, 343, 433
Balbalis, John **88**
Ballantine, Betty 27, 325, 385
Ballantine, Ian 27, 325, 385
Ballantine Adult Fantasy Series 32, 117, 227, 290, 325, 376
Ballantine Books 27, 30, 32, 33, 37, 38, 39, 40, 47, 92, 102, 117, 121, 130, 131, 162, 169, 174, 175, 205, 227, 263, 266, 268, 273, 289, 299, 303, 317, 325, 326, 328, 334, 348, 351, 376, 379, 385, 386, 399, 401, 407, 409, 410, 418, 419, 441, 442, 444, 448, 451, 459, 463, 477, 494, 502, 503, 504, 505
Ballard, J. G. 48, 374
Balrog Award 85, 174, 303, 306
Baltadonis, John 178
Balthus 447
*Baltimore News & American* (MD newspaper) 305
*Baltimore Sun* (MD newspaper) 490
Bama, James **88–89**, 99, 294, 313, 279, 451
Bantam Books 25, 37, 40, 47, 86, 88, 99, 111, 115 127, 131, 169, 190, 191, 192, 194, 204, 218, 227, 263, 266, 269, 287, 290, 313, 316, 317, 328, 329, 334, 337, 343, 348, 365, 368, 377, 379, 382, 399, 401, 408, 409, 418, 430, 431, 438, 440, 442, 444, 485, 493, 494, 495
Barber, Thomas **89**
Barclay, McClelland 412, 475
Barker, Clive 51, 52, 160, 184, 381, 393, 474
Barlowe, Wayne **89–91**, 250
*Barlowe's Guide to Extraterrestrials* 90
*Barlowe's Guide to Fantasy* 90
Barnard, Bryn **91–92**
Barr, George 34, 44, 85, 87, **92–94**, 227, 500
Barr, Ken 40, 64, **94–96**
Barrett, Robert 378
Barth, Ernest K. **96**
Basic Books 407
**batteries not included* (film) 340
*Battle Beyond the Stars* (film) 175
*Battlestar Galactica* (TV series) 339
*Battlestar Galactica* novels 473
Bauman, Jill **96–97**
Baumhofer, Walter 18, 420
Bayard, Emile 13
Bayless, Raymond **97–98**
Beacon Books 430
Beagle, Peter S. 125, 151, 503
Beam Piper, H. 34, 231, 477
Bear, Greg 144, 212
Beardsley, Aubrey 85, 112, 114, 135, 146, 177, 208, 308, 296, 380, 383, 424, 450
*The Beast Within: The Art of Ken Barr* 95
*Beauty and the Beast* 71
*Beauty and the Beast* (TV series) 380
Beauvais, Den 65
Beckmann, Max 447, 451
Beckwith, J. Carrol 404
Beecham, Tom **98**
*Beef* (magazine) 207
Beekman, Douglas 96, **99–100**
Belarski, Rudolph 20, **100–101**, 104, 105, 420
Bell, Charles 194
Bell, Julie 38, 40, 65, **101–102**, 460
Bellairs, John 242
Bellamy, Frank 71, 251, 338, 426
Belmer, Hans 383
Belmont Books 121, 203, 386
BEMs 124, 164, 475
*Beneath the Shattered Moons* 227
Benett, Leon 13
Bennett, Harry R. **102–103**
Benton, Thomas Hart 134, 155, 269
Bergen, David **103**
Bergeron, Joe **103–104**
Bergey, Earle 20, 22, 25, **104–105**, 295, 416
Berkey, John 33, 38, 53, **105–107**, 186, 250, 254, 402
Berkley Books 33, 76, 88, 90, 115, 127, 131, 151, 169, 175, 192, 203, 204, 243, 260, 287, 298, 299, 317, 348, 351, 357, 368, 386, 390, 392, 399, 464, 495, 503
*The Berkshire Eagle* (MA newspaper) 386
Berry, Bruce **107–108**
Berry, Rick **108–110**, 135, 144, 218, 249, 502, 504
Bertelsman Co. 37
*The Best of Xero* 74
Bester, Alfred 141, 197, 348
Better Publications 350
*Beyond Fantasy Fiction* 82, 88
Bierstadt, Albert 345
*Bigfoot* 154
Bilal, Enki 398
Binder, Eando 110
Binder, Jack **110**
Binkley, Ric 24, **110–111**
Birmingham, Lloyd 74, **111–112**
Bishop Museum 169
*The Black Hole* (film) 334, 336
*Black Mask* 100, 168
Blackshear, Thomas 495
*Blade 2* (film) 90
*Blade Runner* (film) 51, 53, 71, 127, 341
Blaine, Mahlon 15, **112**, 159, 216, 283, 429
Blaisdell, Paul **113**
Blake, William 183, 283, 375, 429
Blanchard, Taylor **113–114**
Blanche, John 52, **114–115**
*Bless the Child* (film) 122
Bloch, Robert 89, 144, 208

*Bluebook Magazine* 15, 153, 154, 212, 405, 439
Bobbs-Merrill 356, 407
Bober, Richard 96, 99, **115–116**, 190, 354, 505
Bocklin, Arnold 187
Bodley Head & Jonathan Cape 37
Bok, Hannes 21, 23, 24, 28, 44, 45, **116–118**, 138, 177, 196, 200, 208, 229, 303, 380, 385, 451, 499
Bonestell, Chesley 26, 27, 29, 33, 36, 39, 50, 51, 57, 58, 103, **118–119**, 150, 171, 175, 178, 186, 225, 252, 295, 299, 345, 378, 385, 413, 489, 501, 505
*Book of Angels* 448
*The Book of Ballads and Sagas* 466
*The Books of Blood* 52
Books of Wonder Publishing 82, 307, 496
Booth, Franklin 81, 263, 412
Borderlands Press 144
Boris *see* Vallejo, Boris
Bosch, Hieronymus 144, 183, 241, 314, 325, 375, 390, 393, 423
Boston Museum of Science (MA) 119
Bouguereau, William 232, 345
Boulogne, Valentine de 232
Bova, Ben 37, 250, 337, 494
Bove, Richard 413
Bowen Designs 66, 219, 263
Bowling Green Fine Arts Center (OH) 58, 401
Bowman, William R. **119–120**
*Boy's Herald* (Br. magazine) 366
*Boy's Life* (magazine) 183, 244, 390, 411, 463
*Boy's Magazine* (Br. magazine) 180
*Boys Own Paper* (Br. magazine) 485
*The Boy's World of Adventure* 180
Bradbury, Ray 21, 25, 56, 58, 98, 116, 144, 150, 159, 174, 190, 240, 241, 329, 343, 357, 375, 385, 422, 434, 440, 486
Bradford Exchange 40, 115, 169, 170, 311, 493, 505
Bradley, Marion Zimmer 261, 311, 422, 503
Bram Stoker Award 179, 440, 484
Brandt, Rolf A. **120**
Brandywine Fantasy Art Gallery 59, 60
Brandywine Museum 412
Brandywine School of Artists 60, 78, 219, 261, 284, 299, 373, 407, 470
Brautigam, Donald P. **120–121**
*Breezy* (magazine) 104
Bresdin, Rodolphe 272
Bridgeman, George 176, 263, 277, 291, 412, 430
Briggs, Austin 153, 355, 393
Brillhart, Ralph 30, **121–122**
Brin, David 142, 188
British Fantasy Society (BFS) 46, 184, 273, 292, 380, 507
British Science Fiction Association Award (BSFA) 46, 86, 128, 256, 343, 381, 395, 506
Brom, Jerold 114, **122–123**, 181, 244, 256, 402, 503, 505
Bronx Museum of Art 49, 90, 305, 477
Brooklyn Academy of Fine Arts 217
Brooklyn Museum and Art School 81, 271, 377, 451, 452
Brooks, Terry 142, 266, 268, 368
Brosnatch, Andrew 16, **123–124**, 392, 420
Brown, Charles N. 1, 2, 6, 35
Brown, Glen 395
Brown, Howard V. 18, 105, **124**, 475
Brown, Joe 418
Brown & Bigelow 40, 80, 105, 106
Brown University Museum 152
Bruegel, Pieter 272, 325
Brundage, Margaret 18, 22, 50, 63, **125–126**, 127, 208, 392, 405
Brunner, John 142, 175, 287
*Buck Rogers* comic strip 79, 80, 393, 434
Buckhorn Studios Inc. 99, 130
Budrys, Algis 151
Bull, Reina M. **127**
*A Bullet for Billy the Kid* 88
Burian, Zdenek 89
Burne-Jones, Sir Edward 243
Burns, Jim 34, 38, 46, 47, 48, 51, **127–130**, 193, 215, 255, 278, 338, 348, 500, 506, 507
Burr, Linda 99, **130**
Burroughs, Edgar Rice 15, 16, 18, 30, 31, 43, 71, 80, 100, 112, 130, 139, 140, 159, 160, 162, 170, 217, 260, 261, 265, 288, 291, 307, 308, 309, 331, 332, 334, 337, 347, 378, 385, 405, 419, 423, 430, 433, 440, 454, 459, 477
Burroughs, John Coleman **130–131**, 405
*Burroughs Bulletin* 260, 347, 419, 433
*Burroughsania* (British fanzine) 139
Burton, Tim 87, 122, 410
*Business Week* (magazine) 250, 317, 467
*Butterfly* (magazine) 424
*By Bizarre Hands* 52
*By Spaceship to the Moon* 152
Byrne-Jones, Sir Edward 243

Cabell, James Branch 366
Cabral, Ciruelo 38, **131**, 144
Caldecott Medal 174, 414, 472
Caldwell, Clyde 42, 53, **131–134**, 180, 181, 192, 368, 402
California College of Arts and Crafts 206, 400, 401
California Institute for the Arts (CalArts) 197, 362, 402, 439
*Callahan's Place* series 473
Calle, Paul 40, **134**
Campbell, John W. 22, 44, 124, 137, 138, 171, 221, 239, 280, 413, 463
Campbell, Ramsey 51, 383
Canaveral Press 112, 159, 160, 217, 308
Canedo, Alejandro 74, **134–135**
Caniff, Milton 266, 269, 295, 484
*Cannibals* 52
"Cannon, Jeremy" *see* Stoops, Herbert Morton
Canton Art Museum (OH) 56, 58, 99, 115, 264, 300, 329, 453, 473, 491, 496
Cantor, Ann **135**
Canty, Thomas 45, 48, 49, **135–137**, 243, 249, 501, 504
*Captain Billy's Whiz Bang* 78
*Captain Future* 21, 104, 209
*Captain Marvel* 110
*Captain Slaughterhouse Drops Anchor* 372
*Car and Driver* (magazine) 467
Caravaggio 232
Carcosa Press 156
Card, Orson Scott 48, 84, 368
*Carl Lundgren: Great Artist* 326
Carnell, John 127, 148, 319, 391
Carr, Terry 174
Carroll, Jonathan 136
Carter, Lin 280, 476
Cartier, Edd 20, 21, 23, 24, 25, 28, **137–139**, 200, 208, 221, 303, 385, 413, 420
Cartoonists and Illustrators School 307, 486
*Cassell's Magazine* 366
Castilano, Fred 413
*Cavalier Magazine* 321, 347, 379, 433
Cawthorn, Jim **139–140**
*Cemetery Dance* (magazine) 144, 306
Cemetery Dance Publications 61, 144
*Cenotaph Road* novels 334
*The Century Magazine* 153
Chaffee, Douglas **140**
*Challenge to the Stars* 252
Changeling Films 151
*Chanur* series 142, 502
Chaos Comics 122
Chaosium Inc. 39, 52, 206, 323, 380, 464
*Chapter II* (*Habakkuk*) fanzine 413
Charles E. Cooper Studio 88, 336, 451
*Charlie and the Chocolate Factory* (film) 87
Charlton Comics 74, 296, 350
Chase, William Merritt 404
Chatto 37
Chaykin, Howard **140–141**
Cherry, David 51, 56, **141–143**, 502, 503, 504
Cherryh, C. J. 78, 83, 141, 283, 329, 368, 477, 494, 502
Chesley Award 51, 76, 84, 90, 106, 128, 142, 143, 144, 158, 165, 171, 184, 188, 222, 227, 233, 247, 253, 262, 264, 274, 283, 286, 292, 299, 316, 321, 322, 323, 326, 329, 334, 343, 342, 352, 355, 358, 365, 368, 393, 408, 422, 429, 440, 445, 448, 453, 468, 470, 482, 491
Chicago Academy of Fine Arts 125, 213, 309, 355, 364, 403
*Chicago Literary Times* (newspaper) 429
*The Chicago Tribune* (newspaper) 364, 439
*Chicago Weekly Defender* (newspaper) 282
*Childhood's End* 27, 385, 426
Children's book illustration 2, 66, 76, 81, 82, 85, 86, 87, 92, 96, 101, 111, 114, 135, 136, 143, 144, 146, 147, 155, 157, 158, 159, 160, 162, 164, 167, 174, 188, 216, 225, 227, 228, 229, 232, 240, 241, 245, 251, 259, 266, 268,

274, 283, 305, 306, 311, 315, 321, 322, 325, 333, 343, 345, 354, 356, 358, 361, 365, 366, 374, 377, 378, 381, 386, 389, 403, 404, 407, 408, 410, 412, 414, 426, 431, 438, 439, 440, 449, 451, 453, 464, 466, 467, 468, 471, 472, 473, 488
*Chilling Tales* (comic) 216
*Chills* (Br. fanzine) 380
*Choose Your Own Adventure* series 61, 473
Chouinard Art Institute *see* California Institute for the Arts
Christensen, James 65, 66, **143–144**, 503, 504
Christie's auction house 54, 55, 219
*Chroma: The Art of Alex Schomburg* 416
*The Chronicles of Thomas Covenant* 241
*Chums Magazine* (Br.) 180, 485
Church, Frederick 288
*Cicada Magazine* 82
*Cimoc Magazine* 399
*Cinefantastique* (magazine) 422
"Ciruelo" 144
*Cities and Scenes from the Ancient World* 308
*Citizen Kane* (film) 119
Clark, Alan M. 96, **144–145**, 278
Clark, Emery 419
Clarke, Arthur C. 50, 56, 58, 205, 212, 214, 225, 251, 261, 317, 348, 386
Clarke, Harry 15, **145–147,** 208, 359, 366, 383, 424, 450
*Classic Book Jackets: The Design Legacy of George Salter* 407
*The Classic Horrors* 306
*Classics Illustrated* 355, 361
Clayton magazine chain 17, 177, 301, 370, 375
*The Cleft and Other Odd Tales* 484
Clifton-Dey, Richard **147–148**
*Close Encounters of the Third Kind* (film) 150, 340
Clothier, Robert **148**
*Clues Detective Stories* (magazine) 239, 277, 364, 433, 451, 475
Clute, John 176, 241, 395, 425, 450, 459, 481
Clyne, Ronald 23, **148–149**, 429
Cobb, Ron **149–150**, 214
Cochran, Connor Freff 150–151
CoConis, Ted **151–152**
*Cocoon* (film) 340
*The Coelura* 163
Coggins, Jack 3, 29, **152**, 345
Cohen, Sol 111, 200, 486
Coll, Joseph Clement 15, **153**, 160, 211, 308, 436
Collectible card games (CCGs) 41, 51, 53, 82, 84, 114, 140, 142, 179, 213, 233, 278, 285, 313, 323, 360, 376, 448, 481, 495
*Collier's Magazine* 39, 73, 119, 153, 196, 211, 212, 224, 277, 320, 337, 342, 420, 430, 439, 483
Collins & Brown Publishers 254
Columbus Museum of Art (OH) 365
*Comet* 21
Comic Art Professional Society 440
Comic books 30, 42, 50, 54, 55, 61, 62, 78, 79, 94, 110., 122, 140, 141, 151, 154, 159, 169, 178, 179, 213, 216, 217, 218, 237, 243, 255, 263, 266, 267, 268, 269, 282, 291, 296, 297, 307, 313, 319, 325, 332, 338, 346, 350, 356, 360, 361, 383, 399, 409, 416, 417, 426, 434, 439, 445, 447, 455, 466, 486, 487, 490
Comic Con(vention) 42, 122, 132, 219, 233, 256, 296, 308, 417, 433, 440
Comic Images Inc. 64, 95
Comic strips 79, 11, 130, 140, 141, 157, 165, 180, 184, 213, 214, 216, 217, 239, 250–251, 255, 266, 269, 282, 291, 295, 296, 309, 319, 332, 338, 347, 356, 390, 391, 392, 393, 398, 399, 404, 439, 446, 454, 455, 483, 486, 487
*Comic-Book Superheroes — Unmasked* (film) 434
*Coming of the Space Age* 214
*Comixscene* (*Mediascene*) 434
Commemorative Stamp art 40, 190, 272, 342, 348, 363, 419, 432
*Communication Arts* 81, 99, 102, 108, 194, 272, 323, 328, 365, 478
*Complete Airbrush Techniques* 168
*Complete Art Techniques and Treatments* 168
*Complete Stories* (magazine) 433
*The Complete Thunderbirds Story* 426
Computer game art 122, 140, 142, 157, 167, 179, 192, 193, 206, 212, 252, 261, 278, 294, 297, 334, 360, 368, 381, 393, 399, 401, 403, 410, 438, 453, 481
*Conan* (comic) 101, 285, 332
*Conan* (films) 150, 218, 439
*Conan* (novels) 31, 71, 217, 298, 332, 393, 410, 434
*Conan Classics* portfolio 99
Conan Doyle, Arthur 153, 398, 453
Concept art 71, 76, 122, 187, 214, 240, 261, 315, 329, 333, 340, 341, 345, 348, 362, 393, 395, 403, 427, 433, 440, 490
*Conceptions* 399
Condé Nast Publishing Co. 43
Conklin, Groff 25
Connaway, Jay H. 385
*The Conquest of Space* 119, 252
*Conquest of Space* (film) 119
*The Conquest of the Moon* 224
Constable, John 160, 187, 441
*Contact* (film) 345
Content, Dan 27, 385
Contento, William G. 2, 6
Cook, Hugh 160, 503
Cook, Robin 121
*Cool World* (film) 343
Cooper Union Art School 89, 307, 390, 407, 451, 467
Corben, Richard 58, 87, **154–155**, 393, 445
Corgi Books 127, 205, 301, 375, 481
Corman, Roger 113, 175, 439
Cornell, Joseph 286, 287
Cornwell, Dean 171, 261, 475, 496
*Coronet* (magazine) 169
Coronet Books 127
*Corpse Bride* (film) 87
*Cosmic* 21, 177
*Cosmopolitan* (magazine) 115, 325, 346, 412, 419, 439, 444
*Cosmos* (TV series) 175, 186, 252, 435
Cosmos Books 252
*Cosmos Science Fiction* 89, 151, 175, 230
*Cowboy Stories* (magazine) 177
Cox, Kenyon 404
Coye, Lee Brown 37, 56, **155**, 380, 501
*Cracked Magazine* 356
Craddock, Alan **157–158**
Craft, Kinuko Y. **158,** 502, 503, 505
Craig, Eugene 355
Crandall, Reed **159–160**
Creation Entertainment 42
*Creepozoids* (film) 52
*Creepy* 37, 74, 94, 154, 318, 263, 291, 298, 308, 321, 332, 356, 363, 393, 408, 487, 490
*Cricket Magazine* 76, 281
Crisp, Steve 40, 52, **160–162**
Crouch, Tom 378
Crowley, John 136
Crown Books 25, 62, 92, 419
Crucible Books 86
*The Crucible of Time* 175, 287
Cruikshank, George and Robert 372
*Crypt of Cthulhu* (magazine) 154, 200, 306
Culture Publishing Company 78
*Curse of the Mistwraith* 491
Curtis Warren Publishers 164, 447
*Cycle of Fire* trilogy 491
Cygnus Press 243, 291
*Cyteen* series 142, 502
Czezcko, Terri 252, 323

D. Brown and Sons, Ltd 488
D'Achille, Gino **162**
Dalby, Richard 120, 139, 214, 250, 251, 366, 450
Dalí, Salvador 82, 88, 96, 130, 212, 235, 241, 278, 314, 393, 437, 441, 447, 474
Dameron, Ned **162–164**
*Dan Dare* comic 127, 250, 251, 296, 319, 455
Danbury Mint 40, 95, 300, 311
*The Danger Trail* (magazine) 177, 475
*Dangerous Visions* 174, 197
*The Daniel Horne Sketchbook* 273
*Dante's Inferno Portfolio* 296
*Dark Age Magazine* 286
*Dark Animus Magazine* (Australia) 306
*Dark Caravan* series 429
*The Dark Crystal* (film) 225, 226, 261
*Dark Horizons* (British fanzine) 380
Dark Horse Comics 122, 154, 169, 179, 338, 356, 360, 383
*The Dark Tower* 50, 86, 163, 249, 477, 478
*Darkover* novels 311, 422
*Darkstar* (film) 155
*Darkwërks* 122
Datlow, Ellen 37, 63
Davidson, Avram estate 151
Davies, Gordon C. **164–165**
Davis, Patricia **165**
Davis, Roger **165,** 394

DAW Books 33, 34, 40, 47, 50, 89, 92, 99, 142, 162, 221, 230, 237, 261, 269, 275, 288, 298, 299, 301, 303, 307, 308, 312, 316, 325, 334, 348, 376, 377, 386, 299, 408, 448, 463, 464, 474, 476, 477, 485, 494, 502, 503, 505
*Day Million* 488
*The Day of the Ness* 237
DC Comics 53, 66, 74, 79, 94, 140, 169, 170, 179, 213, 216, 238, 249, 332, 355, 380, 466, 494
*Dead Heat* 170
Dean, Malcolm **165–166**, 295
Dean, Martyn 38, 103, 166
Dean, Roger 38, 78, 103, **166–167**, 183, 212, 279, 333, 501
*The Death Dealer* (comic and related) 219
*Deathlands* series 260
Deathrealm Award 144
*Deathrealm Magazine* 306
De Chirico, Giorgio 88
*The Deep Range* 28, 103
*Deep Space Nine* (TV series) 435
*Defenders of Wildlife Magazine* 151
Degas, Edgar 413
Delamare, David 38, **167–168**
Delaney, Samuel R. 141
De la Ree, Gerry 44, 45, 112, 200, 210, 472
Delaware Art Museum 56, 96, 99, 115, 264, 300, 305, 316, 329, 389, 401, 452, 473, 477, 482, 491
*The Delineator* (magazine) 244, 277, 346
Dell Books 25, 33, 37, 51, 74, 95, 96, 102, 115, 127, 130, 151, 168, 263, 298, 316, 317, 326, 329, 334, 347, 348, 365, 376, 378, 379, 382, 386, 390, 408, 409, 418, 419, 431, 442
Del Rey, Judy-Lynn 33, 39, 205, 266, 418, 441, 442, 463, 477
Del Rey, Lester 33, 39, 205, 266, 441, 442, 463, 477
Del Rey Books 33, 39, 40, 47, 50, 76, 154, 192, 260, 263, 268, 317, 334, 360, 373, 418, 419, 423, 442, 459, 462, 477, 502, 503, 504
De Luca, Grover 44
Dember, Sol 29, **168**, 373
*Dember Arts Video Library* 168
De Montaut, Henri 13
De Neuville, Alphonse Marie 13
*The Denver Post* (CO newspaper) 413
*Der Hexer* (Ger. magazine) 104
Derleth, August 23, 98, 148, 156, 272, 297, 456
Desiderio, Monsu 272
De Soto, Rafael **168–169**
*Destination Moon* (film) 119
*Detective Magazine* (Br.) 180
*Detective Story* (magazine) 347
Detmold, Edward 439
DeVito, Joe 40, **169–171**, 203, 357
*Diary of a Space Person* 214
Dick, Philip K. 241, 287, 348, 377, 381, 395, 423
Dickson, Gordon R. 138, 356
Di Fate, Vincent 3, 26, 33, 56, 60, 64, 75, 104, **171–173**, 177, 208, 219, 221, 250, 317, 336, 337, 358, 371, 379, 382, 384, 387, 390, 422, 451, 457, 477, 500, 504
*The Difference Engine* 51, 506
Digital art, media, method 62, 67, 83, 92, 104, 108, 109, 151, 160, 174, 176, 197, 202, 206, 227, 228, 240, 249, 250, 252, 256, 260, 275, 278, 285, 287, 293, 304, 334, 345, 360, 383, 403, 411, 423, 426, 427, 470, 471, 478, 485, 493, 495
The Dillons (Leo and Diane) 32, **173–175**, 286, 499
*Dime Detective* (magazine) 168, 277
*Dime Mystery* (magazine) 18, 239, 421
*Dinosaur* (film) 439
*The Dinosaurs—A Fantastic New View of a Lost Era* (*The New Dinosaurs*) 440
*Dinosaurs, the Terrible Lizards* 471
*Dinotopia* 66, 244, 246, 247, 440, 500, 503
Disch, Thomas 312
*Discover Magazine* 247
Discovery Museum (CT) 90, 452
*Discworld* novels 301, 302
Disney, Walt (Studios and Company) 40, 65, 82, 125, 149, 197, 226, 300, 303, 304, 334, 341, 345, 403, 435, 439, 440, 453, 466, 474, 475, 485, 505
*Distant Worlds: The Story of a Voyage to the Planets* 245
Dixon, Don **175–176**
DNA Publications 63
*Do Androids Dream of Electric Sheep* 241, 381
DOAK 392
*Doc Savage* 18, 40, 88, 94, 138, 169, 170, 313, 364, 379, 396, 434
Dr. Fu Manchu 153, 211, 212, 364, 486
*Dr. Strange* (comic) 74
*Dr. Who* 42, 71, 157, 322, 426, 455
*Dr. Yen Sin* 212
Dolbokgov 117
Dold, Elliot, Jr. 18, **176–177**, 351, 453
Dold, Douglas 176
Dolgov, Boris 117, **177**
Dollens, Morris Scott **177–178**
*Don Brautigam Portfolio* 121
Donald M. Grant Publishers 85, 108, 136, 163, 200, 210, 249, 286, 292, 308, 310, 383, 477
Donaldson, Stephen R. 142, 241, 442, 493
Donnell, A. J. **178**
Donning/Starblaze Publishing Co. 150, 213, 477
"Donato" 178
Doolin, Joseph 16, **178–179**
*The Door into Summer* 28
Dore, Gustave 208, 275, 372
Dorman, Dave 58, **179–180**
*Dorsai* novels 395
*Double Memory: Art and Collaborations* 108, 249
*Double Star* 395
Doubleday Books 26, 27, 37, 39, 86, 113, 142, 151, 154, 175, 192, 202, 206, 233, 240, 242, 263, 266, 268, 274, 280, 299, 312, 316, 329, 379, 385, 418, 419, 433, 464, 467, 489, 502
Douglas, Jeff 108
Dover Books 30, 331, 454
Dracula 88, 95, 151, 242, 267, 332, 419, 433, 464
*Dragon* magazine 41, 131, 192, 200, 213, 274
"Dragon Masters" 229
Dragon*Con(vention) 140
Dragon's Dream Publications 38, 166, 251, 259, 292
Dragon's World Ltd. 38, 39, 71, 72, 167, 245, 256
*Dragonhenge* 188
*Dragonriders of Pern* novels 34, 47, 477
Drake, David 156, 233
Drake, Morgan 108
Draper, Herbert 261
*Drawing & Painting Fantasy Landscapes and Cityscapes* 76
*Drawing and Painting the World of Animals* 168
*The Drawings of Jeffrey Jones* 292
*Drawn and Quartered* 73
*Dream Makers: Six Fantasy Artists At Work* 39, 296
*Dreamquests* 329
Drigin, Serge **180**
*Drizzt* novels 323
Drucker, Mort 291
*The Duelist* (magazine) 76, 140, 213, 505
Dulac, Edmund 85, 114, 135, 146, 240, 256, 263, 314, 439, 450
*Dune* (novels, film and related) 28, 83, 214, 345, 414
*Dungeon Magazine* 132
*Dungeons & Dragons* (RPG) 41, 52, 99, 122, 132, 180, 191, 200, 301, 321, 323, 368, 377, 464
Dunn, Harvey 336, 409, 412, 463
Dunninger, Joseph 112
Dunsany, Lord 425
Durant, Frederick C. III 278, 345
Durer, Albrecht 343, 423
Durham Cathedral 493
*Dynamic Science Fiction* 21, 25

*Eagle Comics* (Br.) 127, 164, 180, 250, 251, 426, 455
*Eagles of the Air* (magazine) 177
*Ealdwood* 142
*Earth: Final Conflict* (TV series) 141
Earthlight Gallery 46, 49, 477
Easley, Jeff 42, 65, 122, 132, **180–182**, 192, 323, 368
*The East Village Other* 291
Eastercon (British National SF Convention) 290, 506
Eastern Comics 307
Eastman, Kevin 58
Easton Press 40, 202, 222, 278, 386, 464
*Eaters of the Dead* 343
Ebel, Alex **182–183**
Eberle, Joseph, Jr. **183**
EC Comics 159, 217, 255, 281, 307, 332, 486, 487
Eclipse Comics 74, 184, 192, 206, 308
Eddings, David 368

*Edgar Rice Burroughs — Library of Illustration* 160
Edwards, Les 52, 66, **183–186**, 215, 338
Edwards, Malcolm 39
E. E. Doc Smith "Skylark" Award 171, 188, 221
*Eerie* 37, 37, 74, 94, 154, 318, 291, 298, 308, 321, 332, 356, 373, 393, 408, 487, 490
*Eerie Mysteries* 168
Effinger, George Alec 493
Egge, David **186–187**
Eggleton, Bob 38, 51, 52, 65, 99, **187–190**, 312, 470, 500, 503, 504
Eigner, Tom 92
Eisner Award 80, 179, 249, 417, 466, 487
El Greco (Domenicos Theotokopoulos) 81
El Paso Museum of Art (TX) 305
Eldred, Alison 3, 373
Eldritch Tales 306
*Electrical Experimenter* 124, 370, 416
Electronic Arts Inc. 167, 206, 212, 491
*Electronic Games Magazine* 151
*Elfquest* 380
*Ellery Queen's Mystery Magazine* 26, 144, 197, 397
Elliot, Darryl 278
Ellis, Dean 33, **190–191**, 227
Ellis, Doug 3
Ellison, Harlan 32, 89, 154, 173, 197, 417, 422, 423, 429, 430, 434
Ellison, Pauline **191**
Elmore, Larry 42, 132, 180, **191–193**, 368
*Elric* novels 34, 139, 243, 477
Elson, Peter 166, **193–194**
Elwell, Tristan **194–195**, 503
Embleton, Ron 426
*Embrace the Mutation* 383
*Embryonic Journey* 454
*Emerald Eyes* 493
*Empire* 141
*Empire* trilogy 491
*Empires, Eagles and Lions Magazine* 237
"Emsh" 195
Emshwiller, Ed 26, 26, 28, 29, 30, 32, 44, 45, 111, **195–199**, 209, 229, 303, 457, 487, 499
*The Enchanted Wood* 407
*The Enchanted World* series 143, 259, 275
*Enchantment* 460
*The Enchantress of World's End* 476
*Encyclopedia of Fantasy* 241
*The Encyclopedia of Science Fiction and Fantasy* 188
*The Encyclopedia of Science Fiction* 395
*Endless Quest* novels 93
Engel, Mort 44
*Epic Illustrated* 132, 249
*Erbania* (Br. fanzine) 139
*ERBania* (fanzine) 307
*ERB-dom* (fanzine) 307
*Eric the Viking* (film) 315
Ernst, Max 130, 144, 319, 447
*Eschatus* 375
Escher, M.C. 144, 314, 390, 454
Eshbach, Lloyd 110, 117, 178
*Esquire Magazine* 183, 218, 225, 227, 320, 386, 390, 438
*E.T.* (film: *The Extra-Terrestrial*) 261, 339, 340
*Etchings and Odysseys* magazine 306
*Eureka Magazine* 425
*Event Horizon* 63
*Evergreen Review 272*
*Every Week Magazine* 211
*Everybody's Magazine* 153
*Everyday Astrology* 209
*Expedition* 90
Experimenter Publishing Company 350
*Extro Magazine* 391
*The Eye and the Finger* 456
*The Eye of the World* 442
*Eyewitness to Space* 39

Fabian, Stephen 33, 44, **200–202**, 507
*The Face That Must Die* 52
*Faeries* 225, 315
Fagg, Kenneth **202**
Fairy tale illustrations 58, 136, 143, 146, 158, 240, 241, 267, 269, 322, 333, 366, 372, 398, 408, 503
Fairy Tales 58, 85, 136, 143, 145, 146, 158m, 241, 269, 333, 398 503
*The Fairy Tales of Perrault* 146
Falanga, Michael 217
*Fall of the House of Usher and Other Tales* 154
*Family Circle Magazine* 317, 370
Famous Artists School 92, 100, 281, 291, 325, 490
*Famous Fantastic Mysteries* 21, 23, 148, 169, 209, 436, 437
*Famous Funnies* (comic) 217
*Famous Monsters of Filmland* 37, 92, 113, 150, 363, 393
*Fangoria* 306
"Fangorn" 87, 506
*Fantagor* (comic) 154
Fantagor Press 154
*Fantast* (Br. fanzine) 453
*Fantastic* 25, 28, 29, 74, 92, 111, 156, 240, 271, 291, 296, 307, 310, 441
*Fantastic Adventures* 21, 22, 23, 138, 208, 290, 295, 327, 337, 370, 371, 421, 441, 457
*The Fantastic Art of Boris Vallejo* 459
*The Fantastic Art of Frank Frazetta* 218
*The Fantastic Art of Rowena* 351
*Fantastic Monsters of the Films* 113
*Fantastic Novels* 21, 25, 169, 209
*The Fantastic Pulps* 239
*Fantastic Science-Fiction Art 1926–1954* 39
*Fantastic Story Quarterly* 104
*Fantastic Universe* 28, 29
*The Fantastic World of Gervasio Gallardo* 227
*Fantasy* (Br. magazine) 180
*Fantasy Advertiser* (fanzine) 80
*Fantasy Art Masters* 329, 344
*Fantasy Art Techniques* 344
*Fantasy Fiction Telegram* (fanzine) 178
Fantasy Press Publications (FPCI) 23, 24, 110, 117, 138, 178, 229, 397
*Fantasy Tales Magazine* (Br.) 306, 380
*Fantasy: The 100 Best Books* 139
*Fantazius Mallare* 428
Fanthorpe, R.I. 290
"Fantoni, S." 290
Fanzines 30, 36, 41, 51, 67, 73, 80, 92, 108, 116, 139, 148, 150, 154, 160, 197, 200, 236, 237, 248, 263, 273, 279, 291, 296, 303, 305, 307, 308, 322, 362, 363, 376, 379, 380, 383,398, 413, 429, 453, 454, 472, 487, 500
Faragasso, Jack 28, 99, **203–204**, 418, 473
Farley, A.C. 58, **202–203**
Farley, Ralph Milne 16
Farmer, Philip Jose 288, 390
FASA Corp. 39, 52, 53, 140, 192, 399, 495, 505
Fashion Institute of Technology (NY) 171, 234
*Fate* (magazine) 405, 421, 428
*Faust* 146
Fawcett, Gene 281
Fawcett, Robert 441, 489
Fawcett Books (Fawcett Publications) 37, 78, 95, 102, 110, 183, 237, 253, 298, 408, 409, 419
Fearn, John Russell 454, 455
Feck, Lou **204**
Fedogan & Bremer Publishers 80
Feibush, Raymond **204–205**
Feist, Raymond E. 244, 329, 491, 502
Fenner, Arnold 3, 59, 219, 233, 285, 286, 291, 322, 445, 505
Fenner, Cathy 3, 59, 219, 233, 285, 286, 291, 322, 445, 505
Ferat, Jules-Descartes 13
Ferman, Ed 197
Fernandes, Stanislaw **205–206**
Ferrari, Mark **206**
Ferret Fantasy 139, 425
Fiction House 22, 44, 78, 79, 104, 178, 239, 281, 282, 301, 347, 367, 467, 486
Fictioneer Books 200
*Field and Stream* (magazine) 98, 342, 411, 463
Fields, Fred 181, **206–207**
*Fiend* 52
*Fighting Fantasy* (RPG) 114, 183, 294
*Filmfax* 90
Finlay, Virgil 19, 21, 23, 24, 29, 36, 44, 45, 50, 81, 116, 125, 138, 146, 163, 187, 200, **207–211**, 210, 216, 217, 284, 303, 306, 327, 355, 380, 384, 416, 436, 437, 470, 499, 500
*Fire and Ice* (film) 218, 247
First Comics 141, 192, 213, 380
First Fandom 138, 178
*First Maitz* 329
*First Men in the Moon* 187
*Fishing World* (magazine) 411
Fixler, Fred 402
Flanagan, John Richard 153, **211–212**
*The Flash* (TV series) 141
*Flash Gordon* 159 255, 392, 393, 454, 486, 487
*Flashman* novels 162
Fleer Corporation 64, 95, 169, 267, 269, 399
Fleetway Comics 95, 157, 319, 426, 455

*The Flights of Icarus* 103, 245
Flint, Russell 331
*The Fly* (film) 261, 485
Flynn, Danny 38, **212–213**
*Focus Magazine* 252
Fogg Art Museum 73
Foglio, Phil **213,** 323, 500
Fontana Books 52, 363, 408, 492
*Forbes Magazine* 194, 325
Ford, H. J. 422
*Forecast* (magazine) 371
Forge Books 37
*Fortune (*magazine) 82, 134, 238, 317, 325, 342, 444, 462
Foss, Chris 32, 33, 34, 51, 53, 127, 166, 193, **213–215**, 227, 258, 293, 314, 338, 348, 362, 395, 488
Foster, Hal 291, 309
Foster, Alan Dean 143, 247, 395, 423, 468, 502, 503
*Foundation* series 214, 390, 445, 478, 481, 494
Fowke, Robert **215–216**
Fox, Lorraine 451
Fox, Matthew **216–217**
Fox, Randy 144
Fox, Victor 486
France, Anatole 366
Francis, Richard **217**
Frank, Howard (Frank Collection) 46, 58, 233, 348, 387, 423, 429
Frank, Jane (Frank Collection) 46, 58, 233, 348, 387, 423, 429
*Frank Frazetta's Fantasy Illustrated* 192, 380
*Frank Kelly Freas—The Art of Science Fiction* 222
Frank R. Paul Award 140, 164, 221, 317, 321, 345, 389, 416, 468
*Frankenstein* 88, 266, 269, 419, 471, 490
The Franklin Mint 56, 66, 101, 115, 122, 158, 263, 264, 267, 269, 280, 289, 300, 325, 448, 478
Frazetta, Frank 30, 31, 32, 33, 34, 36, 49, 50, 53, 54, 55, 58, 71, 87, 89, 122, 131, 135, 139, 159, 163, 180, 187, 192, 200, **217–220**, 238, 240, 247, 261, 263, 273, 275, 281, 287, 289, 291, 296, 297, 298, 307, 308, 323, 325, 331, 351, 373, 382, 384, 385, 393, 405, 408, 439, 445, 453, 458, 459, 472, 476, 490, 495, 499, 501, 505, 505
Frazetta Museum 219
*Frazetta: Painting with Fire* (film) 219
Freas, Kelly 24, 26, 28, 29, 32, 33, 34, 44, 45, 150, 187, 195, 213, **221–224**, 230, 248, 313, 397, 416, 457, 463, 477, 499, 500, 503, 504
Freas, Laura Brodian 222
Freeman, Fred 58, **224–225**
"Freff" 225
*Frets Magazine* 151
*Friday* 50, 477
Friedlander Publishing, Inc. (FPG Inc) 64, 65, 72, 169, 368, 383
*From an Ultimate Dim Thule—A Review of the Early Works of Sidney Sime* 425
Frost, A. B. 153
Froud, Brian 58, **225–226**, 244, 315, 354, 466, 500, 503
Froud, Wendy 226, 244, 466
*Froud's World of Faerie* 226
Fuchs, Ernst 365
*Fungi Magazine* 154
"Fuqua, Robert" 54, 226, 449
*Fury* 397
Fuseli, Henry 183
Futura Books 86, 227, 343
*Future Flight* (film) 435
*Future Life* (magazine) 96, 186, 378, 422
*Future Magazine* 21, 25, 90, 327, 384
*Futures: 50 Years in Space* 252
*Futurian War Digest* (Br. fanzine) 453

*G-8 and His Battle Aces* 18, 100
*G-Fan* (fanzine) 362
Gaiman, Neil 429, 466
Gaines, William M. (Bill) 281, 486
Galactic Central Publications 2
*Galactic Encounters* series 215, 228, 245
*The Galactic Geographic* 304, 305
*Galaxy Quest* (film) 90, 122, 490
*Galaxy Science Fiction* 25, 27, 28, 29, 44, 74, 88, 105, 150, 151, 152, 168, 173, 195, 196, 197, 200, 217, 229, 230, 238, 250, 255, 279, 356, 361, 373, 380, 385, 431, 438, 462, 475, 487
*Galaxy Science Fiction Novels* 25
*Galileo Magazine of Science & Fiction* 380, 422, 425
Gallardo, Gervasio 32, **226–227**, 325
Gambino, Fred 38, **227–229**, 348
Game Designer's Workshop (GDW) 52, 53, 192, 202
*Games Magazine* 432
Games Workshop (UK) 39, 41, 51, 52 53, 71, 114, 183, 343
Gaughan, Jack 26, 29, 33, 44, 45, 50, 51, 80, 150, 188, **229–232**, 233, 253, 262, 285, 287, 316, 385, 397, 429, 458, 461, 473, 487, 499, 500
*Gay Broadway* (magazine) 104
Geary, Clifford **232**
Geis, Richard 151
GenCon(vention) 122, 180
Gernsback, Hugo 16, 17, 20, 21, 43, 124, 350, 370, 371, 416, 499
Gerome, Jean Leon 256, 260
*The Ghost Pirates* 425
*Ghosts and Scholars* (British fanzine) 279, 380
*Ghosts of Mars* (film) 122
Giadrosich, Bob 278
Giancola, Donato 59, 178, **232–235**, 500, 501, 502, 503, 504, 505
Gibbons, Terry 2, 6
Gibson, Charles Dana 347
Gibson, William 51, 108, 473, 506
Giger, H. R. 37, **235–236**, 423
Gilbert, Michael **236–237**
Gilbert, Sheila 237, 505
Gillis, Peter 151
Gilmore, William 288
*Girl Genius* (comic) 213
Girodet, David 288
Giunta, John **237–238**, 217
Giusti, Robert **238–239**
Gladney, Graves 20, **239**, 419, 451
Glass Onion Graphics 49, 477
Gleeson, Tony **239–240**
Glimmer Graphics 49, 65, 263
Gnam, Carl 323
"Gnemo" *see* Kidd, Thomas
Gnome Press 24, 26, 110, 117, 138, 173, 196, 221, 462, 487
Goble, Warwick 14, **240**
*The Goblins of the Labyrinth* 225
*Goddess of the Ice Realm* 233
*God's Man: A Novel in Woodcuts* 471
*The Gods of Pegana* 425
Godwin, Parke 151
*Godzilla 2000* (film) 453
Gold, Horace 27, 385
Gold Eagle Publishers 260
Gold Key comics 291
Golden Age illustrators 57, 58, 135, 145, 147, 171, 263, 347, 393, 396, 397, 453
*The Golden Argosy* 14
*Golden Book* 155
*The Golden Compass* (film) 87
Golden Eagle Award 154, 357
*Golden Fleece* 282
Golden Gate Bridge 119
Goldman, Emma 432
Goldsmith, Cele 111, 307
Gollancz Books 47, 51, 127, 139, 343, 504
*Good Faeries/Bad Faeries* 225
Goodfellow, Peter **241–242**
Goodkind, Terry 358, 368
*Gor* novels 459
Gorey, Edward **242–243**, 501
*Gormanghast Trilogy* 315, 372, 376
Gothic horror art style 51, 53, 76, 122, 144, 160, 183, 275, 293, 342, 375, 380, 383
Gothic romance ("Gothics") 102, 203, 204, 291, 382, 459
Gottfredson, Floyd 78
Gould, John Fleming 17, **243**, 420
Gould, Robert 42, 135, **243–244**, 501
Goya, Francisco 81, 183, 218, 372, 375, 483
Graef, Robert 16, 43, **244–245**, 430
Grafton Books 275, 343
Grainger, Sam 131
Granada Books 241, 252, 293
Grand Central School of Art 73, 152, 331, 336, 392, 409, 412, 421, 451
*The Grand Tour* 345
Grant, John 188, 241
Grant, Melvyn 39, 48, **245–246**, 375
Graphic Artists Guild 174, 316, 438, 452, 478
*Graphic Magazine* 14
Graphic novel 51, 52, 66, 95, 139, 141, 154, 184, 213, 267, 269, 287, 297, 311, 338, 343, 357, 380, 381, 422, 439, 466, 471, 496
Graphitti Design 66, 170
*Graveyard Shift* (film) 453
*Gray Lensman* 22, 110, 397, 413
*Great Balls of Fire* 127, 255
*The Great Kettles* 354
*Green Hills of Earth* 28
*The Green Round* 149

Greenberg, Marty 110, 196
Greenleaf Publishing 108, 338
Greenwich Workshop 39, 65, 66, 143, 247, 355, 503, 505
Greenwillow Books 452
*Greetings from Earth: The Art of Bob Eggleton* 188
Gregg Press 151
Gregg, Gerald 431
Griffin, Rick 423
Griffith, George 14, 453, 485
Griffith Observatory 176
*Grim Wit* (comic) 154
Grimshaw, Atkinson 272
Groce, Jim 156
Gross, George 483
Grosset and Dunlap Publishers 90, 419, 467
*Ground Zero: The Art of Fred Gambino* 228
Gryphon Books 455
*The Guardians* (CCG) 65, 368
Guernsey's auction house 50, 55
*Gulliver of Mars* 31
Gurney, James 65, 66, 218, 244, **246–248**, 354, 401, 500, 501, 502, 503, 504
Gutierrez, Alan **248–249**

Haber, Karen 127, 174, 217 287, 390
Hachete Publishers 147
Haffner Press 80, 350
Haggard Project, H. Rider 233
Haining, Peter 124, 177, 239
Hale, Phil 108, 135, 136, **249–250**
*The Halloween Tree* 174
Hamann, Brad **250**
Hamilton & Co. Publishers 164, 356, 394
Hamilton King Award 81, 158, 174, 272
Hamling, William 108, 338, 397, 449
Hamlyn Books 52, 348, 378
Hampson, Frank 127, 166, **250–251**, 338, 380, 426, 455
*Hampton's Magazine* 346
Hantman, Carl 99
Harbottle, Philip 3, 165, 431, 447, 455
Hardy, David A. 65, **251–253**, 394
Hardy, Paul 14
*Hardyware* 252
Harlequin Books 33, 288, 382, 402, 408, 419
Harper & Row Publishers 96
Harper Collins Publishers 76, 228, 275, 299, 329, 348, 393
*Harpers Magazine* 153
Harris, Dell 51, **253**, 504
Harris, John 38, 215, **253–255**, 256
Harrison, Harry 127, **255–256**, 288, 486
Harrison, Mark 38, **256–258**, 506
Harry Chesler Studio 110, 307
*Harry Clarke — Darkness in Light* (film) 147
Harry N. Abrams Publishers 39, 337, 354, 503
*Harry Potter* 61, 90, 311
Harryhausen, Ray 59, 113, 440
Hartfield, John 383
Hartford Art School (CT) 451
Hartwell, David 311, 387
Harvey Publications 238, 307, 433
Hasbro, Inc. 167, 169, 180, 323, 358
*The Haunted Omnibus* 472
Hay, Colin **258–259**
Hayakawa Publishing 77
Hayden Planetarium (NY, MA) 57, 90, 280, 329, 386, 435, 491
Headline Books 343, 348
Hearst Publications 74, 209, 305, 425
*Heavy Metal* (film) 71, 142, 154, 338, 399
*Heavy Metal* (magazine) 89, 101, 131, 132, 154, 157, 191, 235, 273, 297, 304, 321, 338, 356, 365, 399, 439, 440, 466, 468, 474
Hedin, Don 442
Heinlein, Robert A. 25, 27, 28, 32, 50, 56, 164, 212, 232, 280, 317, 375, 395, 410, 413, 423, 431, 442, 473, 477, 478, 503
Hellbound Books 306
*Hellbound Heart* 52
*Hellboy* (film) 90
Heller, Julek 39, **259–260**
*Hellraiser* (film) 52
Henninger, Joseph 289
Henry Holt and Winston Publishers 22, 38
Henson, Jim 152, 225
Herbert, Frank 28, 214, 375, 414
Heritage Press 291, 357
*Heroic Dreams* 39
Herring, Michael **260–261**
Hescox, Richard 51, 60, **261–263**, 504
Hetzel editions of Verne novels 13
*Der Hexer* (Ger. magazine) 104
Heyne Publishers (Ger.) 332, 448
Hickman, Stephen 40, 49, 51, 55, 66, **263–265**, 401, 500, 503, 504
Hickman, Tracy 368, 494
*High Sonoran Style* (magazine) 207
Hildebrandt, Greg 60, 256, **265–268**, 445
Hildebrandt, Tim 60, 256, **268–270**, 445, 501
Hill, Roger 44, 216
*The Hill of Dreams* 425
Hines, William "Pop" 168
Hinge, Mike 84, 205, **270–271**
Hirschfeld, Al 82
*The History of Comics* 434
Hitchcock, Alfred 74, 115, 285, 301, 331
*The Hobbit* 466, 503
Hodgson, William Hope 425
Hogarth, Burne 170, 390, 464, 486
Hokusai, Katsushika 413
Holdstock, Robert 39, 136, 244, 506
Holland, Brad **271–272**
Hollander, Jason van **272–273,** 306
Holmes, Sherlock 212, 434
*A Honeymoon in Space* 485
*Honor Harrington* novels 334
Hooks, Mitchell 355
Horne, Daniel 40, 49, 66, **273–275**
Horror genre 36, 51, 52, 53, 61, 96, 144, 146, 169, 205, 306, 410, 470, 483, 490, 507
*The Horror Show* 306
*Horror Stories* (magazine) 18, 19, 277, 364, 421
*Horrorshow* (magazine) 383
*Horrorstruck* (magazine) 383
*Horseclan* novels 298
Houghton Mifflin 113
*House of Souls* 425
*House on the Borderland* 153
Howard, Robert E. 31, 200, 217, 296, 298, 307, 308, 332, 392, 410, 434
Howard Award (H.P. Lovecraft) 85, 188, 329, 490
Howe, John 49, 58, 59, **275–277**, 315
Howitt, John Newton 18, 19, 169, **277–278**, 421
*The Howling* (film) 261
Hubbard, L. Ron 138, 306, 317, 321, 413, 448, 463
Hudson River Valley school of art Artists 98, 188, 247, 407, 441, 453
Hughes, Debbie **278–279**
Hughes, Dennis 164
Hugo Award 45, 46, 48, 51, 63, 85, 92, 117, 128, 142, 163, 171, 174, 188, 196, 200, 210, 213, 218, 221, 225, 229, 230, 247, 252, 264, 271, 280, 292, 303, 308, 317, 321, 322, 326, 329, 345, 356, 370, 387, 389, 401, 414, 416, 417, 422, 435, 467, 478, 487, 499–500
Humor 21, 29, 73, 137, 138, 143, 144, 153, 156, 183, 194, 208, 213, 216, 221, 227, 242, 282, 285, 297, 301, 329, 358, 366, 368, 372, 381, 384, 387, 397, 398, 413, 424, 425, 447, 473, 483, 484, 490
*The Humorist* (magazine) 398
*Hunchback of Notre Dame* (film) 119
Hunt, William Holman 288
Hunter, Alan 148, **279**, 431
Hunter, Mel 24, 29, 86, 186, **279–280**
*Hyperion* series of novels 401

*I Am a Barbarian* 291, 459
*I, Robot* (film) 334
*I, Robot* (story) 449, 494
*Icarus* (film) 357
*The Idler* (Br. magazine) 424, 425, 492
*IF* 25, 202, 230, 279, 364, 380, 457
IFD Publishing 144
*The Illustrated Dune* 414
*Illustrated London News* (newspaper) 119, 424, 425
*The Illustrated Man* 241
*The Illustrated Roger Zelazny* 356
Illustration House Gallery and Auction House 55, 494
Illustrators of the Future 7, 138, 174, 221, 317, 321, 448
Image Comics 101
*Imagination* 25, 108, 337, 397, 446
*Imagination Fully Dilated* 144
*Imagination: The Art and Technique of David A. Cherry* 142
*Imaginative Tales* 108, 337, 397, 446
Imaginosis Publishing 244
Immerman, Sol 102, 418
Impressionism 81, 102, 105, 106, 115, 130, 200, 254, 278, 382, 386, 423, 454

*Indiana Jones* (books and film) 94, 179, 334, 340
Infantino, Carmine 80
*Inferno* 90
*Infinite Worlds: The Fantastic Visions of Science Fiction Art* 104, 171, 219, 317, 358, 383, 385, 414, 451, 477
*Infinity* 29, 74, 120
Ingels, Graham **281**, 490
Ingres, J. A. D. 90, 232
*Iniquities* (magazine) 383
Inkpot Award 85, 221, 256, 439
*Inquest Gamer Magazine* 76, 140, 411
Institute of the Arts (PA) 152
International Association of Astronomical Artists 83, 104, 176, 188, 222, 252, 345, 362, 435
International Horror Guild Award. The 144, 273
*International Tattoo Magazine* 353
*Internet Speculative Fiction Database* 2, 6
*Interview with a Vampire* 37
*Interzone* (magazine) 50, 51, 86, 343, 506
Iron Crown Enterprises (ICE) 52, 192
*Iron Wolf* (comic) 140
*Isaac Asimov's Science Fiction Magazine* 51, 63, 75, 84, 151, 188, 202, 213, 284, 286, 303, 305, 321, 323, 348, 412, 470, 503, 504
Isip, Pagsilang and Manuel 22, **282**

Jack Gaughan Award 7, 51, 188, 230, 233, 253, 275, 281, 285, 316, 427, 461
Jackson, Jay **282–283**
Jackson, Steve (Br.) 41, 114, 183
Jael 38, **283–284**
Jainschigg, Nicholas **284–286**
*James Gurney: The World of Dinosaurs* 247
Jane, Fred T. 14
Jankus, Hank **286**
*Jazz Magazine* 467
*Jeff Hawke* (comic) 295, 296
Jensen, Bruce **286–288**
*Jerry Cornelius* stories 165, 295
Jerry Iger Comic Shop 159
*Jimmy Neutron: Boy Genius* (film) 187, 228, 329
*John Carter of Mars* (film) 440
John Wiley and Sons Publishers 88
*Johnny Comet* (comic) 217
*Johnny Mnemonic* (film) 108
Johns Hopkins University Press 78
Johnson, Kevin Eugene **288–289**
Johnston, David McCall **289–290**
*The Jolly Book* (Br. magazine) 398
Jones, Eddie **290–291**, 431, 488
Jones, Jeffrey 31, 42, 44, 131, 240, 243, 256, 375, **291–293**, 296, 298, 323, 472, 490, 501
Jones, Peter Andrew 34, 38, 49, 53, **293–294**
Jones, Richard Glynn **294–295**
Jones, Robert Gibson 22, **296**
Jordan, Sidney **295–296**
*The Journal* (newspaper) 367
*Journey Into Mystery* (comic) 216
Jove Books 351, 434
*Judge Dredd* 83, 157, 455
*Judge Magazine* 430
*Jungle Jim* 393
*Jungle Stories* 281, 486
*Jurgen* 366
*Juxtapoz Magazine* 81

*Kadath Magazine* (Italy) 306
Kaluta, Michael 39, 263, 275, 291, **296–297**, 466, 490, 507
Kane, Gil 140
*Kansas City Journal* (newspaper) 430
*Kansas City Star* (newspaper) 430
*Kansas City Times* (newspaper) 430
Kaufman, Logan 3
Kelly, Ken 31, 40, **297–299**
Kelly, Walt 486
Kidd, Tom 47, 66, **299–301**, 401, 501, 502, 503
Kiemle, H. W. **301**
Kimball, Eric 135, 243
Kimball, Ward 157
"King, Josh" 361
King, Stephen 36, 48, 50, 51, 108, 121, 136, 144, 158, 160, 163, 249, 286, 329, 334, 383, 477, 478, 490, 503, 507
*King Arthur* (film) 71
*King Kobold* 293
*King Kong* 88, 106, 170, 188, 275
"King — of the Kyber Rifles" 153
*Kingsgate: The Art of Keith Parkinson* 368
Kinkade, Thomas 247
Kinneson, Kimball 22
*Kinsmen of the Dragon* 24, 117
Kirby, Josh 38, **301–303**, 507
Kirk, Tim 266, 268, **303–304**, 500
Kissinger, Tess 470
Klee, Paul 319, 429
Kley, Heinrich 208
Klimt, Gustave 135, 256, 291, 441
Kline, Otis Adelbert 43, 245, 307, 405
Klutz Press 466
Knight, Charles 81
*Knight* (magazine) 327
*Knightsbridge: The Art of Keith Parkinson* 368
Kofoed, Karl **304–305**
Kolliker, William **305**
Kollmar, Richard 203
*KONG: King of Skull Island* 170
Koontz, Dean 121
Koszowski, Allen **305–306,** 501
Kramer, Frank **306–307**
Kramer, Vernon 74, 111, **307**
Krenkel, Roy G. 30, 42, 54, 55, 131, 159, 217, 261, 263, 291, 296, **307–309**, 405, 466, 499
Kresek, Larry **309**
Kroll, Leon 336
Krupa, Julian **309–310**
Krupowicz, R.J. **310**
Kubrick, Stanley 40, 87, 197, 214, 348, 416
Kukalis, Romas **310–312**
Kushner, Ellen 136
Kuttner, Henry 397

Laager, Ken 273
*Labyrinth* (film) 152, 225
Ladd, Alan **312**
*Ladies Home Journal* 169, 227, 346
*Lady Cottington's Pressed Fairy Book* 225
*Lady of the Haven* 157
La Gatta, John 289
Lake, Lissane **312–313**
Lancer Books 30, 31, 203, 217, 356, 457
*The Land of Dreams — S.H. Sime, 1905–1916* 425
*The Land of Esa* 447
*The Land That Time Forgot* 139
Landmark General Corp. 65, 167, 334
Langford, David 3, 302
Lanos, Henri 14
Lansdale, Joe R. 51, 52, 144
Larkin, Bob **313–314**, 475
Larkin, David 227
Laser Books 33, 34, 221
Last Gasp Comics 291
*The Last Starfighter* (film) 435
Last Unicorn Games 52
Laughlin, Clarence John 383
"Lawrence" 436, 437
Lawrence, Don 426
Lawrence, Sir Thomas 311
Laymon, Richard 52, 144, 160
Layzell, Bob **314**
*Leading Edge Magazine* 143, 503
Lee, Alan 49, 58, 59, 225, 243, 256, 275, 276, **314–315**, 322, 466, 501, 503, 504, 506
Lee, Elaine 296
Lee, Jody **315–316**
Lee, Stan 42, 416, 433
*Legacy, Icon and Testament* 219
*Legend* (film) 315
Le Guin, Ursula K. 48, 94, 103, 158, 241, 258
Lehr, Paul 26, 28, 32, 66, 144, 190, 254, 286, 287, **316–318**, 342, 384, 413
Leighton, Lord Frederick 288, 495
Leinster, Murray 245, 487
Lem, Stanislaw 205
Lensman Award 93, 171, 174, 416
Leone, Len 88, 190
*Leslie's Weekly* 346
Lesser, Bob 58
Levi, Julian 385
Lewis, Brian 29, **319–320**, 391
Lewis, C. S. 158, 174, 259
Leydenfrost, Alexander **320–321**
Leyendecker, J. C. 60, 240, 262, 397, 439
*Liberty Magazine* 134, 169, 277, 320, 420
Library of Congress 209, 272, 357, 379, 456, 472
*The Life and Art of Murphy Anderson* 80
*Life Magazine* 39, 73, 82, 90, 106, 119, 152, 190, 224, 279, 317, 320, 336, 342, 386, 397, 411, 430, 470
*Lightstrike: The Art of John Zeleznik* 496
*Lil Abner* 30, 217
Lindahn, Val Lakey 51, **321–322**, 503
Lindsay, Norman 208
*Lion Adventure* (magazine) 197
Lion Books 409, 430

Lippincott, Gary **322**, 504
*Literary Guild Magazine* 419
Little, Mike **322–323**
Little, Brown Publishers 227, 267, 269, 343, 407, 408
*Little Folks* (magazine) 366, 398
*Little Fuzzy* series 34, 477
Livingstone, Ian 41, 114, 183
Llewellyn Press 313
Locke, George 139, 425
Lockwood, Todd **323–324**, 502, 503, 504, 505
*Locus* (magazine) 1, 35, 36, 51, 63, 67, 90, 128, 158, 171, 188, 236, 252, 255, 271, 444, 477, 478
*Locus Index to Science Fiction* 2, 6
LoGrippo, Robert 32, **324–325**
*The Lone Wolf* series 179
*A Look Back* 490
*The Lord of the Rings* 32, 76, 139, 230, 233, 265, 266, 268, 269, 274, 303, 315, 323, 445
*The Lord of the Rings* (films) 275, 276, 315
Los Angeles County Museum of Art (CA) 357, 376, 413
*Los Angeles Herald Examiner* (newspaper) 413
*Lost Realms: An Illustrated Exploration of the Lands Behind the Legends* 256
*The Lost Valley of Iskander* 296
*The Lost World* 153
*Love Story* (magazine) 433
Lovecraft, H. P. 23, 50, 53, 97, 98, 124, 156, 206, 208, 229, 263, 272, 343, 380, 383, 392, 420, 440, 448, 449, 451, 456, 477, 483, 484, 490
Lovell, Tom 171, 441
Lubalin, Her 463
Lucas, George (Lucasfilm) 40, 58, 71, 104, 106, 131, 152, 192, 206, 221, 267, 269, 334, 340, 341, 348, 358, 440, 453, 493
*Ludgate Magazine* 424
Lumley, Brian 52, 188
Lundgren, Carl 34, 45, 49, 312, 313, **325–327**, 503, 504, 505
Lupoff, Richard 159, 160
*The Lurking Fear and Other Stories* 24, 449
Luros, Milton 196, **327**

*The Mabinogion* 315
"The Mac Girl" 337
MacFadden, Bernarr 16
Macfadden Books 203, 386
Machen, Arthur 149, 425
Macmillan Books 38, 241, 317, 343, 386, 390
*MAD Magazine* 169, 221, 473, 486
*Mad Max* (films) 51
Madle, Bob 44, 178
Magarian, Albert **327**
Magazine Enterprises 217
*Magazine of Fantasy & Science Fiction* 25, 26, 28, 29, 45, 63, 105, 196, 237, 247, 248, 252, 279, 310, 355, 357, 373, 407, 464, 468, 485
Magee, Alan **327–328**
*Magic Carpet* 125, 405
*Magic: The Gathering* (CCG) 64, 76, 83, 86, 122, 131, 213, 233, 267, 269, 323, 360, 505
*Magnetic Storm* 166
Magnum Books 157, 348
Magritte, Rene 96, 227, 429, 448, 474
Maitz, Don 34, 48, 49, 56, 57, 65, **329–331**, 357, 491, 500, 501, 502, 503, 504, 505
*Male* (magazine) 169, 382, 410
*Malefic* 399
*Mammoth Adventure* (magazine) 404, 421, 449
*Mammoth Detective* (magazine) 282, 404
*The Man Who Drew Tomorrow* 251
Mannarino, Joe 54, 55
*Man's Book* (magazine) 410
*Man's Illustrated* 382
*Man's Life* (magazine) 169
*Man's Magazine* 418
*Man's World* (magazine) 197, 382
Marchesi, Stephen 74
Marchioni, Mark **331–332**
*Marion Zimmer Bradley's Fantasy Magazine* 93, 222, 272, 503
Mark V. Zeising Publishing 52
Maroto, Esteban **332**
*Mars Attacks* gum cards 410, 487
*Mars* novels (by Burroughs) 30, 54, 80, 100, 130, 160, 162, 347, 405, 439, 477
*Mars Project* (film) 345
*The Martian Chronicles* 343, 478
Martin, John 254
Marton, John 288
Marvel Comics 77, 96, 101, 108, 110, 131, 140, 151, 154, 157, 179, 180, 202, 213, 216, 243, 249, 261, 263, 267, 269, 274, 285, 296, 297, 299, 311, 313, 329, 332, 334, 338, 356, 360, 380, 399, 411, 416, 433, 459, 466, 487, 490, 495
*Marvel Stories* 21, 25, 45
*Mass: The Art of John Harris* 254
*Master Detective* (magazine) 382
*Master of Adventure* 160
*Master of White Storm* 491
*Mastering Drawing: The Human Figure from Life, Memory, Imagination* 203
*Masters of the Universe* (film) 439
Matania, Fortunino **331**
Matta, Roberto 27, 286, 386
Matte artist 119, 334
Matthews, Rodney 38, 67, **333–334**
Mattingly, David 51, **334–336**, 503
Max, Peter 271
Maxwell, Mark 278
Mayfair Games 52, 53, 79, 192, 300, 491
Mayhew, Joe 48, 49, 500
Mayorga, Gabriel Humberto **336**
McCaffrey, Anne 34, 89, 151, 163, 311, 368, 442, 477, 504
McCaig, Ian 338
McCall, Robert 54, 65, 78, **336–337**, 451
*McCall's* (magazine) 134, 227, 239, 437, 438, 444
McCarthy, Frank 373, 441
McCauley, Harold 50, **337–338**, 404
McCay, Harry 350
*McClure's Magazine* 153
McCormick, Howard 155
McDonald, Ian 493, 494, 506
McGraw-Hill Publishers 98, 144, 285
McKay, Winsor 208, 412
McKie, Angus 157, 193, **338–339**
McKiernan, Dennis 368
McKillip, Patricia A. 85, 158, 226, 502
Mclean, Wilson **339**
McQuarrie, Ralph **339–340**
Mead, Syd 78, 339, **341**
*Mechanics Illustrated Magazine* 82
*Mechanismo* 127, 255
*Medusa* 71
Meisha Merlin Publishing, Inc. 358
Meltzoff, Stanley 28, 317, **341–342**, 413, 417, 441
Memling, Hans 232
*Men in Black* (film) 439
*Men Only* (Br. magazine) 71, 94, 382
Mercury Press 26
*Merlin* (film) 315
*Merlin's Dreams* 315
*Mermaids & Magic Shows* 168
Merritt, Abraham 16, 25, 117, 135, 153, 208–209, 430, 463
Merritt, Eleanor 135
*Mervyn Peake: The Man and His Art* 373
*The Messiah of the Cylinder* 153
*Métal Hurlant* (Fr. magazine) 154, 338, 439
Methuen Publishers 127
Metropolitan Museum of Art 155, 190, 209
*Michael Whelan's Works of Wonder* 478
Michelangelo 437
*Midnight Graffiti Magazine* 306
Midnight House Books 306
*Midnight Marquee* (magazine) 306
*A Midsummer Night's Dream* 208
*A Midsummer's Tempest* 442
*Mighty Love* (comic) 141
Mill Pond Press 65, 207, 280, 329, 355, 478
Millais, John Everett 288
"Miller, Edward" 184, 342
Miller, Ian 38, 51, 52, 66, 114, 333, **342–345**, 505
Miller, Ron 39, 103, 152, 224, **345–346**
Miller, Stephen T. 6
Milton Bradley Co. 358, 377
*Mimosa* (fanzine) 178
*Miracle Science Stories* (magazine) 18, 177
*Mirage* 459
Mirage Studios 202
Miró, Joan 27, 386
*Mirrormask* (film) 343
*Mirrorstone* 315
Mithril Press 65
Mobius (Jean Giraud) 398, 439, 440, 501
*Modern Boy Magazine* (Br.) 180
MoJo Press 179
Monahan, P. J. 15, **346–348**
Monarch Books 121
*Mondo 2000* (magazine) 383
Monet, Claude 89, 130, 474

*A Monster at Christmas* 249
*The Monster Men* 347
*Monster Parade* 74
Monsters 18, 19, 22, 26, 32, 36, 52, 63, 73, 78, 105, 113, 124, 126, 164, 180, 196, 216, 217, 245, 362, 392, 421, 459, 475, 476
*The Moon Maid* 30, 347, 419
*The Moon Men* 30, 160, 419
*The Moon Pool* 153
*The Moon's Revenge* 315
Moorcock, Michael 32, 34, 77, 139, 165, 166, 243, 258, 295, 329, 333, 380, 395, 434, 477, 488
Moore, Chris 38, 39, 40, 166, 193, 278, **348–350**
Moore, Sir Patrick 71, 252
Moran, Daniel Keyes 493
*More Phobias* 144
Morey, Leo 17, 21, 124, **350–351**
Morpheus International 90, 235
Morrill, Rowena 5, 34, 49, 65, 127, 230, 328, 329, **351–353**, 385, 398, 445, 507
Morris, William 314
Morrissey Lewis, Pat **353**
Morrissey, Dean 40, 47, 49, 59, 65, 66, 135, **354–355**, 504, 505
Morrow, Gray 30, 140, **356–357**
Moskowitz, Sam 58, 178, 238, 371
Movie Poster art 40, 50, 60, 71, 93, 88, 106, 140, 160, 169, 173, 183, 218, 205, 266, 269, 294, 301, 321, 339, 346, 360, 439, 441, 453, 464, 474, 485
Mowbray, Harry 404
Mucha, Alphonse 85, 101, 135, 256, 261, 263, 296, 466
Mugnaini, Joseph **357**
Munsey, Frank A. 14, 347, 437
*Munsey Magazine* 430
Munsey Publishing Chain 21, 43, 100, 209, 244, 347, 379, 437
"Murf" *see* Murphy, Kevin
Murphy, Kevin **357**
Museo de Arte de Ponce, Puerto Rico 169
Museum H. R. Giger 236
Museum of American Illustration (NY) 57, 109, 158, 170, 287, 365, 438, 452, 453, 473
Museum of the City of New York 73, 266
Museum of the Surreal and Fantastique (NY) 239
Musgrave, Real 49, **358–359**
*Mutant X* (TV series) 141
Myrcroft and Moran Publishers 148, 456
*Mystère Magazine* 397
*The Mysterious Wu Fang* 18, 212
*Mystery Adventures* (magazine) 409
*Mystic Magazine* 117
*Myth-Adventures* series 48, 87, 213
*Myth and Magic: The Art of John Howe* 275
*Mythopeikon* 488

Nagy, John 490
Napoli, Vincent 25, 146, 153, **359–360**
*Narnia* books 174, 259, 275, 426
NASA Fine Arts Program and Art Collection 39, 57, 60, 92, 134, 140, 150, 171, 175, 222, 225, 254, 300, 305, 329, 336, 337, 341, 345, 378, 428, 438, 471, 491
*Nashville Magazine* 144
National Academy of Design (NY) 115, 305, 309, 336, 430, 439, 472, 476
National Academy of Fantastic Art (NY) 56, 142, 190
National Cartoonist's Society 355, 484, 487
National Fan Federation 210
*National Geographic* 98, 106, 134, 140, 158, 171, 175, 239, 247, 276, 279, 329, 342, 358, 365, 378
*National Lampoon* 140, 191, 291, 356, 390, 399, 419, 466, 483, 484
National Museum of American Illustration (RI) 57
National Museum of Natural History (Washington, DC) 247, 470, 471
National Portrait Gallery, London (UK) 249, 372, 373
National Portrait Gallery (Smithsonian, Washington, DC) 134, 158, 272, 328, 342, 390
*Natural History Magazine* 386
Neberd, Pete 110
*Nebula* (Br. magazine) 29, 94, 148, 290, 431, 454
*Nebula Award Stories 2* 492
*Necromancies and Netherworlds* 273
*Necronomicon* 235
Necronomicon Press 306
*Necroscope* series 52, 188
Nelson Douglas, Carole 160
*Neuromancer* 51, 108, 287, 473
*The Never Ending Story* (film) 252, 261, 453, 488
*Neverwhere* (film) 154
New American Cinema movement 197
New American Library (NAL) 44, 115, 206, 298, 376, 382, 390
New Britain Museum of American Art 49, 57, 59, 90, 136, 163, 243, 264, 297, 308, 326, 329, 342, 355, 452, 460, 477
New Collectors Group 23, 117
*New Detective* (magazine) 168
New England Science Fiction Association (NESFA) 7, 50–51, 188, 230, 429
New English Library 39, 52, 147, 164, 204, 252, 375, 481
*New Era Magazine* 143
*New Legends* (comic) 243
New Romanticism movement 135, 243
The New School (NY) 27, 385
*New Scientist Magazine* 252, 296
*New Tales of the Cthuhu Mythos* 272
*The New Visions: A Collection of Modern Science Fiction Art* 39, 240
*New Worlds* (Br. magazine) 25, 29, 127, 139, 148, 165, 279, 290, 295, 296, 319, 391, 453
*The New York American* (newspaper) 305
New York Center Art Gallery 209
*New York Daily News* (newspaper) 413
*The New York Evening Graphic* (newspaper) 305
*The New York Herald Tribune* (newspaper) 396, 432
New-York Historical Society 239
New York Institute of Technology 197, 467
*New York Journal-American* (newspaper) 413
*New York Magazine* 328, 339
*The New York Review of Science Fiction* 50
New York School of Art 404
*The New York Times* (newspaper) 81, 153, 239, 250, 272, 328, 354, 364, 396, 428, 451, 452, 468, 472
*The New Yorker* 73, 239, 484
*New Zealand Herald* (newspaper) 398
Newbury Studio 135
Newspaper artists 15, 23, 104, 112, 125, 140, 150, 153, 158, 209, 240, 244, 271, 277, 282, 295, 295, 305, 309, 310, 331, 346, 350, 358, 364, 367, 370, 376, 386, 396, 397, 398, 411, 413, 430, 432, 433, 436, 439, 452, 467, 481, 490
*Newsweek* 90, 140, 158, 170, 222, 229, 337, 363, 438
Nielsen, Kai 114, 135, 358
Nielsen, Terese **360–361**
*Night Cry Magazine* 383
*Nightbreed* (film) 52, 184
Nightshade Books 144
Nightstand Books 338
Niven, Larry 48, 283, 293, 423, 502
*No Place on Earth* 28
Nodel, Norman **361**
Norma Editorial Publishers 399
Norman, John 298, 459
Norman Rockwell Museum 239, 247, 408
Normand, Jean-Pierre **361–362**
Norton, Andre 24, 41, 230, 237, 288, 418
*Nova* (TV series) 175
Novagraphics Publishing Co. (Novaspace) 65, 186
Nuetzel, Albert **362–363**
*Nyctalops* (fanzine) 383

*The Oakdale Affair and the Rider* 130
Ochagavia, Carlos **363–364**
Octopus Books 348
Olinsky, Ivan 336
*Omni* (and *Omni Internet*) 37, 63, 81, 143, 175, 176, 186, 205, 227, 238, 311, 317, 328, 334, 335, 345, 348, 352, 378, 390, 470
*On Spec Magazine* (Canada) 362
*Once Upon a Time: Some Contemporary Illustrations of Fantasy* 191
*Only Visiting This Planet: The Art of Danny Flynn* 212
*Operator 5* (magazine) 18, 243
Orban, Paul 25, 28, **364–365**
Orbit Books 127, 227, 343
*Oriental Tales* (magazine) 125
Orientalist movement 187, 240, 256, 260, 284, 410
*Original Science Fiction Stories Magazine* 237

*Origins* comic convention 53, 140, 403
Orléans Art Museum (Fr.) 77
Orwell, George 144
*Other Worlds* (magazine) 25, 138, 295, 405, 428, 446
Otis Art Institute (CA) 357, 495, 496
*Out of Time: Designs for the Twentieth Century Future* 321
*Outdoor Life* (magazine) 98, 100, 411, 453, 463
*Overseas Weekly* 140
Owlswick Press 308
Ox, Rebekah Naomi 151
*Oz* books 94, 260, 306

Pacific Publishing Co. 74
*Pain and Other Petty Plots to Keep You in Stitches* 144
*Pain Doctors of Suture Self General* 144
Palencar, John Jude **365–366**
*Pall Mall Gazette* 240, 366, 424
Palmer, Ray 44, 79, 295, 337, 363, 405, 428, 429, 449
Palmer, Samuel 272
Pan American Art School (NY) 336
Pan Books 164, 227, 314, 343, 481, 488
*Pandora Magazine* 81
Pangborn, Edgar, estate 151
*Pan's Labyrinth* (film) 440
Panther Books 127, 204, 214, 258, 301, 343, 394, 395, 408, 492
Pape, Frank C. 15, 227, **366–367**
Paper Tiger Books 38, 39, 86, 103, 114, 166, 214, 252, 254, 264, 284, 305, 345, 387, 505
Park Avenue Atrium Exhibitions (Olympia and York, NY) 58, 90, 143, 285, 329
Parkhurst, H. L. 22, **367**
Parkinson, Keith 42, 64, 132, 180, 192, **367–370**, 402, 502
Parrish, Maxfield 86, 90, 93, 116, 163, 240, 256, 260, 283, 393, 423, 441, 477, 481
Parrish Art Museum 169
Parsons School of Design (NY) 111, 169, 173, 251, 284, 325, 431, 452, 462, 466, 495
Pasadena Art Museum (CA) 357, 413
*Passing Show Magazine* 331
Pastel Society of America 152
Paul, Frank R. 16, 17, 18, 19, 20, 21, 22, 25, 33, 36, 44, 50, 124, 140, 164, 171, 177, 207, 217, 221, 229, 293, 317, 321, 345, 350, **370–372**, 385, 389, 416, 453, 454, 468
*Paul Calle: An Artist's Journey* 134
"Paul Pierre" *see* Calle, Paul
Peake, Mervyn 120, 315, **372–373**, 381, 387
Pearse, Alfred 14
*Pearson's Magazine* 14, 240, 453, 485
Pederson, John, Jr. 29, 168, **374**
Peebles, Peter **373–374**
Pelham, David **374–375**
*Pelucidar* (novels by Burroughs) 30, 71, 130, 334, 433
P. E. N. 392
The Pendragon Gallery 46, 49, 50, 59, 191, 477
Penguin Books 44, 194, 256, 295, 315, 329, 343, 348, 365, 368, 373, 374, 381, 440, 473, 485, 494
Pennington, Bruce 38, 48, 314, 333, **375–376**, 506
*Penthouse* (magazine) 37, 81, 154, 183, 184, 186, 214, 227, 238, 256, 339, 390, 399, 400, 419, 426, 444, 468
*People's Magazine* 347
*Pep* (magazine) 104
Pepper, Robert 32, 227, 325, **376–378**
*Perceptualistics* 284
*Perry Rhodan* series 356
Pesek, Ludwig 186, 345, **378**
Petaja, Emil 116, 117, 392
"Peter Paulino" *see* Calle, Paul
Pettee, Clinton 15, **378**
Petty, George 495
Peyton, Rog 3, 290
Pfeiffer, Fred 171, 313, **379**
Phantasia Press 40, 83, 142
*The Phantom Detective* 364
*The Philadelphia Ledger* (newspaper) 104
Philadelphia Maritime Museum 152
Philadelphia Museum of Art 317, 365
Philadelphia Science Fiction Society 56
*Phoenix Prime* 31
Photorealistic style 127, 165, 187, 194, 205, 252, 401, 423
Picasso, Pablo 208, 218, 386
Piccolo, Don 175
*Pick-Me-Up* (Br. magazine) 424, 425
*Picture Week Magazine* 255
Pierrot Publishing 39, 127, 254
Pines Publications 100, 110, 282
Pini, Wendy 42, **379–380**
Pinnacle Books 298, 325
*Pioneers of Flight* series 438
Pitts, Jim **380–381**, 507
*Plague of Change* 461
Planet Comics 178, 281
*Planet Earth* (TV film) 175
*Planet of Exile* 241
*Planet of Peril* 245, 307
*Planet Stories* (magazine) 21, 22, 23, 78, 79, 104, 138, 216, 281, 290, 320, 486
*Planet Story* 127, 255
*Playboy* (magazine) 37, 45, 81, 131, 158, 183, 249, 272, 317, 325, 328, 334, 352, 365, 382, 390, 400, 444, 483, 495
Playboy Press 95
Player, Stephen **381**
*Playtime Magazine* 398
Plumridge, Marianne 188
*The Pocket Book of Science Fiction* 24, 449
Pocket Books 24, 25, 40, 52, 102, 115, 194, 203, 328, 348, 376, 386, 399, 418, 435
Pocket Dragons 358, 359
Podwil, Jerome **381–382**
Poe, Edgar Allan 146, 419, 429
Pogany, Willie 320, 450, 466
Pohl, Frederik 212, 280, 317, 423
Polk, Willis 119
*Poltergeist* (film) 235
Pomegranate Publishing 39
*Pool of the Black One* 286
Poole, Mark 278
Poor, Kim 65, 186
Popp, Walter **382**
*Popular Detective* 277, 364
Popular Library 34, 100, 105, 203, 363, 409, 503
*Popular Mechanics Magazine* 190, 249, 457
Popular Publications 18, 19, 23, 25, 43, 168, 212, 243, 277, 336, 371, 410, 421, 436, 437
*Popular Science Magazine* 190, 317, 320, 457
Porter, Andrew 45, 150
Postal Commemorative Society 40, 458
Potter, J. K. 38, 52, 99, **382–384**, 474, 501, 507
Poulton, Peter **384**
Pournelle, Jerry 202, 283
Powers, Richard 26, 27, 29, 32, 38, 53, 84, 144, 209, 230, 233, 250, 286, 287, 314, 317, 319, 325, **384–388**, 413, 414, 417, 447, 473
Poyser-Lisi, Victoria **389–390**, 500
Pratchett, Terry 67, 301, 312, 381
Pratt, Fletcher 152
Pratt Institute 28, 80, 96, 100, 110, 115, 134, 137, 138, 204, 234, 243, 244, 317, 325, 341, 342, 377, 381, 412, 413, 420, 444, 489
Preiss, Byron 141, 174
Pre-Raphaelite artists 56, 81, 96, 135, 184, 263, 275, 311, 353, 505, 410
*Prevue* (magazine) 434
Prime Press 23, 452
*A Princess of Mars* (film) 439
Private Detective 433
Professor Challenger 398
*The Protector* (film) 71
Pseudonyms (*noms de brush*) 5, 87, 108, 110, 116, 150, 154, 184, 196, 285, 286, 300, 332, 338, 359, 361, 363, 436, 437, 439, 447, 457
*Psychology Today* (magazine) 467
Psygnosis Game Co. 167, 333
Puffin Books 294, 343, 378
Pulphouse Books 306
*Punch* (magazine) 398, 484
Punchatz, Don Ivan 32, **390–391**
*The Puppet Masters* 28
Putnam Publishing 121, 392, 419, 473
Pyle, Howard 90, 153, 160, 171, 273, 291, 303, 354, 407, 441, 470
*Pyramid* (magazine) 496
Pyramid Books 28, 44, 121, 230, 376, 414, 434, 457

*The Queen People* 447
*Quest Magazine* 317
*Questar Magazine* 472
Quinn, Gerard 29, 319, **391–392**, 431
Quinn, Seabury 126, 178

Rackham, Arthur 2, 85, 93, 114, 135, 145, 240, 263, 283, 303, 314, 358, 422, 439, 450, 466
*Radio Craft Magzine* 416
Radio-Science Publications 16
*Raiders of the Lost Ark* (film) 433

"Rakeland, Sam" 108, 392
Random House 25, 37, 39, 65, 74, 95, 96, 98, 152, 175, 188, 192, 202, 238, 239, 299, 325, 329, 348, 368, 373, 374, 381, 407, 419, 435, 442, 485
Rankin, Hugh 16, **392**
*Ratspike* 114
*Rawhide Rex* 52, 184
Ray, Man 383
Raymond, Alex 295, **392–393**, 454
*Reach for Tomorrow* 386
*Reader's Digest* 88, 98, 171, 190, 225, 311, 317, 325, 364, 438, 464
*Reader's Guide to the Cthulhu Mythos* 420
The Reading Museum (PA) 152
*Real Fantasies* 358
*Realms of Fantasy* (book) 39, 256
*Realms of Fantasy* (game) 343
*Realms of Fantasy* (magazine) 59, 63, 65, 144, 323, 484, 503
*Recluce Saga* 442
Record album cover art 6, 38, 93, 114, 150, 154, 166, 183, 173, 186, 204, 218, 219, 235, 241, 252, 256, 261, 272, 298, 322, 325, 329, 333, 334, 339, 348, 358, 376, 380, 383, 393, 400, 411, 433, 444, 464, 468, 474, 477, 481, 487, 488, 492
*The Red Magazine* 153
Red Star Publications 21
*Redbook* 169, 238, 272, 325, 339, 342, 386, 437
Reed, Roger 60
Reichert, Mickey Zucker 160, 316
*The Reign of Wizardry* 31
Reilly, Frank J. (Frank J. Reilly School of Art) 88, 99, 203, 413, 418, 473
Reinert, Kirk **393–394**
*The Reluctant Famulus* (Br. fanzine) 454
"Rembach, William" *see* Valigursky, Edward
Rembrandt 278
Remington, Frederic 285
Renaissance Faire 42, 42, 181, 247, 326, 358–359, 448
Renaissance Festival 41, 42, 181, 247, 326, 358, 359
*Return of the Living Dead* (film) 439
*Return to Innsmouth* (film) 155
Rhode Island School of Design 73, 187, 284, 312
Ribera, Jusepe de 232
Rice, Anne 37, 51
Richards, John 165, **394**
*Rifter* (magazine) 122, 496
Ringling School of Art and Design (FL) 309, 329
Riou, Edouard 13
Rip-Off Press 356
Rivera, Diego 182
*Riverworld* series 390
*Road and Track* 106
*The Road of Azrael* 308
Roberts, Keith **394–395**, 506
Roberts, Tony **395–396**
Robida, Albert 13
Robinson, Jeanne 144, 473
Robinson, Spider 144, 473
Robinson, William Heath 114, 165, 450
ROC Books 53, 144, 485
*Rocket Stories* 196
*Rockets, Jets, Guided Missiles and Space Ships* 152
Rockwell, Norman 40, 260, 261, 285, 299, 345, 354, 357, 393, 407, 463
*Rocky Mountain Rider* (magazine) 207
Rodin, Auguste 423
Rogers, Hubert 22, 23, 25, 110, **396–397**, 419, 451
Rognan, Lloyd **397–398**
*Rogue Magazine* 173
Rohmer, Sax 153, 211, 212, 364
Role-playing games (RPGs) 6, 41, 42, 51, 52, 53, 62, 71, 84, 93, 99, 114, 122, 131, 132, 154, 180, 191, 192, 200, 213, 233, 237, 294, 297, 301, 323, 360, 368, 380, 403, 448, 486, 491, 495
*Rolling Stone* (magazine) 81, 390, 400
Romero, George 183, 474, 490
Rossiter, Anthony 333
Rountree, Harry **398**
Routledge Publishers 343
Roux, Georges 13
Rowena *see* Morrill, Rowena
Rowlandson, Thomas 372
Royal Academy of Arts, London (UK) 372, 437
Royal College of Art (UK) 348
Royo, Luis 65, **398–400**
RPGs *see* role-playing games
Rubens, Peter Paul 232, 476
Rudaux, Lucien 378
Ruddell, Gary 44, 47, 48, 65, **400–402**
*Rue Morgue* magazine 61
Ruppel, Robh 181, **402–403**
Russell, Eric Frank 423
Ruth, Rod 20, 138, 337, **403–404**

*Saga Magazine* 457
St. John, J. Allen 15, 18, 30, 43, 58, 67, 110, 130, 160, 295, 307, 309, 337, 385, **404–406**
St. Martin's Press 37, 136, 154, 205, 317, 438, 448
St. Martin's School of Art (UK) 127, 160, 205, 293, 342, 343, 374
Salter, George 26, 196, **406–407**
Salvucci, Richard 135
San Diego Comic Con(vention) 42, 122, 219, 233, 256, 433
*The San Francisco Chronicle* (newspaper) 439
*The San Francisco Examiner* (newspaper) 439
*San Francisco Morning Call* (newspaper) 439
Sanderson, Ruth **407–408**
Sanjulian, Manual **408–409**
Sargent, John Singer 171, 260, 311, 331
*Sata* (fanzine) 73
*Satellite* (British fanzine) 139, 453
*Satellite E-One* 317
*Satellite Orbit* 323
*Satellite Science Fiction* 29
*The Saturday Evening Post* 25, 88, 104, 134, 169, 190, 196, 224, 243, 277, 317, 342, 357, 376, 386, 421, 430, 437, 438
*Saturn Science Fiction* 237
Saunders, Norman 28, 78, **409–410**
Savage, Harry Steele **410**
*The Savage Sword of Conan* 132, 313
*Savage Sword of Conan* (magazine) 132, 313, 459
Sawyer, Andy 3
Scanlan, Peter **410–411**
Schaafsma, Hubert 38, 166
Schaeffer, Mead 171
Schelling, George Luther **411–412**
Schiff, Stuart 44, 45, 216, 429
Schleinkofer, David **412**
Schmidt, Richard 373
Schneeman, Charles 22, 110, 153, 306, **412–413**
Schoenherr, John 28, 29, 32, 44, 74, 286, 342, 384, **413–415**, 499
Scholastic Books 90, 169, 194, 250, 274, 311, 328, 343, 355, 432, 445, 464, 468
Schomburg, Alex 21, 25, 29, 111, 248, 281, **415–417**, 505
The School for Illustrators 27, 385
The School of Visual Arts 81, 99, 120, 140, 174, 194, 234, 307, 325, 339, 357, 390, 410, 437, 445, 461, 464, 468, 487
Schoonover, Frank 60, 329
Schultz, Charles M. 157, 213
Schulz, Robert E. 28, 99, **417–418**
Schwinger, Laurence **418–419**
*Sci Fiction* 63
*Science and Invention* (magazine) 16, 124, 350, 370, 416, 425
*Science & Mechanics Magazine* 371
*Science Digest* (magazine) 183, 250, 345, 412, 435
*Science Fantasy* (Br. magazine) 25, 29, 127, 139, 319, 391, 394, 454
*Science Fiction Adventures* (magazine) 25, 74, 120, 307, 319
*Science Fiction Adventures* (Br. magazine) 29, 319
*Science Fiction Age* (magazine) 63, 65, 90, 323, 348, 385
*Science Fiction Art: The Fantasies of SF* 39, 177, 428
Science Fiction Book Club 39, 130, 154, 210, 233, 240, 287, 309, 353, 354, 363, 438, 467, 489, 502, 505
*Science Fiction Chronicle* (magazine) 278, 362
*The Science Fiction Collector* (fanzine) 178
*The Science Fiction Design Coloring Book* 250
*Science Fiction Eye* 50
*Science Fiction, Fantasy, and Weird Fiction Magazines* 7
Science Fiction League 237, 255, 261, 486
*Science Fiction Monthly* 39, 193, 205, 215, 314, 322, 375, 394, 481
The Science Fiction Museum and Hall of Fame 58, 198, 256, 304, 478
*Science Fiction of the Twentieth Century: An Illustrated History* 285
*Science Fiction* + (magazine) 371
*Science Fiction Quarterly* (magazine) 25, 327
*Science Fiction Review* 306

*Science Fiction Stories* (magazine) 21, 29
Science Fiction Writers of America 90, 142
*Science Stories Magazine* 363
*Science Wonder Quarterly* 16
*Science Wonder Stories* (magazine) 16, 350, 370
*Scientifantasy* (fanzine) 80
*Scientific American* 38, 124, 175, 342, 345, 379
Sci-Fi Channel 63, 90
Scion Ltd. Publishers 180, 454
*Scooby-Doo* (film) 122
*Scoops* (Br. magazine) 20, 180
Scott, H. W. 20, 138, 239, **419–420**, 451
Scott, Ridley 127, 235, 341
The Scottsdale Artists School (AZ) 203
Scream Press 37, 52
*Screaming Science Fiction* 187
*Screw Magazine* 271, 291
*Scrye* (magazine) 140
Second Nature Software 40, 65, 300
*The Secret People* 331
*See for Man* (magazine) 197
Self-taught artists 56, 81, 83, 87, 100, 104, 105, 107, 112, 113, 122, 165, 180, 186, 200, 202, 206, 208, 216, 249, 278, 290, 291, 295, 305, 310, 325, 353, 354, 355, 357, 379, 383, 391, 393, 433, 474, 485, 489, 490, 491
Senf, Curtis C. 16, 392, **420–421**
*Sentinel: Art of Syd Mead* 341
Settles, James B. 20, **421**
*Seventeen Magazine* 325
*The Seventh Ogre* 155
Sewell, Amos 18, **421**
Sexual imagery 71, 78, 101, 105, 112, 116, 117, 124, 126, 127, 132, 135, 141, 146, 157, 178, 184, 196, 236, 298, 310, 332, 351, 352, 399, 405, 447, 459, 468
*SF Review* 151
*Shadis* (magazine) 122, 496
*The Shadow* 18, 21, 137, 138, 169, 239, 364, 433
*The Shadow Out of Time* 124
Shahn, Ben 489
Shapero, Hannah **421–422**
Shasta Books 23, 24, 117, 397
Shaw, Barclay **422–424**, 504
*Shayol Science Fiction and Fantasy* 286
Shazam Award 154
Sheeler, Charles 286, 287
Sheets, Millard 489
Sheffield, Charles 493
Shepperson, Claude 14
Shiner, Lewis 144
*Ship of Dreams* 354
*The Ship That Sailed to Mars: A Fantasy* 450
*Short Circuit* (film) 341
*Short Stories Magazine* 449
*Shrek* (film) 343
*Sidewise in Time* 117
Siegel, Jerry 79
Sigil Games 368
Signet 25, 27, 28, 44, 48, 88, 95, 203, 237, 269, 289, 298, 334, 342, 418, 431, 444
*The Silver Web* (magazine) 96, 144
Silverberg, Robert 127, 253, 258, 288, 301, 338, 493, 494, 503
Silverman, Burton 373
Simak, Clifford 423, 477
Sime, Sidney 15, 120, 146, 303, 366, 380, **424–426**
*The Sime Zoology: Beasts That Might Have Been* (*Bogey Beasts*) 425
Simmons, Dan 52, 401
Simon & Schuster 26, 48, 102, 115, 167, 169, 267, 328, 343, 365, 374, 406, 412, 432, 502
*Sinister Barrier* 137
*Sirens* 71
"Sisley, Raymond" *see* Stoops, Herbert Morton
*Skeleton Crew* 52, 383
*Sketch* (magazine) 424
Skilleter, Andrew **426–427**
Skinner, Courtney **427**
*Skull* (comic) 154
*Sky and Telescope* (magazine) 104, 175, 345 435
*Skylark* novels 177, 230
*Slave Girls from Beyond* (film) 52
*Slaves of Sleep* 24, 117
*Sleep No More* 156
*Sleeping Beauty* 158
*Slow Death* (comic) 154
Small press publishers 23, 24, 25, 28, 44, 52, 61, 62, 66, 80, 81, 117, 135, 138, 154, 156, 200, 209, 272, 279, 306, 312, 380, 383, 422, 452, 477
Smith, Cecil 148
Smith, E. E. 24, 230, 397, 413
Smith, Guy N. 52
Smith, Malcolm 20, **427–428**
Smith, Wallace 146, 208, **428–429**
*Smithsonian Folkways* 149
Smithsonian National Air and Space Museum 57, 92, 134, 152, 225, 264, 317, 337, 345, 378, 435
Smithsonian National Museum of American Art 81, 357
*Snappy* (magazine) 104
Snellings Clark, Lisa **429–430**, 504
*The Snow Queen* 174, 478
Society for Creative Anachronism (SCA) 42, 83
Society of Artists and Anatomists 169
Society of Illustrators 57, 73, 81, 90, 92, 96, 99, 102, 106, 109, 111, 124, 153, 158, 170, 171, 174, 176, 183, 194, 218, 233, 239, 247, 264, 266, 268, 26, 272, 284, 287, 23, 300, 309, 311, 316, 317, 320, 322, 325, 328, 329, 337, 339, 342, 343, 347, 354, 365, 377, 381, 382, 393, 401, 404, 408, 411, 412, 414, 419, 421, 435, 438, 439, 440, 445, 451, 452, 453, 458, 472, 478, 489, 494, 496
*Solar Crisis* (film) 341
*Solar Wind* 293, 294
*Solaris* (film) 435
*Solaris Magazine* (Fr.) 362
*Solvista* (e-zine) 294
*Something Else Magazine* 295
*Something Near* 148
*Sorcerers: A Collection of Fantasy Art* 39
Sotheby's auction house 54, 55, 58, 219, 396
Sovereign Press 192
*The Sowers of the Thunder* 308
*Space and Time Magazine* 81, 96, 306
*Space Art Poster Book* 39, 224, 345
*Space-Borne* 290
*Space Patrol: The Official Guide to the Galactic Security Force* 228
*Space Stories* 25, 196
*Space Trails* (fanzine) 80
*Space Travel* 108
*Space World Magazine* 345
Spartanburg Art Museum (SC) 325
*Species* (film) 235
*Spectrum Magazine* 74
*Spectrum: The Best in Contemporary Fantastic Art* 59, 76, 96, 99, 106, 109, 122, 128, 143, 158, 160, 163, 170, 171, 174, 184, 195, 219 233 247, 249, 256, 264, 272, 273, 283, 285, 286, 287, 292, 297, 316, 322, 323, 329, 341, 354, 360, 362, 365, 381, 390, 399, 401, 403, 411, 429, 440, 445, 453, 466, 468, 473, 478, 494, 496, 505
*Spellsinger* (novels) 395
*Spellsong Cycle* 442
Spencer, John 39, 127, 147, 164, 183, 215, 258, 338, 447, 455
*Sphere* (film) 187
*The Sphere* (British magazine) 331
Sphere Books 52, 86, 127, 180, 227, 252, 290, 243, 248, 343, 395
*Spicy Adventures* 367
*Spicy Detective* 367
*Spicy Mystery Stories* 367
*Spicy Western Stories* 367
*The Spider* 18, 168, 169, 243, 277
Spielberg, Steven 58, 87, 150, 440
Spinelli, Ann 121
Spinrad, Norman 99
*Spirit* 37
"Splatterpunk" ("Splattergore") fiction 51, 52
*Sports Afield* 106, 411, 463
*Sports Illustrated Magazine* 158, 339, 342
*Sportsman* (magazine) 169, 197
SQP Inc. 95, 99, 140, 274, 332, 368
*Stag* (magazine) 382
Stahr, Paul 16, 43, **430**
Standard magazine chain 20, 21, 22, 100, 104, 105, 124, 416
Stanley, Robert **430**
*Star Quest: An Incredible Voyage into the Unknown* 228
*Star Trek* (novels and films) 42, 45, 53, 57, 64, 71, 83, 88, 106, 151, 187, 205, 290, 313, 336, 340, 341, 399, 435, 493
*Star Wars* (films and related) 33, 34, 40, 57, 64, 83, 104, 106, 140, 150, 179, 225, 235, 244, 265, 266, 267, 338, 339, 340, 341, 348, 360, 426, 445, 493, 494
*Star Wars: The Art of Dave Dorman* 179
*Starburst Magazine* 90
*The Stardragons* 188
Stark, James **431**
*Starlog* (magazine) 90, 186, 222, 269, 378, 464

*Starlog Photo Guidebook to Space Art* 152, 345
*The Stars My Destination* 141, 197
*Starship* (film) 395
*Starship Troopers* 473
*Starstruck* (play) 296
Startling Comics 281, 350
*Startling Stories* (magazine) 21, 23, 104, 110, 116, 124, 196, 364
Steadman, Evan Tenbroeck **431–432**
Stein, Modest **432–433**
Stepenson-Payne, Phil 2
Steranko, James 334, **433–434**
Sterling, Bruce 51, 506
Sternbach, Rick 33, 175, 248, 413, **434–436**, 500
Steve Jackson Games 53, 448, 495
Stevens, Lawrence Sterne 23, 24, 50, 146, 209, **436**, 437
Stevens, Peter 436, **437**
Stinson, Paul **437–438**
Stone, David K. **438–439**
Stoops, Herbert Morton 15, 160, **439**
"Stories of Other Worlds" 485
Stout, William **439–441**
*The Strand Magazine* 14, 240, 398, 453
*Strange Attraction* 430
*Strange Days* (film) 341
*Strange Stories* (magazine) 21, 104, 178, 209, 364
*Strange Tales* (magazine) 17, 125, 216, 475
*Strange Unsolved Mysteries* 283
*Stranger in a Strange Land* 32, 375, 473
*Strategy & Tactics Magazine* 140
Straub, Peter 108, 136
Street & Smith 17, 18, 20, 21, 22, 43, 124, 137, 138, 153, 168, 169, 177, 178, 239, 277, 282, 396, 397, 419, 420, 451
*Student's Guide to Painting* 203
*The Studio* 291, 296, 490
Sturgeon, Theodore 138
*Stylus* (fanzine) 429
Subterranean Press 84, 187, 306, 383, 466, 503
Suckling, Nigel 39
Sullivan, Edmund 14
Summers, Ian 39, 290
Summers, Leo 29, **441**
Sundblom, Haddon 337
*Sunset Magazine* 151
*Super Science Fiction* (magazine) 29
*Super Science Stories* (magazine) 21, 25, 216, 237, 336, 436, 437, 463
*SuperGirl* (film) 71
*Superman* 79, 169, 170, 214, 267, 269, 433, 434
*Supernatural Stories* (magazine) 447
Superworld Comics 371
*The Surfing Samurai Robots* series 179
Surrealism 26, 27, 29, 32, 38, 80, 81, 82, 88, 96, 120, 121, 130, 135, 143, 144, 149, 152, 163, 165, 183, 186, 204, 205, 212, 227, 230, 235, 238, 239, 241, 249, 272, 278, 287, 313, 317, 319, 323, 328, 333, 336, 339, 342, 363, 365, 372, 374, 375, 376, 378, 383, 384, 385, 386, 390, 391, 412, 414, 423, 444, 447, 448, 458, 468, 474, 476, 488
*The Swamp Thing* 249, 261, 491
Swanwick, Michael 48, 504
Sweet, Darrel K. 34, 40, 47, 60, 401, 418, **441–444**
*The Sword & The Sorcerer* (film) 294
*The Swords of Shahrazar* 296
Swords-and-Sorcery 31, 32, 34, 131, 139, 219, 247, 273, 293, 296, 298, 307, 332, 351, 477
*Swordsmen and Saurians* 308
*Swordsmen in the Sky* 31
*Syd Mead's Sentury* 341
Symbolist style 19, 22, 27, 32, 51, 72, 85, 105, 120, 143, 146, 165, 174, 187, 205, 241, 243, 256, 275, 287, 319, 328, 365, 374, 378, 383, 386, 397, 478
Syracuse University School of Visual Arts 171, 232, 233, 250, 299, 309, 339, 390, 441, 442, 452
Szafran, Gene 32, 205, **444–445**

*The Tale of Genji* 77
*Tales from the Dark Side* (film) 453
*Tales from the Mos Eisley Cantina* 494
*Tales From the Wonder Zone* 362
*Tales of Jabba's Palace* 494
*Tales of Lovecraftian Horror* (magazine) 154
*Tales of Mystery and Imagination* 146
*Tales of Suspense* (comic) 216
*Tales of the Unanticipated* (semi pro-zine) 80
*Tales of the Werewolf Clan* 383
*Tales of Wonder* 20, 454
*Tales to Astonish* (comic) 216
Tam, Reuben 451
Tandem Books 71, 241
Tanguy, Yves 27, 286, 313, 319, 386, 413
*Tapping the Vein* 52, 184
Target Books 71
Targete, Jean Pierre **445–446**, 503
*Tarzan* (novels and other) 15, 30, 58, 100, 130, 143, 159, 170, 292, 308, 309, 347, 385, 390, 393, 396, 403, 419, 423, 430, 439, 459
*Tarzan Adventures* (Br.) 139
*Tarzan of the Apes* 378
*Tarzine* (fanzine) 307
Taurisi, James V. 237
Tauss, Herb 451
Teck Publications 16, 19, 350
*Teenage Mutant Ninja Turtles* 58, 202
Tekno Comics 157
Terpning, Howard 373
*Terra Astra* (Ger. magazine) 104, 290
*Terran Trade Authority* series 193, 338
*Terror!* 177, 239
*Terror Tales* (magazine) 18, 19, 169, 277, 278, 364, 421
Terry, William **446–447**
*The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases* 144
Thames & Hudson Publishers 343
Theme parks 259, 304, 440
Theobald, Ray 164, **447**
*Thieves' World* (novels) 400, 445, 464
*The Thing* (film) 183, 431
*Think Magazine* 140
Third wave of science fiction artists 26, 28, 32
*This Mortal Coil* 149
*This Week Magazine* 224, 225, 439
Thole, Karel **447–448**
Thompson, Ruth **448**, 504
THQ Inc. 167, 368
*3 Tales of Horror* 156
*The Thrill Book* (magazine) 15
*Thrilling Adventures* (magazine) 364
*Thrilling Mystery* (magazine) 130
*Thrilling Wonder Stories* (magazine) 22, 110, 124, 196, 209, 364
Thunder Castle Games 52, 95
Tilburne, Albert R. 24, **449**
Tillotson, Joseph Wirt **449**
*Tim Burton's Sleepy Hollow* (film) 122
*The Time Bandits* (film) 261
*The Time Machine* 431
*The Time Machine* (film) 87, 122
*Time Magazine* 81, 82, 90, 92, 106, 158, 202, 239, 271, 272, 317, 328, 337, 339, 363, 390, 462
*Time²* 141
Time-Life Books 80, 103, 104, 143, 173, 191, 275, 279, 365, 435
Timescape Books 34, 40, 312
Timlin, William **449–450**
Timmins, William 23, 419, **451**
Tinkelman, Murray 88, **451–452**
*Titan AE* (film) 90
Tit-Bits SF Library 454
Tolkien, J. R. R. 32, 41, 66, 76, 83, 87, 139, 230, 233, 234, 247, 263, 264, 266, 267, 268, 269, 274, 275, 276, 303, 315, 323, 343, 426, 503
Tom Doherty Associates 37, 40
*Tomb of Dracula* (comic) 151
*Tomorrow and Beyond: Masterpieces of Science Fiction Art* 39, 290
*Tomorrow Magazine* 317
*Tomorrow the Stars* 28
Topps Company 64, 101, 170, 360, 410, 487
Tor Books 37, 52, 99, 108, 169, 202, 233, 287, 299, 368, 505
Torres, Angelo 355
Torres, Enrich 58
*Total Recall* (film) 150, 340, 345
*Touch of the Temptress* 332
*Tour of the Universe* 39
Toutain, Josep 408
Tower Comics 74
Toy Vault, Inc. 66, 274
Train, Oswald (Ozzie) 178
Transworld Publishers 348, 381
*Travelers by Twilight* 306
*Travelers of Space* 24
Travellers Tales (UK) 212
*Triad Optical Illusions and How to Design Them* 454
Trimble, Bjo 85
*Tron* (film) 334, 341
*Tros of Samothrace* series 89
"The Trouble with Water" 137
*True* (magazine) 94, 457
True Action (magazine) 197
True Detective (magazine) 382
*Trumpet* (fanzine) 92
Tschirky, L. Robert **452–453**

TSR Hobbies, Inc 39, 41
TSR, Inc. 41, 53, 93, 114, 115, 122, 131, 132, 140, 163, 180, 181, 189, 181, 191, 192, 200, 202, 206, 274, 279, 312, 321, 323, 343, 368, 402, 403, 464, 485
*Tuck Encyclopedia of Science Fiction* 394
Tucker, Ezra **453**, 495
Turner, Harry **453–454**
Turner, J. M. W. 115, 160, 187, 441
Turner, Ronald **454–456**
*TV Guide* 90, 106, 311, 368, 464
*TV Zone* 90
*21st Century Foss* 214
*Twilight Zone* (magazine) 250, 474, 484
*Twilight Zone* (TV) 150
*Two Complete Science Adventure Novels* 25
*2000 AD* 157, 319
*2001: A Space Odyssey* (film) 33, 35, 40, 197, 271, 336, 348, 416
*2010* (book) 477
*2010* (film) 50, 341
Tyler School of Art (PA) 238, 327, 351

United States Air Force Art Collection 57, 88, 98, 111, 190, 202, 337, 414, 438, 457
United States Coast Guard Art Collection 152, 190, 438
United States Navy Art Collection 98, 152, 337
United States Postal Service stamp art 106, 190, 228, 239, 247, 264, 272, 337, 339, 345, 438, 475, 500
*Ubik* 395
Uenonomori Museum of Art (Tokyo) 77
*Ultraterranium: The Art of Bruce Pennington* 375
*The Undead* 52
Underground newspapers, comics and magazines 108, 154, 243, 271, 325, 470
Underwood-Miller Publishers 163, 200, 210, 219, 399
*The Undying Land* 288
*Universe* (magazine) 138
*The Universes of Margaret Weis and Tracy Hickman: Realms of Dragons* 494
University of Maryland Art Gallery (MD) 58, 96, 115, 233, 401
*Unknown* 21, 22, 23, 116, 137, 138, 239, 420
*Unknown Arts: The Life and Art of Lee Brown Coye* 56
*Untamed* 197
Unwin Publishers 343
*The Uplift War* 142
*Urania* 332
*Urania* (magazine) 448
*U. S. News and World Report* 140, 194
Utpatel, Frank 272, **456**

Vadeboncoeur, Jim, Jr. 366, 436, 487
*Valentina, Soul in Sapphire* 92
Valigursky, Edward 26, 28, 29, 32, 44, 441, **456–458**
Valla, Victor **458**
Vallejo, Boris 31, 34, 38, 40, 48, 49, 50, 55, 59, 65, 101, 114, 122, 313, 323, 351, 357, 379, 445, **458–461**, 507
Vallejo, Dorian 357, **461–462**
*Vampire Chronicles* 51
*Vampire Hunter D: Bloodlust* (film) 77
*Vampirella* 37, 74, 94, 154, 297, 298, 313, 332, 408, 487
Vance, Jack 48, 229
Van der Poel, W. I. 196, **462–463**
Vanderwiden, Roger 413
Van Dongen, Henry R. 28, 44, 221, **463–464**
Van Eyck, Jan 293, 423
*Van Helsing* (film) 122
Van Vogt, A. E. 24, 27, 423
*Vargo Statton* 454
Varley, John 151
*Vega* (fanzine) 73
Velázquez, Diego 81, 232, 408
Velez, Walter 47, 96, **464–466**
*Venture Science Fiction* (magazine) 407
*Venus* novels (by Burroughs) 100, 261, 331, 430
Vermeer, Johannes 413
Verne, Jules 13, 14, 256, 290, 345, 382, 411, 454
Vess, Charles 39, 42, 58, **466–467**, 501, 503, 504
Vestal, Herman **467**
*Vic and Blood* 154
Victoria and Albert Museum (UK) 120, 146, 241, 374, 396
Video games 2, 6, 36, 42, 53, 56, 66, 76, 77, 90 150, 252, 261, 269, 333, 341, 360, 381, 393, 403, 453
Vienna School of Fantastic Realism 365, 423, 488
Vierge, Daniel 153
Viking Press 407, 466
Vinge, Joan D. 174, 478, 502
Viper TV 141
Virago Publishing 37
*Vision of the Future: The Art of Robert McCall* 337
*Vision of Tomorrow* (magazine) 252, 391
*Visions of the Future* 39, 205, 322
*Visions of Tomorrow* (Br.) 290
Viskupic, Gary **467–468**
*Visual Encyclopedia of Science Fiction* 481
*Visual Index of Science Fiction Cover Art* (ViSCO) 2
*Voice of Comicdom* (fanzine) 154
*Voice of the Imagination* (fanzine) 454
Volpe, Charles 263, 351
*Vortex Science Fiction* (magazine) 451
*The Voyage of Sinbad* 153
*The Voyage of the Bassett* 143

W. H. Allen Publishers 322, 426
Wagner, Karl Edward 156
Wald, Dick 44
Wallace, Edgar 153
*The Wally Wood Sketchbook* 487
Walotsky, Ron 38, 44, 48, 64, 66, 84, **468–470**
Walsh, Ray 44
Walters, Robert **470–471**, 503, 504
Wandrei, Donald 23, 456
*War of the Worlds* (film) 87, 119
*The War of the Worlds* 14, 240, 241, 299, 357, 503
Ward, H. J. 22, 367
Ward, Kevin 278
Ward, Lynd **471–472**
Warhol, Andy 271, 472, 473, 474
Warhola, James 48, 60, 65, 66, 203, **472–474**
Warner Books 40, 86, 108, 131, 132, 169, 175, 192, 204, 205, 260, 299, 316, 326, 329, 334, 348, 382, 390, 399, 401, 438, 442, 494, 502, 503
Warner Bros. 167, 169
WaRP Graphics 213, 380
Warren, Jim 52, **474–475**
Warren Publishing Company 37, 154, 180, 263, 291, 298, 313, 356, 373, 393, 408, 447, 487, 490
*The Warrior and the Sorceress* (film) 439
*Warrior of Llarn* 31
*Warriors of the Wind* (film) 453
*Wars of Light* (series) 491
*Watercolor Magic Magazine* 203
Waterhouse, J. W. 184, 187, 232, 260, 261, 263, 345, 408, 423
Watson-Guptill Publishers 81, 247, 267, 269, 329, 434
*Weaveworld* 52
*Web of Horror Magazine* 296
Weinberg, Robert 1, 5, 13, 35, 36, 43, 44, 45, 46, 56, 73, 98, 110, 117, 120, 124, 125, 126, 135, 138, 141, 153, 165, 178, 180, 183, 207, 208, 214, 217, 244, 250, 251, 267, 277, 291, 295, 319, 320, 338, 342, 352, 357, 359, 364, 366, 370, 384, 385, 392, 395, 416, 418, 420, 431, 436, 437, 447, 449, 450, 472, 483, 484
*Weird Fantasy* (comic) 159, 486
*Weird Science* (comic) 159, 486
*The Weird Shadow Over Innsmouth* 456
*Weird Tales* (magazine) 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 62, 63, 80, 93, 96, 116, 117, 123, 124, 125, 126, 144, 156, 177, 178, 183, 208, 209, 216, 222, 238, 273, 286, 306, 359, 360, 380, 382, 404, 420, 429, 449, 456, 503
*The Weird Tales Story* 183
*Weird Worlds* (comic) 140
*Weirdbook Magazine* 200, 306, 383
Weis, Margaret 368, 494
Weiss, Phil 44, 54
Weist, Jerry 3, 44, 54, 55
Weistling, Morgan 40
Wellman, Manly Wade 144
Wells, H. G. 14, 24, 187, 240, 299, 429, 453, 454, 503
Wenzel, Paul **475**
*Werewolf* 154
Wesso, Hans Waldemar 17, 124, 125, 177, 350, 412, 453, **475–476**
West End Games 52
Western Publishing Co. 74, 192, 266, 268, 403
*Western Story* (magazine) 347, 420
*The Westminster Gazette* (Br. newspaper) 240

Westminster School of Art (UK) 372
Weyden, Rogier van der 285
Wheeler, Steve 123
*The Wheels of If* 24
Whelan, Michael 33, 34, 36, 40, 42, 46, 48, 49, 50, 53, 55, 56, 60, 65, 66, 128, 230, 250, 256, 278, 323, 329, 354, 389, 418, 470, **476–480**, 500, 501, 502, 503, 504
*When Worlds Collide* (film) 119
*The Whisperer* 277, 364
*Whispers* (British fanzine) 380
*Whispers* (magazine) 51, 216, 380
White, Ted 31
White, Tim 38, 51, 52, 86, 256, 333, 375, **480–482**, 506
White Buffalo Games 52
*The White Dragon* 477
*White Dwarf* (magazine) 41, 114, 279
*White Wolf* (magazine) 122, 496
White Wolf Inc. Game Studio 53, 82, 122, 192, 496
Whitmore, Coby 451
The Whitney Museum 88, 155, 190, 456
Widener University Arts Collection and Gallery (PA) 58, 305, 401
Wiener, Robert 44, 249
*Wild West Weekly* 420
Wildside Press 63
William Morrow Publishers 299, 348
Williamson, Al 159, 160, 240, 307
Williamson, Jack 24, 31, 138, 248, 350
Willis, Connie 427, 493
Willits, Malcolm 44, 54
*Willow* (film) 71
Wilshire, Pat 3
Wilson, Dawn **482–483**, 504
Wilson, Gahan **483–485**, 501
Wilwerding, Walter J. 78
Windling, Terri 135, 136, 225, 226, 244, 503
*The Windsor Magazine* 240
Windsor-Smith, Barry 49, 243, 291, 296
*Wings* 281
Winston Publishing Co. ( John C. Winston Co.) 113, 202, 266, 268, 384, 416
*Witch World* novels 230
Witkin, Joel Peter 144
*Witzend* (fanzine) 291, 487
*Wizard* novels 334
*Wizard of Ozthen* (film) 440
Wizard Press 192
*Wizardry and Wild Romance* 139
*Wizards* (film) 343
Wizards of the Coast 63, 64, 76, 86, 122, 131, 180, 181, 207, 213, 233, 311, 323, 360, 502, 505
Wolfe, Corey **485**
Wolfe, Gene 48, 115, 430
Wollheim, Betsy 237, 505
Wollheim, Donald A. 24, 25, 28, 30, 31, 33, 36, 40, 217, 229, 301, 307, 308, 312, 476
Wolverton, Basil 82, 486
*Wolves of Darkness* 350
*Woman's Day Magazine* 438
*Woman's Home Companion* 430
*Woman's World Magazine* 153, 419
*Women* 399
*Women of the Ages* 210
Wonder Comics 281
*Wonder Stories* (magazine) 17, 19, 20, 21, 124, 331, 350, 412
*Wonder Stories Quarterly* 370
*Wonders: Art of Esteban Maroto* 332
*Wonderworks* 477
Wood, Stanley L. 372, **485–486**
Wood, Wallace 29, 74, 82, 131, 140, 255, 291, 355, 356, **486–488**, 490
Woodroffe, Patrick 38, 166, 333, **488–489**
Woodstock School of Art 203
Woolhiser, Jack **489–490**
Worcester Art Museum (MA) 322
Words & Pictures Museum (MA) 58
Workman Publishing Co. 39, 65, 90, 290, 459
*Works of Wonder* 48
*The World* (newspaper) 367
World Fantasy Award 7, 46, 63, 84, 96, 136, 144, 156, 184, 188, 200, 227, 233, 242, 247, 273, 292, 299, 306, 310, 311, 323, 358, 383, 466, 477, 478, 484, 496, 501
World Fantasy Convention 37, 46, 48, 49, 61, 76, 79, 96, 99, 138, 188, 256, 308, 329, 389, 401, 408, 473, 491, 456, 501
World Gaming Convention 140
World Horror Convention 61, 122, 429
*The World of Charles Adams* 73
World Publishing Co. 24, 280, 385
World Science Fiction Convention 21, 33, 44, 76, 79, 85, 119, 141, 143, 154, 163, 171, 184, 196, 210, 222, 236, 256, 264, 290, 301, 303, 323, 329, 348, 370, 415, 429, 467, 473, 477, 478, 493, 494, 499, 502
*Worlds Beyond* 25, 255, 463
*Worlds Beyond* 345
*Worlds of If* 74, 380
*Worlds of Tomorrow* (magazine) 237
Worlds of Wonder Gallery 59, 387
Wright, Farnsworth 17, 18, 21, 22, 116, 117, 125, 126, 208, 404–405
Wrightson, Berni 39, 275, 291, 296, 402, **490–491**
Wunder, George 486
Wurts, Janny 56, 329, **491–492**, 502, 504
Wyeth, N. C. 43, 78, 89, 990, 240, 261, 269, 303, 329, 334, 354, 378, 407, 441, 463, 470
Wyland, Robert 474
Wynn, A. A. 28

*Xanth* novels 442
*Xena* 42, 360
*Xenophile* (fanzine) 149, 383
*Xero* (fanzine) 73
*Xotica—Art of Maroto* 332
*XXXenophile* (CCG) 79, 213, 323

Yates, Christopher **492**
*The Year's Best Horror* 477
*Yesterday's Lily* 292
Yolen, Jane 136, 408, 414, 503
Youll, Paul **492–494**
Youll, Stephen 492, **494–495**
Young adult books 24, 61, 87, 144, 162, 232, 259, 273, 283, 307, 311, 315, 322, 334, 361, 362, 365, 381, 386, 389, 408, 410, 412, 414, 431, 432, 448, 466, 473, 485
Young Artists Agency 39, 127, 147, 157, 183, 215, 254, 258, 338
*Young England* (Br. magazine) 485

Zahourek, John 169
Zebra Books 89, 95, 169, 431
Zelazny, Roger 130, 141, 151, 356, 481, 503
Zeleznik, John **495–496**
*Zenith* (Br. fanzine) 454
Ziff-Davis Publications 20, 21, 22, 29, 44, 73, 74, 78, 79, 111, 156, 169, 282, 295, 309, 327, 337, 338, 350, 371, 404, 421, 428, 441, 446, 449, 457, 483

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